

NGĀ TAONGA
SOUND & VISION



2017/18

Annual Report

Te Pūrongo ā-tau

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About Ngā Taonga

He mea whai take te pūranga taonga nā te whai take hoki nō ngā mea tuku iho. Kei ngā pūranga e puritia ana ā tātou kōrero, e toka ai ngā mea i pā ki a tātou, kō wai rā tātou, ko wai tātou ināianei. He whakarangatira tāna i tō tātou mana ā-iwi me tō tātou aro hoki ki ngā tikanga a iwi kē.

Archives matter because history matters. Archives hold our stories, give us evidence about what has happened, who we were and who we are. They enrich our sense of identity and our understanding of our cultures.

Ngā Taonga Sound & Vision is New Zealand's audiovisual archive. We save and cherish the stories, creativity and history of Aotearoa New Zealand in sound and moving images. With strong values of connection, creativity and conservation our purpose is to collect, share and care for New Zealand's audiovisual taonga. Our kaupapa expresses our commitment to the principles of the Treaty of Waitangi and reflects Māori and Pākehā perspectives, language and aspirations. It guides the way we work with each other, with audiovisual taonga and with those connected with it.

Major Funder Acknowledgment

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



Ministry
for Culture
& Heritage



Lottery Grants Board
FUNDS FOR YOUR
COMMUNITY



'Kia ita!'
Te Taura Whiri i te Reo Māori
MĀORI LANGUAGE COMMISSION



New Zealand National
Commission for UNESCO
Te Kōmihana Matua o Aotearoa mō UNESCO

Full details on all our 2017/18 funders and supporters can be found on page 35

Te Taki a Te Heamana

Ko tēnei te tau tuarua o tā tātou Mahere Rautaki 2016-24 - he mahere i whai reo ai tā te Poari moemoeā mō Ngā Taonga.

Ko te aronga i tērā tau ko te hanga tūāpapa kaha, whena hoki, koia hai kaupapa waiwai mā te rōpū hai kōkiri i ngā whakaarotau matua o ngā tau tuatahi e whā o te Mahere:

- kia pohewa anōtia tā tātou toro atu, tā tātou tūhono hoki kia taea ai te whakatairanga i ngā kohinga me ā tātou mahi whakaputu;
- kia tuia anōtia te taura here ki ngā iwi me ngā tāngata Māori i raro i te whakaaro o te mahi tahi; ā
- kia haumarū ai te noho o ā tātou tāngata, kohinga hoki.

Ko te tuatoru o ēnei whakaarotau te kaupapa e warea ai te Poari. He mea whakapūmau e tā te Poari pūnaha arotake tūraru, ki te kore he haumitanga nunui e kore e taea ngā kohinga me ngā kaimahi te noho wā roa ki tō tātau wāhi ki te Tiriti o Taranaki, Te Whanganui-a-Tara.

Ka whakaarotauhia kia whanakehia tētahi rautaki wāhi e whai rongoā ai ki tēnei take, ā, ka whai whakaaro hoki ki ngā putanga wā roa mō te taha ki ngā whare, ki te wāhi hoki hai painga mō te katoa o te rōpū.

Ko te whakatinanatanga o te rautaki he mea kaha whakawhirinaki ki te hokonga atu o te whare i te Tiriti o Taranaki, koia i tutuki ai i te 6 o Paengawhāwhā 2018.

I raro i ngā whakaritenga o te hokonga atu kua noho a Ngā Taonga hai kairīhi o te whare mō tētahi wā e whai wā ai tātou te whakatinana i ērā atu o ngā whāinga o tā tātou rautaki wāhi - he rautaki e taea ai e ā tātou kaimahi o Te Whanganui-a-Tara, kohinga hoki te hūnuku ki tētahi anō whare mahi, he wāhi haumarū, hou, e tika ana hoki mō ā tātou mahi pakihi katoa.

Ko tō tātou wāhi ki Te Whanganui-a-Tara tētahi o ngā Rangahau Take o ngā kaupapa matua o te tau 2017/18 kua tāpirihia ki tēnei pūrongo. Tuia ki te mahi pohewa anō, whakaputa kē hoki i tā tātou hono ki te minenga, e rua ngā kaupapa hirahira i whakahaerehia i tēnei tau.

Tēnei ka mihi hoki ki te manawanui o ā tātou taratī. A Jane Kominik, i rītaia i te Hakiheha whai muri i tana mahi hai mema Poari mō te ono tau, i pōtingia hai Tumu Whakarae nō muri tata mai i tana kuhu ki te Poari i te Hōngongoi 2011. Ko te āhua o tāna ārahi i Ngā Taonga i te wā o te panoni nui he whakaaronui, he whena hoki, i ngā wā katoa he mea whakaawe māiatanga.

Mei kore ake te āwhina a ō tātou kaitaunaki ā-pūtea, kaitautoko, hoa kaipakihi hoki e tū ai ēnei takunetanga. Tēnei ka mihi ki a rātou i tā rātou tautoko mai.

I te roanga o te tau i mutu hoki te mahi ā ētahi atu taratī i te Poari. I pōhiritia ngā taratī hou - ko Lisa Bates, ko Whetu Fala,



ko Te Raumawhitu Kupenga, rātou ko Emily Longman. Rātou katoa ka kawe mai i ō ratou wheako whakahaere, pakihi hoki ki te Poari.

Hai tirohanga whakamua, i te wāhanga tōmua o tēnei tau i pānuitia e te Pirimia o Aotearoa, e Jacinda Ardern ka whakatakingia e te Kāwanatanga Haumi tētahi anga whānui e uru ai te oranga o ngā tāngata o Aotearoa ki ngā inenga angitutanga ohanga.

Kua tautohua ngā mahi toi me te ahurea hai wāhanga waiwai o te oranga. Kua kī te Pirimia o Aotearoa, “Ko taku awhero nui kia whai taiao tātou e kore ai tātou e rangirua i te uara o ngā mahi toi... ā, kia ngāwari hoki tā ngā hapori katoa whai wāhi atu ki ngā wheako ā-ahurea.”

Mā roto mai i tā tātou Rautaki e hāngai ai Ngā Taonga ki ēnei wawata kaupapa here tūmatanui, ā, ka āta whai tātou kia pāhekoheko ki ētahi atu hinonga ataata-rongo, taonga tuku iho hoki hai whakatutuki i aua wawata.

Ahakoia he moata rawa te mōhio he aha pea ia ngā tukunga iho o tēnei kaupapa, kai te mōhio tātou e rerekē haere ana, e whānui haere ana hoki te hiahia mō ā tātou kohinga, e tino whakamātau ai ā tātou tepenga āheinga mō te ukauka i te tuku ratonga kounga rawa, te mahi whakaputu hoki.

Nō reira, e mihi ana ki te kōmihanatanga o tētahi Arotake

Minita Whakaputunga ā-Motu, Whare Pukapuka hoki, ā, kai roto i ngā whakaritenga o taua arotake ko te āpōpōtanga o Ngā Taonga.

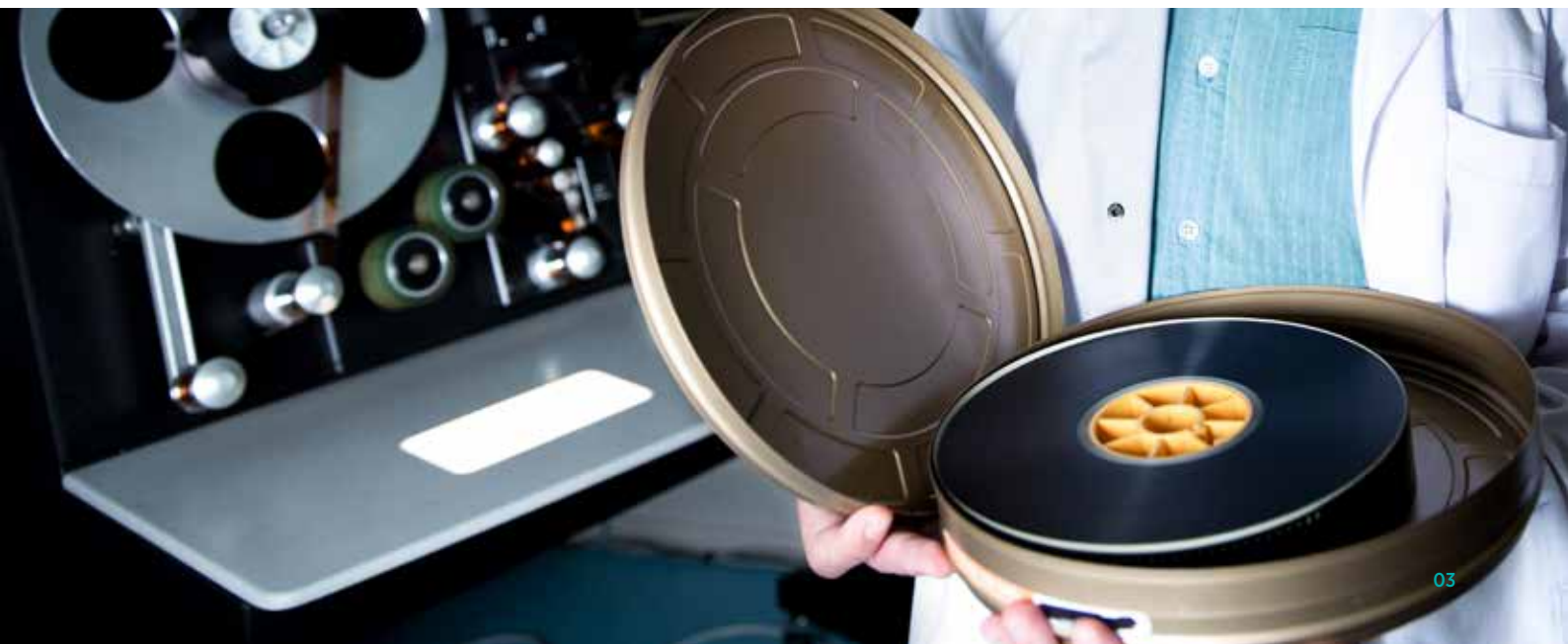
Ka tino mahi tahi tātou me te Arotake i roto i te tumanako e taea ai te anganui ki te ukaukatanga, ki te whakahaumarutanga hoki o Ngā Taonga, te whakamana hoki i te āhei ki te pupuri i ngā āhuetanga ahurei o te rōpū me tā tātou mahi hai kaitiaki o ngā taonga puiaki kai a tātou.

