

NGĀ TAONGA
SOUND & VISION



2016/17
Annual Report
Te Pūrongo ā-tau

Contents

04

Chair's foreword

06

Chief Executive's message

08

Introduction

09

Case Studies

Relocation of the Sound Collection to Avalon	10
"From New Zealand with Love" Trailer	11
Our Digital Archive	12
Selection and Acquisition Policy Development	13

12

Our Performance

KPI 1: Annual Acquisition Plan	14
KPI 2: Collection housed in best practice conditions	15
KPI 3: Collection available subject to rights clearance	16
KPI 4: Revenue from non-government sources	17
KPI 5: Number of visits, views and listens	18
KPI 6: Responsiveness to iwi and Māori	19
KPI 7: Employee engagement	20

22

Independent auditor's report

24

Annual financial statements

35

Board, Funders and Supporters and Organisational Capabilities

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 ināianeī. 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 Kōwhiri Mātua o Aotearoa mō UNESCO

Full details on all our 2016/17 funders and supporters can be found on page 36

Te Taki a Te Heamana

I roto i te rīpoata a tau o tērā tau, i whakataukītia e au te whānuitanga o ngā whakawhiti kōrero i whāia e Ngā Taonga Sound & Vision – he kaupapa i hua ai he Mahere Rautaki mo ngā tau e waru kei te tū mai. He mahere i waihangatia kia aro motuhake ai ā tātou mahi, e tū ai i a tātou he pūranga ataata-a-rongo mo ngā iwi katoa o Aotearoa.

I tēnei tau nōku te māringanui ki te rīpoata i te tino anga whakamua o ā tātou mahi i ekeina ai ngā taumata mo tēnei tau. He aronga matua, he ekenga nui tā ngā mahi rārangi hōu i te whakahaerenga, i tūtakina ai e a tātou rauemi me tō tātou puku mahi ki te tautoko i te aronga rautaki. E hiahia ana au ki te whakatairanga i ngā ringa rehe me ngā mahi nui a ngā kaimahi o Ngā Taonga Sound & Vision ki te torotoro i ngā kaupapa i waenga i ngā tini panonitanga i tino whakamātautau nei i a rātou i ētahi wā.

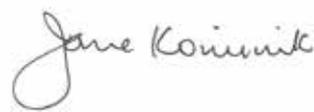
Ko ētahi o ngā tino mahi i tēnei tau ko te whakawhanake i ngā kaupapa matua, tae atu ki a tātou Kāupapa Tohi me te Kohi, te anga mua ki te whakarite wāhi tiaki roa i ngā hiahia o te pūranga ma te whakatau rautaki-a-rawa ake mo te whakahaerenga nei. I kite hoki tātou i te tauawhi ā te pūranga kia noho ia hei whakahaerenga tokonga kaupapa.

E hiahia ana ahau ki te mihi ki ngā kaituku putea mai, ngā kaitautoko me o tātou hoa ūmanga i tautoko nei i a tātou i tēnei tau (tirohia te whārangi 36) He hononga tino nui ēnei Mei kore ake rātou e tautoko mai kua kore kē a tātou mahi e anga mua.

E hiahia ana hoki ahau ki te whakanui i te aronga nui me te tirohanga whānui a o tātou kaitiaki, motuhake nei i a Derek Fox rāua ko Judith Fyfe, i tutuki nei te tuarua o ngā tau e toru i noho kaitiaki ai rāua i te 30 o Hune. I runga rāua i te poari i te wā he nui ngā panonitanga o te kaupapa me te kamehameha o tā rāua i oha mai ai.

Pērā anō i a Louise Baker rāua ko Morris Te Whiti i tutuki ai te tuarua o ngā tau e toru i te 30 o Hune 2016, i uru mai a Simon Murdoch rāua ko Peter Douglas hei kaitiaki i te tīmatanga o tēnei tau pūtea. He rahi tonu ngā pukenga kāwanatanga i kawea mai e rāua ki te poari.

Ki taku whakapono nā te anga mua o ngā mahi i oti i tēnei tau i tatoko ai te papa mo ngā mahi whakahirahira kei te toko ake. Kua tutuki ano hoki te tuarua o ōku tau e toru hei kaitiaki a tēnei tau, me taku titiro whakamua ki te hua o ngā mahi nui a te poari a ngā tau e tū mai nei. Kua uru mai nei ngā Kaitiaki hōu, me aro te tirohanga ki te whakatoka i ngā rauemi te hiahia hei whakatutuki i ngā manako o te hunga whaipānga mai, i te kāwanatanga, i ngā kaupapa ahumahi e kawea nei e tātou, o tātou hoa Tiriti, me te iwi o Aotearoa/ Niu Tīreni nā rātou nei ngā kōrero me ngā hitori i tiaki, i tohaina nei e tātou.