He mahi pakeke pea te hora i ngā whakaritenga e hiahiatia ana e Ngā Taonga ki roto i ngā pūtea e whiwhi ana mātou, pērā i te toro ki ngā momo iwi katoa mā te heri i ngā taonga ki ngā iwi whānui o Aotearoa. Kia pēnei rawa tātou, me toitū te āhua o ā tātou whakahaere, pakihi hoki. Nā te Arotake rā, kua aro atu mātou ki te kimi whare hou, ka herea ā mātou whakapaunga pūtea, otirā koinei te huarahi tika i ēnei wā ngākaurua.

I tēnei tau o ngā tino wero, o te rangiruatanga, kua tino eke ngā mahi a te rōpū whakahaere, ngā kaimahi ngaio hoki o Ngā Taonga. Tēnei ka mihi ake ki a rātou i tō rātou niwha, i tō rātou ngana.

Simon Murdoch

Amokapua o te Poari Kaitiaki



Chair's foreword

This has been the second year of our ambitious Strategic Plan 2016-24 – a plan that gave voice to the Board's vision for the Archive. Last year our focus has been on building a solid and stable foundation, essential if the organisation was to progress the other key priorities for the first four years of the Plan:

- to re-imagine our outreach and engagement so that we can showcase the collection and our archival work;
- to re-connect and engage with iwi and Māori in the spirit of partnership; and
- to ensure that our people and collections are safely housed.

It is the third of these that has most preoccupied the Board. The Board's risk review processes confirmed that without major investment it was not viable for our collection and employees to remain long-term in our Taranaki Street, Wellington, building. We gave priority to developing a property strategy that would address this issue, but one that also considered what would provide the best long-term housing and location outcomes for the whole of the organisation. Implementation of the strategy was very dependent on a successful sale of Taranaki Street which was achieved on 6 April 2018. Under the terms of the sale Ngā Taonga became a tenant of the building for a term that gives us time to implement the remainder of our property strategy – one that must see our Wellington-based employees and our collection relocate to accommodation that is safe, modern and fit for all our business functions. Our Wellington accommodation is one of the Case Studies of major projects of the 2017/18 year included in this report.

I acknowledge the commitment of our trustees. Jane Kominik, who retired in December after serving two three-year terms on the Board, was elected Chair soon after joining the Board in July 2011. Her wise and steady leadership during a time of dramatic change for the Archive always inspired confidence.

I also acknowledge the contributions made by our funders, sponsors and partners and their invaluable support for our work.

During the course of the year other valued trustees completed their terms on the Board. We welcomed new trustees – Lisa Bates, Whetu Fala, Te Raumawhitu Kupenga and Emily Loughnan. They all bring strong governance and relevant business experience to the Board.

Looking ahead, Prime Minister Jacinda Ardern announced earlier this year that the Coalition Government will introduce a wider framework that includes the wellbeing of New Zealanders in its measurements of economic success. Arts and culture are identified in it as an essential component of wellbeing. The Prime Minister has said that “My ambition [is] to have an environment where we no longer question the value of the arts... and for all communities to have easy access to cultural experiences.” Through our Strategy Ngā Taonga aligns with these public policy aspirations, and we consciously seek to interact with other audio-visual and heritage sector entities to achieve them.

Whilst it is too soon to know what consequences this initiative may bring, we do know that demand for access to our collections is diversifying and expanding, to the point that our capacity limits for sustaining high quality service delivery and archival performance are being seriously tested.

It is welcome, therefore, and more than timely that a National Archival and Library Institutions Ministerial Review has been commissioned with Ngā Taonga's future as part of its terms of reference. We will cooperate fully with the Review in the hope that it can address sustainability and security for the Archive whilst at the same time enabling, as far as possible, what is unique in the character of the organisation and in our stewardship of the precious taonga in our collection to be retained.

Ngā Taonga is in a very precarious position in relation to its ability to deliver what is expected of it for the funding it receives, particularly in terms of reaching new and diverse audiences and truly taking these taonga to all New Zealanders. Doing this effectively requires the underlying business model to be sustainable. The Review required us to pause our efforts to find new accommodation, with a consequential slow-down in expenditure, which is prudent given the uncertainty created in terms of our future state.

In a year of real operational challenge and uncertainty, the management of the Archive and its professional staff have served with distinction. I thank them all for their fortitude and endeavour.



Simon Murdoch

Chair, Board of Trustees

Te Karere a te Tumu Whakarae

I tēnei tau kua āta whakaaro, kua āta whakapau kaha tātou ki te whakamahine i tā tātou taurira mahi kia noho ai tātou hai rōpū ngaio ukauka, e whakaponohia ana e te hunga whaipānga, e whai wāhi ai hoki te katoa.

I a tātou e whai whakaaro ana ki ēnei āhuatanga, ko te aronga mō 2017/18 ko te:

- whakapūmau i te taurira mahi kia rongō ai te katoa o te hunga whaipānga i te wheako mahi tahi, ngāwari hoki.
- koutata i ā tātou rerenga mahi, tikanga hoki kia ngāwari ai tā te hunga whaipānga mahi i tō tātou taha.
- mahi tonu kia hanga i tō tātou āheinga ā-roto, ingoa pai ā-waho hoki.

Ko tētahi kaupapa nui e pā ana ki te hanga i tō tātou āheinga ā-roto ko te whakatinana i tā tātou Hōtaka Whakawhanake Kaiārahi. I mōhio tātou ka tino whai hua te whakangao i te whanaketanga me te whakangungu i ā tātou kaiārahi, kaiwhakahaere hoki me te tuku mōhioatanga, pūkenga, taputapu hoki ki a rātou e hiki ake ai tā tātou mahi ā-rōpū.

Ko te hōtaka, he 12 marama te roa, te kaupapa o tā tātou Rangahau Take kai te whārangi 34. I tēnei tau kua whakahaerehia hoki e tātou ētahi wānanga kaupapa mā ā tātou kaimahi. Ko te whāinga o ēnei he whakatenatena māiatanga inā kuhu atu ai ki ngā tikanga me ngā kawa Māori,

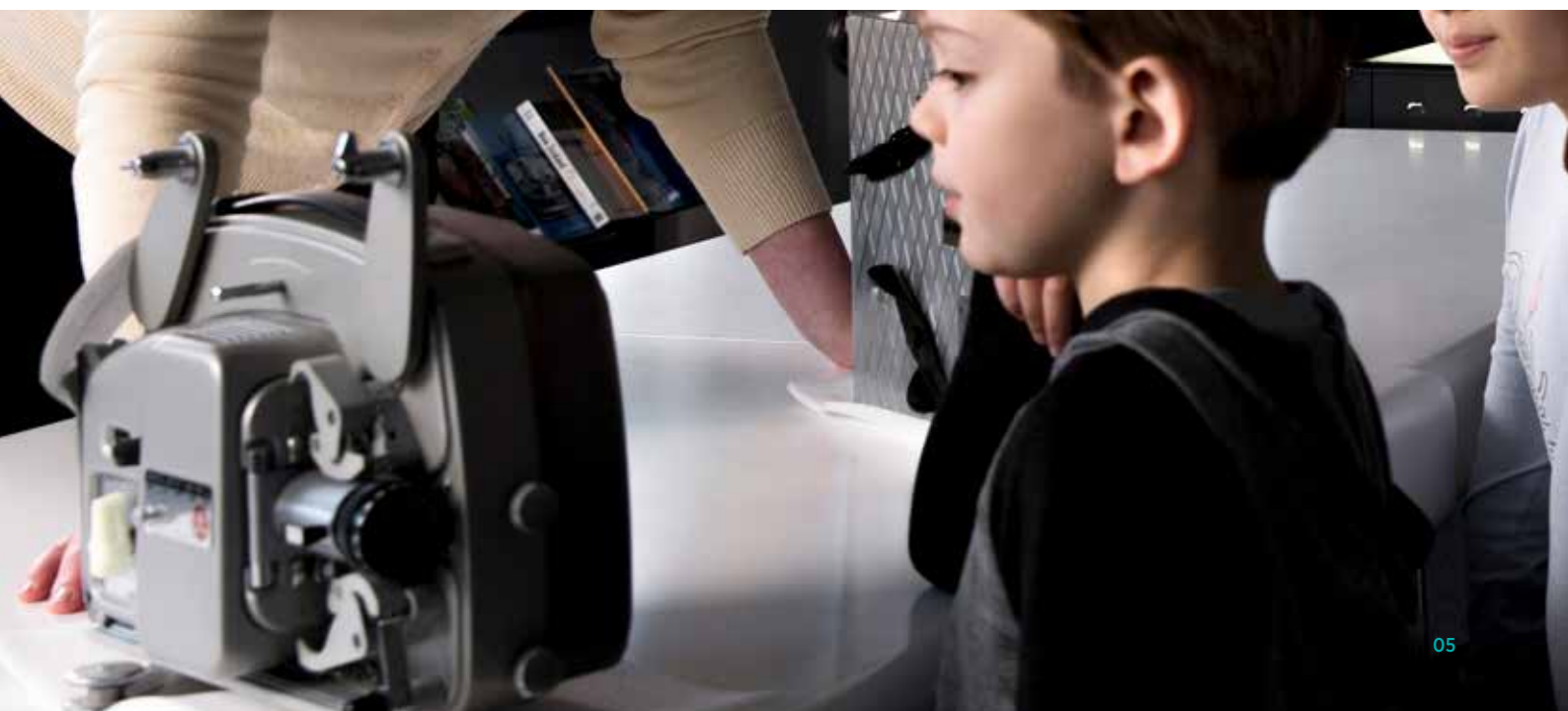
te whakawhiti kōrero i te wāhi mahi mā te kōrero me te waiata i te tūāpapatanga o te reo Māori, te whakamahi hoki i ētahi mahi tikanga e tika ana ki te wāhi mahi.

I tiro hoki tātou ki te hāngaitanga me te whakatinanatanga o ngā mātāpono o Te Tiriti o Waitangi ki ā tātou tikanga mahi. Hai tā tātou, ko tēnei kaupapa he tukanga āta whanake, tārua hoki, ā, ko te panonitanga tētahi o ōna āhuatanga ānga, nō reira e kore tēnei mahi e “oti”.

He ara mutunga kore tēnei, i te roanga o te wā ka harangotengote te putanga mai o ngā hua e kohi āinga ai, e āwhina nui ai hoki i ngā mahi a tō tātou rōpū.

He pai tā tātou kauneke mō te whakapakari i te whakarato āheitanga mā te pohewa anō i te toronga atu ki te minenga, ngā ngohe tūhono hoki. Kua mahi tātou ki te whakaputa i tētahi tuakiri mahea, whakakotahi hoki hai āwhina kia whānui ake tā tātou toronga atu mā ngā ara tawhito, ara pae pāpāho pāpori hoki. Kua whakahaere hoki tātou i ētahi takunetanga angitu e taea ai e te minenga te tūhono mai ā-tinana ki Ngā Taonga.

He mea whakahirahira te mahinga tahi. Ko tētahi tino taurira o tēnei ko te whakaaturanga o te pakipūmeke, Moana with Sound, i whakaahuatia i Hāmoa i ngā tau tekau 1920. Nā te mahi tahi me te Taratī Mahi Toi o Tautai i whakaatungia te



kiriata ki tētahi minenga maioha neke atu i te 400 tāngata i Tāmaki Makaurau.

Kua āta kauneke tātou mō ngā mahi whakamamati. Heoi anō, he wero nui tonu tēnei nā runga i te whānui o ngā putu raraunga, pūnaha, tukanga hoki i riro ai i a tātou nā te whakakotahi o ngā kohinga o Te Reo Irirangi o Aotearoa me Te Reo Tātaki.

I roto i te Pūrongo ā-Tau o tērā tau i tohua e au tā tātou whakaoti i ngā mahere mō tō tātou whare i Te Whanganui-a-Tara kia ukauka, kia haumaruru, kia tika ā-ahurea hoki. I tēnei tau pūtea, i te Paengawhāwhā 2018, i nui te hōkai whakamua hai whakatinana i ērā mahere i te wā i hokongia te whare i Te Whanganui-a-Tara i 84 te Tiriti o Taranaki mō te \$3.8 miriona.

He nui ake ngā kōrero mō tā tātou rautaki wāhi me te hokonga atu o te whare kai tā tātou Rangahau Take kai te whārangi 11. I mua rā i wāriutia te whare e tētahi kaiwāriu tūtahi mō te \$2.42 miriona. Kua waihangatia he rāhuitanga whare mai i ngā moni hua o te hokonga.

I oti te tau me te toenga pūtea whakahaere \$649,700. I pērā ai te hua nā te nui o te tahua tautoko mai i Te Poari Rota o Aotearoa tērā i kawatauhia ai me ētahi penapena pūtea mai i te whakapaunga utu i maheretia ai. Ko te toenga pūtea whakamau mō te tau ko te \$2,202,694.

I te roanga o tēnei pūrongo ka pūrongohia tā tātou mahi e pā ana ki ngā Tūtohu Mahi Matua e whitu, hai āpiti atu ki ngā Rangahau Take i kōrerohia i runga ake nei me tētahi Rangahau Take e pā ana ki te Kaupapa Kōrero o Ngā Taonga (tirohia te whārangi 10).

Ka haere tonu tā tātou whakarite whāinga teitei, ā, e harikoa ana te kite i tutuki i a tātou te nuinga o ērā whāinga.



Rebecca Elvy
Tumu Whakarae



Chief Executive's message

This year we have put a lot of thought and effort into refining our operating model so that we are and remain a sustainable professional organisation, trusted by our stakeholders and accessible to all.

With this in mind our focus for the 2017/18 year was on:

- Embedding the operating model to ensure all our stakeholders have a collaborative and seamless experience.
- Streamlining our workflows and practices to ensure it is easy for stakeholders to do business with us.
- Continuing to build our internal capability and external reputation.

A key project in terms of building our internal capability was the implementation of our new Leadership Development Programme. We knew that investing in the development and training of our leaders and managers and providing them with the knowledge, skills and tools that would effectively lift our organisational performance would pay great dividends. The 12-month programme is the subject of our Case Study on page 34.

During the year we have also held a number of kaupapa-centred workshops for our employees. The objective of these was to encourage confidence when engaging with Māori ritual and ceremony, communicating at work using basic te reo Māori and waiata, and applying appropriate tikanga practices in the workplace. We also covered the relevance and application of the principles of the Treaty of Waitangi to our work practices.

We see being kaupapa-centred as an evolving and iterative process where transformation is one of the driving elements, so this work will never be “done”. Instead it is an ongoing approach where, over time, incremental gains will build momentum and contribute significantly to our organisational performance.

We have made good progress in providing better accessibility through the reimagining of our audience outreach and engagement activities. We have worked at projecting a clearer and more cohesive identity helping us achieve greater reach through both our traditional and our social media channels. We have also run a number of successful

events where our audiences can engage in person with Ngā Taonga. Partnerships are an important aspect of this work. A great example is our screenings of *Moana with Sound*, a docudrama filmed in Samoa in the 1920s. Working with the Tautai Contemporary Pacific Arts Trust we screened the film to very appreciative Auckland audiences of over 400 people. Experiencing the audience members' delight when connecting with people and places from their past was something very special.

We have made steady progress on our digital preservation work. However, the array of databases, systems and processes inherited from the integration of the RNZ and TVNZ collections continued to make this a challenge.

I signaled in last year's Annual Report that we were finalising plans for our Wellington accommodation so that it was sustainable, safe and culturally appropriate. During this financial year, in April 2018, we took a significant step forward with the implementation of those plans when we sold our Wellington building at 84 Taranaki Street for \$3.8 million. There is more on our property strategy and the sale of the building in our Case Study on page 11. The building had been previously valued by an independent valuer at \$2.42 million. A building reserve has been created from the proceeds of the sale.

We finished the year with an operating surplus of \$649,700. This result was mainly driven by higher than expected funding from the NZ Lottery Grants Board as well as some savings in planned expenditure. The net surplus for the year was \$2,202,694.

In the remainder of this report, as well as the Case Studies mentioned above and a Case Study on our *Ngā Taonga Kōrero Project* (refer page 10), we report on our performance with respect to our seven Key Performance Indicators. We continue to set ourselves ambitious targets and it is pleasing to see that we have successfully achieved in most areas.



Rebecca Elvy
Chief Executive

Introduction

Kupu whakataki

As the audiovisual archive for all New Zealanders, Ngā Taonga Sound & Vision has a responsibility to engage, listen and respond to the communities it serves. It also has a responsibility to operate as an effective, modern organisation, upholding best practice in all that it does.

Our Strategic Plan 2016–2024 was the result of much honest self-appraisal about the factors Ngā Taonga must address as well as the aspirational goals the organisation wants to

achieve. With a fresh approach and commitment to building trust and being open and transparent, the organisation sought and gained the perspectives of stakeholders and others in the cultural sector.