Jane Kominik

Amokapua o te Poari Kaitiaki



Chair's foreword

In last year's Annual Report, I emphasised the extensive consultation Ngā Taonga Sound & Vision had gone through as an organisation – a process that had resulted in the adoption of an eight-year Strategic Plan. That Plan was created to ensure we focus our efforts, and become the audiovisual archive for all New Zealanders.

I am very pleased to report that this year we made significant progress to achieve our goals for the year. A major realignment of the organisation, ensuring our resources and capabilities effectively support our strategic goals, was a key focus and achievement for the year. I want to take this opportunity to acknowledge the professionalism and outstanding contribution of Ngā Taonga Sound & Vision employees as the organisation went through substantial, and sometimes challenging, changes.

Significant work this year was put into developing key policies, including our Selection and Acquisition Policy, and progress was made towards addressing the long-term accommodation needs of the archive with the development of a property strategy for the organisation. We also saw the archive embrace its aspiration to be a kaupapa-centred organisation.

I want to thank all our funders, sponsors and partners who have supported us this year (refer page 36). These are extremely valuable relationships and we would not have been able to make the progress we have without your commitment to our work.

I also acknowledge the outstanding commitment and vision of our trustees, particularly Derek Fox and Judith Fyfe, who have both completed their second three-year term on 30 June. They have been on the Board during a

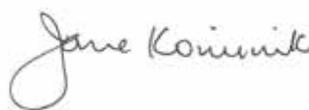
time of significant change for the organisation and their contribution has been invaluable.

As Louise Baker and Morris Te Whiti Love ended their second three-year terms on 30 June 2016, Simon Murdoch and Peter Douglas became trustees at the start of this financial year. Both have brought strong governance experience to the board.

I believe that the progress we have made this year has created a solid foundation for the important and exciting work ahead.

I have also completed my second two-year term as a Trustee this year and I am looking forward to seeing the results of the board's work in the years to come.

With new Trustees on board, we must now turn our attention to ensuring we have the resources needed to meet the expectations of our stakeholders within government, within the industries we serve, our Treaty partners, and the people of Aotearoa New Zealand whose stories and history we care for and share.



Jane Kominik

Chair, Board of Trustees



Karere a te Tumu Whakarae

I tīmata mātou i tēnei tau me te mārama o te tirohanga me mahea rawa te aronga ā rautaki me te āpiti hoki o tana whakataki mai i te nui o te mahi me tīmata rawa hei whakatinana i aua arohanga. I mōhio tonu mātou tēra ētahi tau ārai hei ekenga ma Ngā Taonga Sound & Vision e noho ai ia hei whakahaerenga whirinaki, tū wātea, tohunga rawa e hiahiatia nei e tātou. Koia ia i noho ai hei whāinga matua i tēnei tau, hei rārangi i te tuāpapa o te whakahaerenga ki tā tātou tirohanga whānui. Te nuinga o taua mahi i tutuki i te Āperira o tēnei tau, me te aha he tira nui tonu tō tātou hei ārahi whakamua i ā tātou.

Ko ngā taumata whāinga mo te tau 2016/17 i rarangi me nga kaupapa matua mo ngā tau e wha tuatahi, o tā tātou Mahere Rautaki:

- He hanga papa māro, pūmau mō te pūranga ataata-a rongo;
- He whakahōu i te āhua o ā mātou mahi torotoro me te tūhono haere e āhei ai tā mātou whakaatu i ngā kohikohinga me ngā mahi pūranga;
- He whakahōu ano i ngā hono ki te ao iwi i roto i te wairua ā hoa; me te
- Whakatoka i te āhuru o te noho o ā tātou kaimahi me ngā Kohikohinga

He tohenga nui kia mātou te whakakotahi i ngā kohikohinga a Te Reo Irirangi o Aotearoa(RNZ) me te Reo Tātaki o Aotearoa(TVNZ). I whiwhi mātou i ngā āhua momo pātaka raraunga, pūnaha, tikanga whakahaere, koia i tēnei tau he mahi nui tonu te whakakotahi, whakaorite me te whakamahine ake i a mātou whakahaere. Hei tauira ake i tētahi o ēnei mahi whakakotahi, kei roto i tēnei ripoata he tirohanga ki te kawenga o tētahi kohikohinga oro mai i Ōtautahi ki tā mātou pūranga AV (Ataata-a rongo) i Avalon.