These helped to shape the vision and set the direction for Ngā Taonga, based on a deliberately kaupapa-centred approach to organisational development and reflected in the Strategic Plan 2016–2024.

Vision:

The audiovisual archive for all New Zealanders

Purpose:

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

Values:

Conservation, Connection and Creativity



Our Key Performance Indicators

Our Strategic Plan* sets out 15 Key Result Areas (KRA) detailing what we expect to achieve over the eight years to 2024. To track our progress and achievements in a meaningful and measurable way we also developed seven Key Performance Indicators (KPIs) all of which correlate with one or more KRA.

Over the following pages, we report on our KPIs both in terms of what we achieved and where we may have fallen short of our targets.

* <http://bit.ly/NgāTaongaStrategicPlan2016-24>

Summary of key performance indicators

Key Performance Indicator (KPI)	2017/18 Result	2017/18 Target
1 Percentage of Annual Acquisition Plan achieved	98%	90%
2 Percentage of collection housed in best practice conditions	60%	60%
3 Percentage of collection available on demand (subject to rights clearance)	44%	40%
4 Percentage of revenue from non-government sources	9%	13%
5 Number of visits/views/listens (all sources)	2,149,150	1,000,000
6 Responsiveness to iwi and Māori	Met expectations and commitments	Meeting expectations and commitments
7 Percentage of employee engagement (%)	22%	35%



Ngā Taonga Kōrero Project

Case Study

Supporting access to te reo Māori taonga is one of the key outcomes in our Strategic Plan 2016-2024 – it is vital that Māori and other New Zealanders are able to listen to te reo Māori being spoken. *Ngā Taonga Kōrero*, the archive of RNZ's Māori radio programmes, dates back to the 1940s and provides a treasury of language resources, much of it spoken by people whose voices are now lost to us.

When Ngā Taonga acquired the audio collection the cataloguing was suitable for a public broadcaster but did not contain sufficient information to support public access, particularly in te reo Māori – the language of the recordings. *Ngā Taonga Kōrero* Project was developed to research and identify this significant Māori language material and then make it more discoverable and readily available to all speakers of te reo Māori.

After over a year of planning the project commenced in July 2017, with the welcome support of Te Taura Whiri i te Reo Māori. Over 12 months we catalogued and curated a series of online exhibitions showcasing te reo Māori content from the *Ngā Taonga Kōrero* audio collection. We achieved the project's target of delivering four online exhibitions and exceeded the agreed target of having 500 catalogue entries updated by 30 June 2018.

The first online exhibition, *Te Pūtaketanga o Ngā Taonga Kōrero*, was launched in September 2017. It showcased the earliest broadcast recording archived in the *Ngā Taonga Kōrero* collection – the hui held at Ngāruawāhia in March 1938, to mark the opening of Tūrongo, the house built at Tūrangawaewae Marae as a home for King Korokī. This exhibition was a finalist in the broadcasting section of the Māori Language Awards.

The second exhibition, *Te Hokinga Mai o Te Rua Tekau mā Waru*, highlighted the speeches, supporting waiata and haka performed on 28 January 1946 for the returning soldiers of the celebrated 28th Māori Battalion. With support from the Wellington Tenth Trust, on 28th January 2018 we held a public launch of this exhibition at

Te Wharewaka o Pōneke Function Centre on Wellington's waterfront, only a few metres from where the Battalion arrived home.

This was followed in March by the *Te Reo Pāpāho* exhibition featuring the work of early Māori radio broadcasters such as Airini Grennell, Kingi Tahiwī, Ted Nēpia and Selwyn Muru. This exhibition received significant media coverage.

Our fourth exhibition, launched on 13 June, *Maioha – Te Reo o te Māreikura*, featured a series of interviews with Māori women recorded in 1993 to mark the centenary of suffrage.

In addition to the project's goal of providing greater online access to audio taonga, it was also an opportunity to pilot a project-based approach to cataloguing te reo Māori content and supported our own iwi engagement strategy.

To this end, three Māori-speaking interns started work in early December 2017. Together with our *Ngā Taonga Kōrero* cataloguer, they completed 700 new and revised catalogue entries to support both the online exhibitions and access on our online catalogue. The suite of resources required for this work includes cataloguing and language guidelines which aligned with our own Māori Language Strategy, and with Te Maihi Māori and Te Maihi Karauna, operational resources such as Māori dictionaries and mentors, an understanding of language and metadata that increased findability and therefore access by language learners, and quality assurance processes.

As well as establishing a productive partnership with Te Taura Whiri i te Reo Māori, the *Ngā Taonga Kōrero* project has enabled us to gain important insights into the critical role that Ngā Taonga plays in supporting Te Maihi Karauna and Te Maihi Māori through continued and greater access to these taonga, developing learning resources for beginning speakers, and reinforcing language quality for more fluent learners.

Accommodation

Case Study

For at least the last two years the challenge of safely accommodating our Wellington-based staff and collections has been a major focus of both the Board and the Archive's leadership team. With our Taranaki Street building labelled as 'earthquake prone' we needed to develop a comprehensive property strategy that would result in our professional employees and our precious collection being housed safely and appropriately.

Some time ago we commissioned expert advice on the cost of strengthening the building to a standard suitable for an archive. For a charitable trust the costs for this work were prohibitive. The only viable answer was to sell the building but before we could put it formally on the market we needed to research and develop plans for what that new accommodation would look like. We considered questions such as:

- Is there an opportunity to further rationalise our operations and how would this impact on the range of storage conditions we need to provide to keep our collection items safe?
- How much do we expect the collection to grow and over what time period?
- How do we cater for the many technical spaces required for our staff to do their work?
- How important is a public presence in central Wellington, in terms of audience reach and impact and does it need to be attached to the archival function?
- What will important stakeholders such as Manatū Taonga – Ministry for Culture and Heritage, owners of the TVNZ Collection, consider safe and suitable?

The last question is important because one of our potential options is to relocate to the Avalon facility in Lower Hutt where the Television New Zealand (TVNZ) Collection is located. This space is currently leased from the Department of Internal Affairs. However, there is a question around its long-term suitability for storage of public records due to a number of factors including potential flooding. Avalon is not our only option – we have undertaken considerable research into relocating to a new purpose-built facility.

To move these plans forward we first needed to free up some capital so we were delighted to receive and accept an offer in late 2017 that was significantly above both its valuation and two other unsolicited offers received in 2017.

We are leasing back the building for a term of three years. We may also be able to extend that lease if we feel we need more time, particularly given the pause in our relocation efforts prompted by the Ministerial Review referred to in the Chair's foreword above (pages 2-4).

We are very excited to have taken this important step forward with our plans to see the precious taonga in our collection and our employees housed in safe and fit-for-purpose accommodation.

KPI 1

Annual acquisition plan

Result	Target
98%	90%

Our Annual Acquisition Plan is guided by our Selection & Acquisition Policy. The focus of this year's Plan was to clarify and consolidate the work done in the 2016/17 year to create a policy that would guide the development of a cohesive collection.

We took the opportunity to closely review the acquisition targets across the new collection areas created in the organisational restructure of April 2017. Collection area team leaders were involved in informing the targets set, taking into account ongoing acquisitions and the capacity that we have to accession the backlog as well as new acquisitions.

A conservative approach was taken to account for business-as-usual workflows, assessment of the backlog in material to be accessioned, and the capacity to respond to developing projects. The Annual Acquisition Plan for 2017/18 was signed off by the Board during the second quarter of this financial year.

In terms of actual acquisitions and selections, this year has been a success, achieving 98% of target, 8% higher than expected. One area that was down on our projections was film accessioning. This was due to a focus on feature film titles and deselections – work which did not result in as many titles being recorded in the database.

Acquisition targets under the Te Māngai Pāho (TMP) funded Māori Broadcast Archiving Project were all met or exceeded during the year.

In addition, we received the following substantial deposits of material:

- 2,960 tapes from Mediaworks - the TV3 drama production video library.
- 22,881 master tapes from Māori Television Service library as a result of their move from Newmarket.
- 12,789 tapes from RNZ after they vacated their Wellington library.

These large collections have been safely housed at our Avalon facility, but they have not yet been fully accessioned.

A proactive approach has resulted in some outstanding acquisitions during the year:

- Securing rare footage of the **1949 All Black tour to South Africa** – a somewhat controversial event as it excluded Māori.
- A deposit of 64 cans of 35mm nitrate film and one of 16mm safety film, including unique footage of the **Napier Earthquake of 1931**.
- A large deposit of ¼-inch open reel tapes and 78s (**the Cliff Walker collection**). Walker was a composer of jingles for NZBC from the 1950s to the 1970s. The deposit includes jazz performances at the Brooklands Bowl circa 1958–65, for example the Norm Cumming Trio, the Wayfarers, Nitelites and the West Side Four.
- **Māori pre-history of Matiu Island**, an oral history research project initiated by the Port Nicholson Block Settlement Trust.
- **Ngā Ingoa o Aotearoa**, an oral dictionary of Māori place names. Hugh Young deposited ¼-inch audio reels, completing the collection of original media for this project.
- Footage of the 2016 season of the **Royal New Zealand Ballet**.
- Deposits of various series funded by **Te Māngai Pāho** including Kōwhao Rau, Matangi Rau, Taniwha Rau, Tōku Reo, Pūkoro, Te Matatini (2017), Marae (2015–2017), Te Karere (2016) and Waka Huia (2016).
- **Standing in the Sunshine** (1993) 1-inch broadcast masters from Isambard Productions for TV3. This was a four-part series about the history of women in New Zealand since suffrage in 1893.
- **What Now?** master tapes from Whitebait Media, completing its 34-year history.
- **Under the Bridge**, a NZ Herald-made documentary about a year in the life of Papakura High School.
- **Loading Docs**, 2014 & 2015 seasons from Notable Pictures. They are also keen to deposit the 2016 season.
- **Footage of Ōpōtiki**, Te Kaha and three local marae in the 1960s.
- **Spark (old NZ Post) film deposit** of the 1962 laying of submarine telecommunications cable, COMPAC, at the shore end, Muriwai Beach. This work facilitated communications with Commonwealth countries. The footage has been digitised as is to be returned to Spark.

KPI 2

Collection housed in best-practice conditions

This KPI measures the percentage of our collection that is housed in recognised best-practice storage conditions* and the goal is a long-term one. In 2016 we set a high standard for ourselves, based on the latest thinking in respect to what constituted best practice. This has meant that many of our collection items, previously housed in what were then considered acceptable conditions, were reassessed as needing improved storage conditions. This is especially so for our black and white film collection which is comprised of master material in the form of negatives and original print material but also many viewing or screening prints. This is largely stored at Northpoint in 15°C conditions or at Buckle St in 18-20°C. Current standards indicate a working archival film collection should be stored in 2-4°C.

Improving this KPI has been challenging as it needs either major capital investment to create new storage space or intensive hands-on work to improve the conditions of individual collection items on a large scale, so it is pleasing to report that this year we improved the KPI by approximately 4% to 60%. This was due in large part to the growth of our collection. Over 40,000 tapes were acquired during the year and stored in appropriate conditions in our Avalon facility's vault.

* We recognise the Image Permanence Institute (IPI) and the International Association of Sound & Audiovisual Archives (IASA) as the bodies responsible for establishing these internationally-agreed standards.

Result	Target
60%	60%



Result	Target
44%	40%

KPI 3

Collection available subject to rights clearance

This KPI measures the percentage of the collection that can be made available to a requester within a short space of time. Ideally, this means that a digital preservation copy is available immediately, but in some cases, it will include titles where we have the capability to digitally preserve the item ‘on-demand’. Significantly more of the collection is available for research purposes when requested, though it is often not of broadcast quality.

Last year we revised our target to 40% to include material that we could make available within a short timeframe and this year we achieved 44%. We are currently able to preserve ‘on-demand’ almost all formats with the exception of ½-inch open reel tape, magnetic music masters and magnetic sound masters on film.

While we are able to prepare and scan film material, we still rely on external providers to undertake the necessary grading and sound duplication work. It is hoped that in the 2018/19 year we will be able to bring film grading in-house and also develop the capacity to digitise and thus preserve magnetic music masters and sound masters on film.



KPI 4

Result	Target
9%	13%

Revenue from non-government sources

As an independent charitable trust, we are committed to increasing the diversity of our revenue sources so that we not only increase the offerings we provide, but also decrease our reliance on any one source of funding. Our target for this KPI was to have 13% of our revenue come from non-government sources and whilst we only achieved 9% in the 2017/18 year, this was due to the additional funding we received from the Lottery Grants Board (a government source).

Te Taurā Whiri i te Reo Māori (another government source) has assisted with funding so that we were able to curate a series of online exhibitions showcasing te reo Māori content from the Sound Collection, particularly *Ngā Taonga Kōrero*, the archive of RNZ's Māori radio programmes. We have received a total contribution of \$98,000.

Grants were received from the Scientia Trust and Internet New Zealand of \$35,000 and \$12,500 respectively and these will assist us with the commencement of our Television New Zealand Collection (TVNZ) Online Project enabling us to make the TVNZ Collection database accessible online. This work is the precursor to digitising more of the collection so that the material is also directly viewable online.

During the year the Thomas George Macarthy Trust awarded us a grant of \$8,000.

We launched our patronage campaign at Government House in October 2017, inviting members of the public to become Upholders, Preservers, Protectors, Supporters or Friends of Ngā Taonga. By year end the campaign had raised \$18,943.

Our Wellington cinema's box office sales brought in \$36,689, our café and retail revenue totalled \$71,887 and we have

experienced revenue from our venue hire achieving \$20,327 for the year.

Throughout the year we received generous sponsorship through the reduction of fees and/or the gifting of time, goods and services. In addition to Government House, who generously hosted our patronage event, we would like to thank the following people and organisations for their support:

- Annie Collins
- Auckland Council
- Auntsfield Estate
- BDO Wellington
- Bicycle Junction
- Bikes Welcome
- Coffee Supreme
- Dundas Street Employment Lawyers
- Garage Project
- Hell Pizza
- POD Consulting
- Powershop
- Rei Foundation
- Russell McVeagh
- Stonecutter Winery & Vineyard
- The Film and Video Labelling Body
- Trademe Jobs
- Wellington City Council

Our full list of funders and supporters can be found on page 35.

KPI 5

Number of visits, views and listens

Result	Target
2,149,150	1,000,000

This KPI measures the visits, views and listens to Ngā Taonga and its collections, either directly or via third parties. Last year we exceeded our target by over 300% (target: 600,000 – result: 1,909,582). As a consequence we raised the target this year to 1,000,000 and achieved 2,149,150. We deliberately set a conservative target as a large proportion, approximately 924,000* of this figure, relates to the number who tune in to our current Wednesday afternoon spot on Jesse Mulligan’s RNZ show.

There is a range of ways for the public to connect with our collection. Our online channels continue to grow in reach and engagement. Traffic to our websites increased with more than 226,000 visits and more than 225,000 video views recorded over the year. Our social media reach saw almost 40,000 engagements. In addition, Ngā Taonga content provided to NZ On Screen’s website gained 464,510 interactions. Efforts to increase the amount of content available online continued and nearly 5,000 items are now available.

As part of our focus to create online exhibitions as guided pathways to the collection we developed six new online exhibitions this year. Four showcase *Ngā Taonga Kōrero*, the collection of RNZ’s Māori radio programmes, and are the result of a partnership with Te Taura Whiri i te Reo Māori. Covering the opening of Tūrangawaewae Marae, the return home of the 28th Māori Battalion, the story of te reo on air and women’s voices, all four exhibitions are in te reo Māori with English translations.

Working in partnership enables Ngā Taonga to reach new audiences and to add context to the collection. Dr Christopher Pugsley has researched our early film collections for over 20 years. The publication of his book *The Camera in the Crowd: Filming New Zealand in Peace and War, 1895 – 1920*, is the result of that work. The handsome book includes over 500 photographs and frame enlargements from Ngā Taonga and an online exhibition of the same name enables readers to experience some of the films in the book.

In February, in partnership with Christchurch City Council, about 20,000 people at the annual Sparks in the Park event were treated to a special screening of a beautiful new, digitally-restored version of Rudall Hayward’s film, *A Daughter*

of Christchurch. This was the first time the 90-year-old film had been seen in colour since it first premiered in 1928.

Work to grow our presence in Auckland began with three screenings of *Moana with Sound* (1926, 1980, 2014) at Māngere Arts Centre in May. These screenings were particularly special because some of the children and relatives of the original 1926 cast were in the audience.

During the year we also presented programmes around the country from Raetihi to Kaitiā, Ruatoria and Gisborne.

Partnerships in the Wellington cinema enable Ngā Taonga to present a diverse and eclectic public programme.

Highlights of this year’s public programme included:

- A two-day symposium and film programme – *Film in the Colony* – in partnership with the Centre for Research on Colonial Culture at the University of Otago.
- The annual Siapo Cinema Film Festival, which nurtured partnerships with Kava Club, DANZ, Massey and Victoria Universities, Tautai, the New Zealand Film Commission and Wellington City Council.
- An enduring partnership with the Goethe-Institut, which saw us host the German Film Festival for the ninth consecutive year.
- *TV Time* – we established week-day screenings dedicated to showcasing content from the TVNZ collection starting with episodes of *Kaleidoscope*, the iconic New Zealand arts programme that was inscribed on the UNESCO Memory of the World New Zealand documentary heritage register in 2017.
- A music-themed screening programme during NZ Music Month (May 2018) which was capped off with an evening with Karyn Hay, presenter of the iconic music show *Radio with Pictures*.
- The launch of *Treasures from the Vaults*, a new initiative to showcase our preservation work with quarterly interactive events in our Wellington cinema, led by our expert archivists.

* This figure is based on the average weekly listenership for the Jesse Mulligan programme.

KPI 6

Result	Target
Meeting expectations and commitments	Meeting expectations and commitments

Responsiveness to iwi and Māori

In the 2016/17 year we focused on the development of robust measures around our iwi responsiveness and also on setting our targets for this KPI. Consequently, this is the first full year that those measurements have been applied and, while we know any measures can only reflect a small part of the work Ngā Taonga does to achieve its strategic priority to connect to iwi in the spirit of partnership, it has provided a useful benchmark. This KPI measured the delivery of our Iwi Engagement Strategy that will, over time, include the implementation of work programmes developed in collaboration with iwi and Māori organisations.