Ko tētahi atu tikanga whakapiki i tīmatahia i tēnei tau, ko te kaupapa pātaka raraunga hōu, he tūhonohononga o ngā pātaka raraunga puta noa i ā mātou kohikohinga.

Kīhai tēnei mahi tūturu i haere kore utu mai. He nui tonu ngā whakapaunga hei toko i o mātou pukenga rangatōpū me ā mātou kaupapa pūranga. Ahakoa i tutuki te tau me te noho nama o ā mātou tikanga whakahaere \$130,000, kua pakari ake tā mātou noho, motuhake nei, i ngā wāhi pērā i ngā hangarau kawē kōrero me ngā mahi torotoro hunga whaipānga.

Mo te toenga o tēnei ripoata, ka taki kōrero au mō te āhua o ā mātou mahi he ai ki ā mātou Tohu Whakahaere Matua e whitu (KPI). He mea tūturu nā mātou te whakarite taumata ekenga nui me te haringa ngākau o te kite i rahi ngā wahi

i eke, i ngā wāhi kīhai i ekeina ngā taumata, e kitea ana te anga mua tonu.

Kua tohia kua whakauruhia e mātou ki tēnei ripoata, he āta tirohanga ki ētahi o ā mātou kaupapa matua mo te tau 2016/17. Ko ētahi atu o ā mātou whakatutukitanga hei whakamātau atu, ko te waihangatanga o tā mātou whakaaturanga Tuatahi i runga i te ipurangi, a Sellebration me te whaihua o tā mātou tono ki Te Taura Whiri i te Reo Māori, i āhei ai te tiki atu i te kohikohinga a RNZ Ngā Taonga Kōrero, mā roto atu i tētahi kaupapa raraunga, kohikohinga ā iwi.

Ko te hua o ngā whakahaerenga hōu, tēra te arotahi o ngā mahi tohu rīpene ataata e tūhono ai ngā mahi waihanganga, whakapaoho me ngā wheako pūranga. I tēnei tau hoki ka whakawhānuitia atu te whai wāhi o te hunga kiritaki ki ngā mahi raraunga me nga rangahautanga. Ko tā matou i whai ai he pikinga o te mātauranga kohikohinga me tōnā āheitanga atu.

I pai hoki te anga mua o tā mātou whai kia noho a kaupapa te whakahaerenga. He rahi tonu ngā taupatupatu mo te tikanga o taua kaupapa – mō Ngā Taonga he arohanga me te tauawhi rawa i te whakaaro he whānui atu i te mata kotahi te āhua titiro ki te ao, ko tētahi o aua aro tirohanga i te ao mā te kaupapa Māori atu. Ā whakahaere nei ka whai wāhi tonu mātou ki te whakawhiti kōrero, ki te tautohetohe, arā i te mutunga ka āhei te panoni i ā mātou whakahaere, tikanga, kaupapa me ā mātou kawa, ina kore e tūtākina o mātou manako ki te noho a kaupapa tonu.

Kō o mātou arohanga whakaaro mō te tau e tū mai nei he taki tonu i ā mātou mahi matihiko kia tāea matihiko tonuhia mai ai a mātou kohikohinga, he whakatupu tonu i o mātou whiwhinga tahua pūtea ara i te kāwanantanga, he whakarahi atu i o mātou tūhononga ki ngā tini āhua hāpori whānui, ki te hunga mātaki mai me o mātou hoa ūmanga. Ka aro tonu mātou kia au tō mātou wāhi noho i te Whanganui ā Tara e mau roa, e āhuru, e hāngai tonu ai ki ngā tikanga ā iwi e tika ana.

Kua whakaritea e mātou ngā mea e āhei ai tā mātou kawē tōtika i te whakahaerenga. Ko te wero ināiane he tūtaki i ngā manako o te iwi ringa matihiko mōhio e piki nei i roto i te kikitanga o ngā rauemi e wātea mai ana.



Rebecca Elvy

Tumu Whakarae

Chief Executive's message

We began this year with a clear vision and very clear strategic objectives but also with the challenging task of making them a reality. We realised that there were barriers to Ngā Taonga Sound & Vision becoming the trusted, accessible and professional organisation that we want it to be, and so a key focus this year has been on aligning the organisation's structure with our vision. That work was largely implemented by April this year and we have a great team in place to take us forward.

Our goals for the 2016/17 year aligned with our key priorities for the first four years of our Strategic Plan:

- to build a solid and stable foundation for the audiovisual archive;
- 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 in the spirit of partnership; and
- to ensure that our people and collections are safely housed.