The targets for the 2017/18 included:

- Meet with five iwi/Māori organisations to discuss possible relationship agreements
- Deliver three iwi/Māori screenings
- Create three iwi/Māori online exhibitions, and
- Complete three iwi/Māori internships.

All these targets were met or exceeded and new targets have been developed, alongside the Annual Plan, for the 2018/19 year.

Central to our work this year has been refreshing relationships and building our capability. Over the course of the year we have met with over twenty iwi and Māori organisations and representatives, mainly as part of the Treaty settlement process. We have listened to their aspirations and discussed ways in which we might advise and support them.

Our year started with a visit to Te Tai Rāwhiti to re-establish our relationship with Ngāti Porou and once again show the films of their tūpuna. We held a series of ten screenings in Gisborne and Ruatoria, attracting iwi audiences of approximately 190 in total, including around 75 school children. Our social media activity around this visit also attracted nearly 8,000 engagements.

This has developed into an ongoing relationship where Ngā Taonga, along with several other heritage agencies, meet with the Ngāti Porou heritage committee on a bi-monthly basis.

In September, at the request of Uenuku Charitable Trust, we travelled to Raetihi to screen material relating to Wainuiārua (Central Whanganui River) and were taken on a tour of their areas of importance on the Whanganui River.

Our project to catalogue and share Ngā Taonga Kōrero recordings resulted in four successful online exhibitions (see Case Study on page 10). This work was made possible through the support of Te Taura Whiri i te Reo Māori.

We have held multiple iwi and kaupapa Māori screenings, including a Matariki season in July, at our Wellington cinema. This year's cinema programme included a series of screenings to support the Film in the Colony symposium, run in partnership with the Centre for Research on Colonial Culture, University of Otago, and screenings in support of Alexander Turnbull Library's Wāhine: Beyond the Dusky Maiden exhibition.

Underpinning our work with iwi is a need to increase our understanding of tikanga and kaupapa Māori, and to build the capability of our entire team to deliver to iwi and Māori. This year we ran a series of kaupapa-centred workshops for staff as the first stage of supporting our team to feel more confident to engage with Māori ritual and ceremony, communicate at work using basic te reo Māori and waiata, apply appropriate tikanga practices within the workplace, and describe the relevance and application of the principles of the Treaty of Waitangi to our work practices.

KPI 7

Employee engagement

Result	Target
22%	35%

This KPI recognises that we are only as effective as the people who work here. Engaged employees, who know their work is valued, will provide a better service to our stakeholders, increase our overall productivity and improve the quality of our work.

Our employee engagement is surveyed annually. This year it took place from 30 July to 10 August with around 86% staff participating. This survey allows us to track trends and patterns and helps us identify where the organisation could make improvements.

The Engagement Profile results showed that 22.0% of staff are fully engaged, a rise of 4.1% from the July 2017 result of 17.9%. The percentage of disengaged employees also rose from 8.9% in 2017, to 14.0% in July 2018. However, our overall engagement index has increased from 65.4% in 2017 to 71.8% in 2018.



Independent Auditor's Report and Annual Financial Statements

For the year ended 30 June 2018



Independent auditor's report

To the Trustees of Ngā Taonga Sound & Vision

Opinion

We have audited the financial statements of Ngā Taonga Sound & Vision ("the Trust"), which comprise the statement of financial position as at 30 June 2018, and the statement of comprehensive revenue and expense, statement of movements in equity and cash flow statement for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Trust as at 30 June 2018, and its financial performance and its cash flows for the year then ended in accordance with Public Benefit Entity Standards Reduced Disclosure Regime ("PBE Standards RDR") issued by the New Zealand Accounting Standards Board.

Basis for Opinion

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

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

Other Information

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

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

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

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

Trustees' Responsibilities for the Financial Statements

The Trustees are responsible on behalf of the Trust for the preparation and fair presentation of the financial statements in accordance with PBE Standards RDR, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible on behalf of the Trust for assessing the Trust's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Trust or to cease operations, or has no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Statements

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

As part of an audit in accordance with ISAs (NZ), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Trust's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of the use of the going concern basis of accounting by the Trustees and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Trust's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the 30 June 2018 of our auditor's report. However, future events or conditions may cause the Trust to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Trustees regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Who we Report to

This report is made solely to the 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 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**

13 October 2018

Statement of Comprehensive Revenue and Expense

For the year ended 30 June 2018

	Note	2018 \$	2017 \$
Revenue			
Revenue from exchange transactions:			
<i>Rendering of Services:</i>			
Archive Services		165,083	210,368
Mediaplex Gross Trading Income		129,106	110,305
TVNZ - Production Library Service		171,000	171,000
Other Revenue		21,483	72,442
Revenue from non-exchange transactions:			
Lottery Grants Board		1,364,309	1,364,209
Ministry for Culture and Heritage		5,020,000	5,020,000
Te Mangāi Pāho		634,319	632,899
Grants, Sponsorships and Donations	5	180,116	92,461
Interest Received		20,880	3,414
WW1 Project		-	29,691
Total Revenue		7,706,295	7,706,788
Expenditure			
People		4,977,213	5,382,587
Accommodation		571,201	660,881
Depreciation		602,990	667,216
Amortisation	17	33,506	30,565
Overheads		871,685	1,095,933
Total Expenditure		7,056,595	7,837,183
Surplus/(Deficit) for the year		649,700	(130,395)
Reversal of Impairment of Building		344,325	280,000
Less Gain/(Loss) on Disposal of Fixed Assets		1,208,669	(21,555)
Total comprehensive revenue and expense for the year		2,202,694	128,050

Statement of Movements in Equity

For the year ended 30 June 2018

	2017	2016
	\$	\$
Accumulated Funds as at 1 July	5,242,941	5,114,891
Net Surplus/(Deficit) for the Year	2,202,694	128,050
Accumulated Funds as at 30 June	7,445,635	5,242,941
Total Equity as at 30 June	7,445,635	5,242,941

Statement of Financial Position

For the year ended 30 June 2018

	Note	2018 \$	2017 \$
Equity		7,445,635	5,242,941
<i>Represented by:</i>			
Current Assets			
Cash and cash equivalents		2,070,692	122,503
Current Investment		3,000,000	-
Receivables (from exchange transactions)	8	39,525	66,131
Inventory	16	4,809	5,340
Sundry Accruals for Income	14	428,224	564,034
GST Receivable		32,211	44,79
		5,575,460	802,805
Less Current Liabilities			
Payables (from exchange transactions)		140,932	214,583
Sundry Accruals		279,465	299,695
Income Received in Advance	13	-	59,319
Employee Entitlements		278,904	277,622
		699,301	851,217
Net Working Capital		4,876,159	(48,412)
Less Long Term Liability			
		-	-
Non Current Assets			
Property, Plant and Equipment	7	2,377,870	5,068,383
Intangibles (finite life)	17	191,606	222,969
Total Net Assets		7,445,635	5,242,941

The Trustees approve and issue the financial statements for the year ended 30 June 2018

18 October 2018

Trustee (Chair)

Date

18 October 2018

Trustee

Date

Statement of Cash Flows

For the year ended 30 June 2018

	Note	2018	2017
		\$	\$
Cash Flows From Operating Activities			
<i>Proceeds from:</i>			
Grants and Sponsorships, Donations and Receipts from Customers		7,729,193	7,425,028
Interest Received		20,880	3,414
Cash Receipts from Other Operating Activities		7,750,073	7,428,442
Payments to Suppliers and Employees		6,446,425	7,221,706
Interest paid		-	433
		6,446,425	7,222,139
Net Cash Inflow (Outflow) From Operating Activities		1,303,647	206,303
Cash Flows From Investing Activities			
Proceeds from Sale of Property, Plant and Equipment		3,831,890	-
Payments for Purchase of Property, Plant and Equipment		(187,348)	(107,585)
Payments for Purchase of Investments		(3,000,000)	-
Net Cash Inflow (Outflow) from Investing Activities		644,542	(107,585)
Cash Flows From Financing Activities			
Net Cash Inflow (Outflow) from Financing Activities		-	-
Net Increase/(Decrease) in Cash and Cash Equivalents		1,948,190	98,718
Cash and Cash Equivalents at beginning of year		122,503	23,785
Cash and Cash Equivalents at the end of the year		2,070,692	122,503

Notes to the Financial Statements

For the year ended 30 June 2018

1 REPORTING ENTITY

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

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

These financial statements for the year ended 30 June 2018 comprise the individual entity, Ngā Taonga Sound & Vision.

Ngā Taonga Sound & Vision operates a film, radio and television archive to preserve New Zealand's audiovisual materials for the enrichment and entertainment of the people of New Zealand.

2 BASIS OF PREPARATION

(a) Statement of compliance

The financial statements have been prepared in accordance with New Zealand Generally Accepted Accounting Practice ("NZ GAAP").

They comply with Public Benefit Entity International Public Sector Accounting Standards ("PBE IPSAS") and other applicable Financial Reporting Standards, as appropriate for Tier 2 not-for-profit public benefit entities, for which all reduced disclosure regime exemptions have been adopted.

Ngā Taonga Sound & Vision qualifies as a Tier 2 reporting entity as for the two most recent reporting periods it has had between \$2m and \$30m operating expenditure.

The financial statements were authorised for issue by the Trustees on 18 October 2018.

(b) Measurement Basis

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

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

(c) 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.

3 GOING CONCERN

Ngā Taonga Sound & Vision has made a surplus of \$2,202,694, of which \$649,700 is an operating surplus in the year; and at year end has net current assets of \$4,876,159.

The Board of Trustees believes that the Trust is a Going Concern.

4 USE OF JUDGEMENTS AND ESTIMATES

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

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

Notes to the Financial Statements continued

For the year ended 30 June 2018

(a) Judgements

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

- * Revenue recognition
- * Classification of leases

(b) Assumptions and Estimation Uncertainties

There are no assumptions and estimation uncertainties that have a significant risk of resulting in a material adjustment in the year ending 30 June 2018.

(c) Changes in Accounting Estimates

There are no significant changes in accounting estimates in the year ending 30 June 2018.

SIGNIFICANT ACCOUNTING POLICIES

The following specific accounting policies have been applied in the preparation of the financial statements:

Revenue

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

Revenue from exchange transactions

All income is recognised at the time the services are rendered. Mediaplex revenue is recognised at the time cash sales occur.

Revenue from non-exchange transactions

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

Interest is recognised when it is received.

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

Property, Plant and Equipment

Property, Plant and Equipment is recorded at cost less accumulated depreciation. No monetary valuation has been made for the donation of films, videos and documentation material which form part of Ngā Taonga Sound & Vision collection. Ngā Taonga Sound & Vision collection consists of over 800,000 titles ranging from 30 second television commercials to full length feature films and including radio programmes and sound recordings. In most cases Ngā Taonga Sound & Vision acts as a custodian and does not own the rights to commercially exploit the collection.

Depreciation

Property, Plant and Equipment is depreciated using the straight line method. Items under \$500 have been fully depreciated in the year of purchase.

Specific depreciation rates are:

Property Assets	2% to 10% p.a.
Non Property Assets	2% to 20% p.a.

There is no depreciation on land.

Notes to the Financial Statements continued

For the year ended 30 June 2018

Amortisation

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

Specific depreciation rates are:

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

IMPAIRMENT

Assets that are subject to amortisation and 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.

Receivables

Receivables have been valued at expected net realisable value.

Inventories

Inventories are recognised at the lower of cost, which is determined on a first-in first-out basis, and net realisable value.

Taxation

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

Employee Entitlements

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

Sponsorships

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

Non-cash sponsorship

Where donations and sponsorship are provided by way of goods and services they are recognised at an agreed fair value.

The transactions of equal value are recorded in both income and an appropriate expenditure line to produce a nil effect.

Goods and Services Tax ('GST')

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

Changes in accounting policy

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

Notes to the Financial Statements continued
For the year ended 30 June 2018

5 REVENUE FROM GRANTS, SPONSORSHIPS AND DONATIONS

	Note	2018 \$	2017 \$
Donations from Patronage Campaign Launch		18,943	-
In Kind Support		27,573	20,578
InternetNZ		12,500	-
Scientia Trust		35,000	-
Te Taura Whiri I Te Reo Māori - Ngā Taonga Kōrero		73,000	25,000
Individual Donations & Other Revenue under \$10,000 each		13,100	46,833
		180,116	92,461

6 TRANSACTIONS WITH RELATED PARTIES

There have been no transactions with related parties in the financial year ending 30 June 2018.

Key management personnel remuneration

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

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

Trustees are paid an honoraria of \$10,000 each annually. The Chair is also paid an additional \$15,000 annually.

The Chief Executive and Leadership Team are employed as employees, on normal employment terms.

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

	2018 \$	Number of individuals	2017 \$	Number of individuals
Trustees	77,175	8	70,000	6
Chief Executive & Leadership Team	821,005	6	802,862	6
	898,180	14	872,862	12

Notes to the Financial Statements continued
For the year ended 30 June 2018

7 PROPERTY, PLANT and EQUIPMENT

Group	Land and buildings	Equipment	Motor Vehicles	Furniture and Fittings	IT Hardware	Radio Assets	Media Library	Research Library	Total
Cost	\$	\$	\$	\$	\$	\$	\$	\$	\$
Balance as at 1 July 2017	3,939,225	1,169,136	8,358	2,099,439	703,719	279,894	1,057,433	40,083	9,297,287
Additions	-	58,702	-	-	109,812	-	-	-	168,513
Acquired - business combinations	-	-	-	-	-	-	-	-	-
Borrowing cost capitalised	-	-	-	-	-	-	-	-	-
Transfer - asset under construction	-	-	-	-	-	-	-	-	-
Disposals	(2,739,864)	(118,923)	-	(1,698,196)	(32,262)	(35,241)	(7,264)	-	(4,631,751)
Re-classified as assets held for sale	-	-	-	-	-	-	-	-	-
Re-classified asset category	-	-	-	-	-	-	-	-	-
Others	-	-	-	-	-	-	-	-	-
Balance as at 30 June 2018	1,199,361	1,108,915	8,358	401,243	781,268	244,653	1,050,169	40,083	4,834,049
Accumulated depreciation and impairment									
Balance as at 1 July 2017	1,091,576	609,243	8,358	1,463,691	208,775	107,865	696,430	40,083	4,226,021
Depreciation	74,228	154,286	-	52,744	149,539	54,707	117,486	-	602,990
Impairment	-	-	-	-	-	-	-	-	-
Reversal of impairment	(344,325)	-	-	-	-	-	-	-	(344,325)
Disposals	(655,665)	(76,615)	-	(1,191,367)	(12,788)	(28,104)	(4,650)	-	(1,969,188)
Balance as at 30 June 2018	165,814	686,914	8,358	325,068	345,526	134,468	809,266	40,083	2,515,498
Net book value									
As at 1 July 2014	3,323,617	244,171	1,558	850,582	-	423,846	607,729	-	5,451,503
As at 30 June 2015	3,347,378	359,461	-	763,490	-	354,199	539,717	-	5,364,245
As at 30 June 2016	2,660,311	679,899	-	687,833	-	266,823	481,383	-	4,776,249
As at 30 June 2017	2,847,649	559,893	-	635,748	494,944	172,029	361,003	-	5,071,266
As at 30 June 2018	1,033,547	422,000	-	76,175	435,742	110,185	240,902	-	2,318,551

Land and Buildings 84 Taranaki Street were sold and settled on 6 April 2018 for \$3.8m. These assets had previously been valued by an independent valuer as at 30 June 2017 to assess for impairment.

The valuation was conducted by Colliers International. Colliers had valued Land and Buildings at 84 Taranaki Street at \$2,420,000, and therefore an adjustment for the gain on sale of these assets has been made.

Total Property Plant and Equipment of \$2,377,870 is made up of NBV above of \$2,318,551 and Work In Progress of \$59,319.

8 RECEIVABLES

	2018	2017
Trade Receivables from exchange transactions	39,525	66,131
	39,525	66,131

Notes to the Financial Statements continued
For the year ended 30 June 2018

9 FINANCIAL INSTRUMENTS

Fair Values

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

Credit Risk

In the normal course of its business Ngā Taonga Sound & Vision incurs credit risk from accounts receivable and bank deposits. Apart from this Ngā Taonga Sound & Vision does not have any other credit risks (2017: \$nil).

10 CONTINGENT LIABILITIES AND CAPITAL COMMITMENTS

There are no significant contingent liabilities or capital commitments as at 30 June 2018.

11 SEGMENT ACCOUNTING

Ngā Taonga Sound & Vision operates in only one segment providing film, television and radio archiving services in New Zealand.

12 NON CANCELLABLE OPERATING LEASE COMMITMENTS

The Group has entered into a number of material operating leases for buildings.

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

84 Taranaki Street, Wellington

Regus Serviced Office, 6 Hazeldean Road, Christchurch

Level 2, RNZ House, 171 Hobson Street, Auckland

Map Room, Massey University, Wellington

Transmitter St, Titahi Bay, Porirua

	2018	2017
Not later than one year	239,328	72,993
Later than 1 year and not later than five years	339,000	52,312
Later than five years	88,000	96,000
	666,328	221,305

13 INCOME RECEIVED IN ADVANCE

	2018	2017
MCH Funding for Iwi Radio Project	-	59,319
	-	59,319

14 SUNDRY ACCRUALS FOR INCOME

	2018	2017
Lottery Grants Board	418,696	563,710
Interest Receivable	9,528	-
Asset Sales proceeds	-	324
	428,224	564,034

Notes to the Financial Statements continued
For the year ended 30 June 2018

15 SUBSEQUENT EVENTS

There have been no subsequent events to year end that would result in the financial statements being materially misstated or misleading.

16 INVENTORY

	2018	2017
Finished Goods	4,809	5,340
	4,809	5,340

There are no items of inventory pledged as security against any liabilities (2017: \$nil).