Part of this challenge is the integration of the Radio New Zealand (RNZ) and Television New Zealand (TVNZ) collections. We inherited an array of databases, systems and processes, so this year we made significant progress on consolidating, standardising and refining our operations. To illustrate one aspect of this consolidation, this report includes a case study about the relocation of the sound collection from Christchurch to our AV archive facility at Avalon. Another initiative, the database renewal project to combine databases across all our collections, also started this year.

This very necessary work has not come without a cost. We have invested in our corporate capability and our archival infrastructure. While we have finished the year with an operating deficit of \$130,000 we are also in a much stronger position, particularly in the areas of information technology and stakeholder engagement.

In the remainder of this report, we comment on our performance with respect to our seven Key Performance Indicators (KPI). We deliberately set ourselves ambitious targets and it is satisfying to see that we have been successful in many areas, and where we have not met targets, we have continued to make good progress.

We have selected and included in this report, case studies on some of our major projects from the 2016/17 year. Other achievements of note include the creation of our first online exhibition, *Sellebration*, and a successful funding bid to Te Taura Whiri i te Reo Māori, to make RNZ's Ngā Taonga Kōrero collection more accessible through an iwi-based cataloguing and curation project.

As a result of the new organisational structure, video preservation workflows have been harmonised combining production, broadcast and archive experience. This year we also expanded the role of client access to include cataloguing and research. Our objective was to improve collection knowledge and, importantly, accessibility.

We also made good progress towards being a kaupapa-centred organisation. There is much debate around what that means — for Ngā Taonga it means recognising and deeply embracing that there is more than one world-view, and that one of these world-views is kaupapa Māori. As an organisation we must always be willing to discuss, debate, and ultimately, to change processes, practices, policies and protocols that do not meet our aspiration of being kaupapa-centred.

Our focus for the coming year will be continuing our major digitisation programme so that more of our collection can be available, continuing to increase our non-government income, and also increasing our engagement activities with diverse communities, audiences and partners. Finalising plans for our Wellington accommodation so that it is sustainable, safe and culturally appropriate will require continued attention and focus.

We have implemented the necessary changes to ensure we are a cohesive and effective organisation. The challenge now is to meet the expectations of an increasingly digitally skilled public within constrained resources.