17 INTANGIBLES

Group	Software	TVNZ Card Catalogue	Total
Cost or valuation			
Balance as at 1 July 2017	155,314	121,385	276,699
Additions (acquired externally)	2,143	-	2,143
Disposals	-	-	-
Balance as at 30 June 2018	157,457	121,385	278,842
Accumulated amortisation and impairment			
Balance as at 1 July 2017	49,885	3,844	53,729
Amortisation	31,078	2,428	33,506
Balance as at 30 June 2018	80,963	6,272	87,235
Net book value			
As at 1 July 2014	-	-	-
As at 30 June 2015	36,000	30,000	66,000
As at 30 June 2016	101,947	119,969	221,915
As at 30 June 2017	105,429	117,541	222,969
As at 30 June 2018	76,494	115,113	191,606

There are no items of intangible assets with restrictions to title, nor pledged as security, against any liabilities (2017: \$nil).

Board of Trustees

Ngā Taonga Sound & Vision is governed by the Board of Trustees. The Board has six trustees, three of whom must represent Māori interests, through their own heritage and/or connections with iwi and iwi interests.

Trustees serve three-year terms and may serve for a further three-year term.

The chairperson, who must be a current trustee, is elected annually for a one-year term. The chairperson is eligible for re-election.

The Chair would like to thank departing Trustees Judith Fyfe, Derek Fox and Peter Douglas for their contributions.

Trustees during 2017/18 were:

Jane Kominik (to December 2017, Chair to August 2017)

Simon Murdoch (Chair from August 2017)

Peter Douglas (to August 2017)

Derek Fox (to June 2017)

Whetu Fala (from October 2017)

Judith Fyfe (to December 2017)

Lisa Bates* (from January 2018)

Emily Loughnan (from January 2018)

Te Raumawhitu Kupenga (from July 2017)

Edie Moke

* Ms Bates was co-opted to the board in July 2017, before the official commencement of her term, to provide expertise in support of the organisation's fundraising activities.

During 2017/18 the Board of Trustees met on six occasions.

Key decisions and resolutions from meetings and brief biographies of the trustees are available on Ngā Taonga Sound & Vision's website.

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

Organisational Capability

The ongoing development of all our employees was a focus for Ngā Toanga in 2017/18 and alongside the Leadership Development Programme (refer to the Case Study), we introduced career progression for a large number of our roles.

When we introduced the new business operating model in 2017, we ensured the structure of the organisation would support career progression and development. In April 2018 we implemented a formal career progression process.

The career progression process allows for employees to move into a senior position when they are ready and without the need for a vacancy. Currently our Collection Developer, Client

Access Liaison, Curator and Archivist roles are included in the career progression process which amounts to 47% of our employees.

The health and wellbeing of our people is also very important and this year we amended our flexible working policy to allow for greater scope and application. One of the new benefits is that employees are able to apply for flexible working arrangements when they wish to undertake industry projects that are outside their role at Ngā Toanga. We have already had a number of employees utilise this benefit and have found they return to work revitalised.

Case Study:

Leadership Development Programme

Background

Great leaders make a significant impact on the overall performance of any organisation so the ongoing professional development of our employees is vital to Ngā Taonga Sound & Vision. We aspire to be a high-performing organisation and we have already been leading the way in New Zealand with our technical capability. The new Leadership Development Programme is our investment in the development and training of our leaders and managers, and is designed to provide them with the knowledge, skills and tools to support our people and effectively lift the performance of our organisation.

The Programme Design and Development

We conducted a skills gap analysis across the organisation and used this as a base for designing the programme. When developing our desired outcomes we also looked at external factors and the challenges the organisation will face in the future.

Armed with this information we went through a robust Request for Proposal process to find the best provider to design and deliver the programme. We then assigned the contract to POD Consulting. They are not only experts in the field, but they also acknowledged the very special nature of our work and, consequently, the need for a good deal of programme customisation.

The Programme

Our Leadership Development Programme is a 12-month programme that covers the essential knowledge, tools and skills required to develop our leaders. It consists of workshops, on-the-job practice and coaching and mentoring sessions with participants' managers.

The topics covered were:

- Leadership and management
- Personal effectiveness
- Coaching and feedback
- Understanding the role we play in the organisation
- Creating an effective team
- Developing trust and managing conflict
- Getting the right results
- Engaging and developing your team
- Recruitment and workforce planning
- Managing change
- HR essentials

A couple of participants had this to say about the Programme:

“We may have had management or leadership experience in the past, however these sessions provided helpful suggestions for all and additional tools regarding decision making and alternative ways to communicate.” – Mishelle Muagututi’a, Documentation Team Leader, Kaiārahi Tira Pūranga ā-Tuhi.

“The programme is proving to be a handy Swiss Army knife of leadership ideas and techniques. The module topics on leadership styles, time management, personality awareness, managing teams effectively, delegation and conflict resolution have been very useful.” Adam Sondej, Digital Workflow Team Leader – Kaiārahi Tira Rerenga Mahi Matihiko.

Funders & Supporters

Core funders

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

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

NZ Lottery Grants Board – www.communitymatters.govt.nz

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

Te Māngai Pāho – www.tmp.govt.nz

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

Project funders 2017/18

Te Taura Whiri i te Reo Māori

Ngā Taonga has received financial support from Te Taura Whiri i te Reo Māori to curate a series of online programmes showcasing te reo Māori content from our Sound Collection, and particularly *Ngā Taonga Kōrero* of Māori-language recordings. Four exhibitions were released on the Ngā Taonga website between August 2017 and June 2018.

Catalogue Development

Ngā Taonga received financial support from Internet NZ Community Grants programme and the Scientia Trust – Cinema Archive Fund to improve the online catalogue and user interface.

Festival Support

The New Zealand Bicycle Film Festival (NZBFF) was again sponsored by Garage Project and Bicycle Junction, and we welcomed support from Hell Pizza.

Wellington City Council also provided support via its Creative Communities Fund for the two-week festival of Pasifika film, Siapo Cinema 2018. The annual festival also received support from Tautai Contemporary Pacific Arts, Kava Club Arts Collective, DANZ, NZ Film Commission, Pātaka Art + Museum, Va’aomanū Pasifika (Pacific and Samoan Studies at Victoria University) and COCA at Massey University.

The New Zealand Community Trust provided financial support that enabled staff members to travel to Tairāwhiti to engage with iwi and present screenings in Ruatoria and Gisborne.

Supporters

At a campaign launched in October 2017 members of the public were invited to become Upholders, Preservers, Protectors, Supporters or Friends of Ngā Taonga. As a result, \$18,943 was raised through the kind support of the following people and organisations:

Upholders

Jane Kominik
Shirley Allen

Preservers

S P & P J Murdoch
Chris Szekely
Annabel McCallum

Protectors

Judith Fyfe
Catherine Fitzgerald
David Jenkinson

Supporters

Y M Curtis
Kate Ricketts and Lyaall Jellyman
Fiona Fieldsend

Friends

Frances Turner

Pat Stuart

Lisa Bates

Hawkins & Co Limited

C M Gibson

L. R. Shelton

Chris Horne

Lauren Hayes

Yang Chuan EL - Historic Wellington

Jonathan McQueen

Ongoing Support

Many businesses support Ngā Taonga to deliver its regular business. BDO Wellington ensure that all of our accounting requirements are met with support for our annual audit and accounting software.

Other support has been provided by:

- Annie Collins
- Auckland Council
- Auntsfield Estate
- BDO Wellington
- Bicycle Junction
- Bikes Welcome
- Coffee Supreme
- Dundas Street Employment Lawyers
- Garage Project
- Hell Pizza
- POD Consulting



- Powershop
- Rei Foundation
- Russell McVeagh
- Stonecutter Winery & Vineyard
- The Film and Video Labelling Body
- Trademe Jobs
- Wellington City Council

Our Volunteers

We have been able to achieve more due to the work of our wonderful volunteers. During the year volunteers contributed approximately 852.5 hours to the Archive.

Past project funders

Saving Frames (2009-2014)

Principal Funder

Manatū Taonga – Ministry for Culture and Heritage

Partner

Park Road Post Production

Saving Frames: Whitireia Nitrate Storage Facility
(in partnership with Archives New Zealand)

Pub Charity | Stout Trust | Scientia Trust: The Cinema Archive Fund | The Lion Foundation | Wellington Community Trust Eastern and Central Community Trust | The Trusts Community Foundation Ltd | Four Winds Foundation Ltd | Infinity Foundation Ltd | Mana Community Grants Foundation | Jane Kominik

Saving Frames: Northpoint (Plimmerton) Storage Facility

Pub Charity | Stout Trust | Scientia Trust: The Cinema Archive Fund | Trusts Charitable Foundation | Adam Foundation | David Compton | Doug Eckhoff | Michael Houston and Mike Nicolaidi | Jane Kominik | Yvonne McKay | John and Mary Marshall | Dame Patsy Reddy and Sir David Gascoigne | Barrie Saunders | Lindsay Shelton

The Jonathan Dennis Library

The fit-out of the Jonathan Dennis Library, named for the Archive's founding director, was made possible by a grant from the combined community trusts in recognition of the nationwide benefit gained by this project.

Bay Trust | The Canterbury Community Trust | Community Trust of Mid & South Canterbury | The Community Trust of Wellington | Eastern and Central Community Trust | Trust Waikato | West Coast Community Trust | Whanganui Community Foundation

Mediaplex Founding Partners

The Lion Foundation | New Zealand Community Trust | Pelorus Trust | Pub Charity



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