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



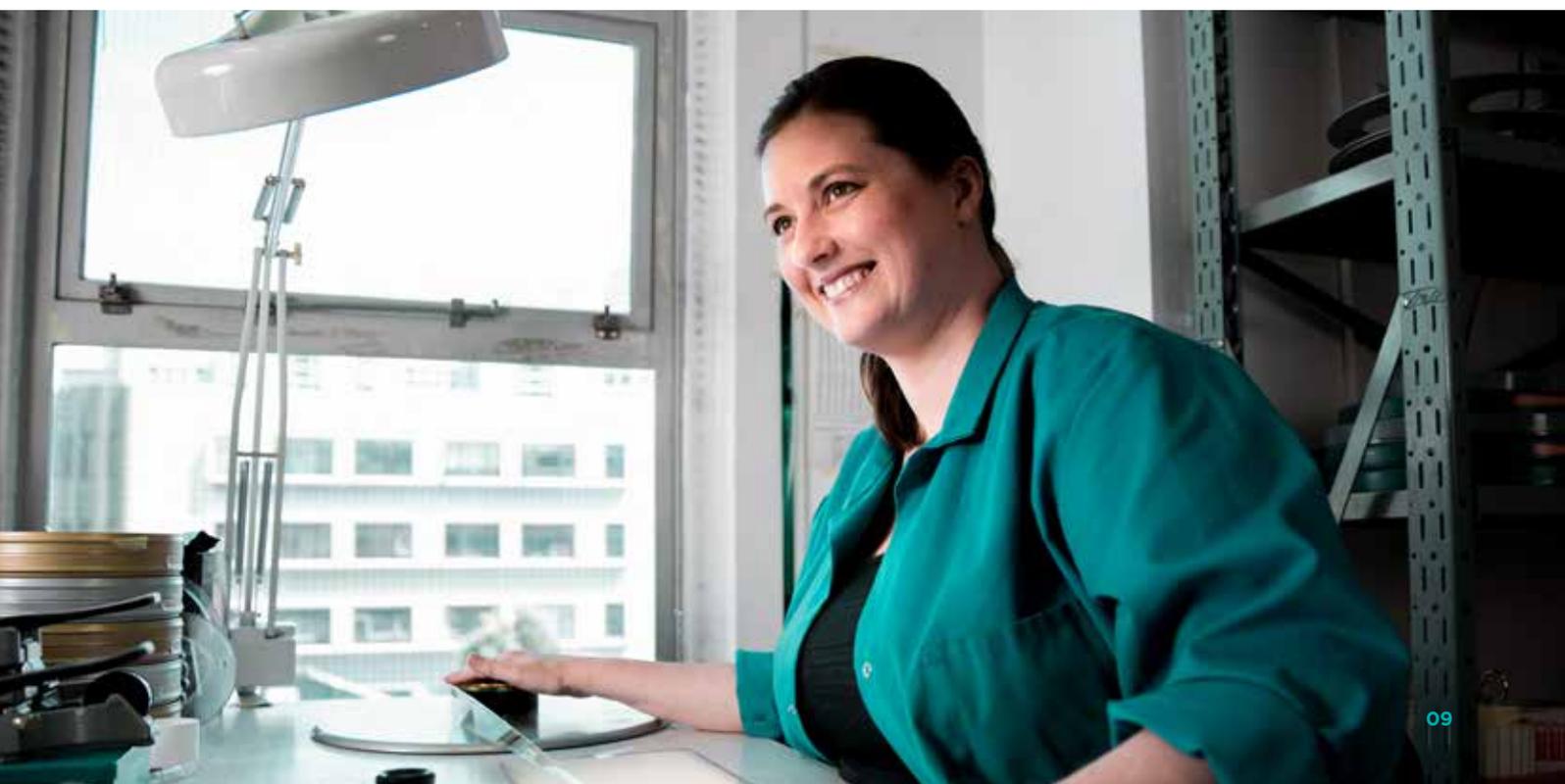
Our Key Performance Indicators

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>

Key Performance Indicator (KPI)		2016/17 Result	2016/17 Target
KPI 1	Percentage of Annual Acquisition Plan achieved	Not achieved	85%
KPI 2	Percentage of collection housed in best practice conditions	56%	45%
KPI 3	Percentage of collection available on demand (subject to rights clearance)	44%	10%
KPI 4	Percentage of revenue from non-government sources	14.5%	10%
KPI 5	Number of visits/views/listens (all sources)	1,909,582	600,000
KPI 6	Responsiveness to iwi and Māori (in development during 2016/17 in consultation with Māori)	Not applicable	In development
KPI 7	Percentage of employee engagement	17.9%	30%



Relocation of the Sound Collection to Avalon

Case Study

The 2010 and 2011 Canterbury earthquakes left our sound collection without a permanent home. Since that time the collection had been housed in temporary premises in Christchurch in a facility that was not designed for archival storage. A viable long-term accommodation solution was needed.

The safety of the collection and our employees was uppermost in our minds so, following significant investigation into alternatives including a shared premises arrangement, which unfortunately proved too costly, we decided that the best solution was to move the collection to our purpose-built archival facility at Avalon near Wellington. An additional benefit of having the collection in a more centralised location was the opportunity to further integrate the collection and our expertise, resulting in more cohesive work practices and stakeholder experiences.

The move itself involved the transportation of 100,000 physical collection items, equipment and documentation by road and ferry to the Avalon archive. The move involved careful planning, the use of specialist carriers and much employee time. It was paramount in our minds that our major client, RNZ, needed the opportunity to interrogate our approach and expertise, as its confidence in our

professionalism is essential to our ongoing relationship.

We were very pleased to see the collection safely stored in its new home by the end of June 2017. Our planning also ensured that there was no disruption to the accessibility of the collection during the move process.

We took a great deal of care to observe appropriate tikanga, engaging with Ngāi Tahu to perform a blessing that put the sound collection to rest before it was moved out of Christchurch. Wellington iwi, Te Ātiawa received the collection and welcomed it to its new surroundings at Avalon.

At the same time as the collection moved, our Christchurch employees relocated to their new office accommodation in heritage-listed Blackheath in Sydenham. We expect to be in a position to have a space for researchers available there very soon.

This move proved to be a success on many levels and demonstrated that we were up to the challenge of resolving not just the core issue, but also of taking the opportunity to make wider ranging improvements as part of the process.



“From New Zealand with Love” Trailer

Case Study

Our partnership on this project — to produce a short ‘teaser-trailer’ — illustrates how we are re-imagining the way we engage with external stakeholders and collaborating closely across all disciplines within the organisation to proactively showcase the collection.

The project was inspired by *From Scotland with Love*, a 75-minute film which screened to great acclaim, including at the 2015 New Zealand International Film Festival. Described as “a journey into our collective past”, the film was made entirely of Scottish film archive material.

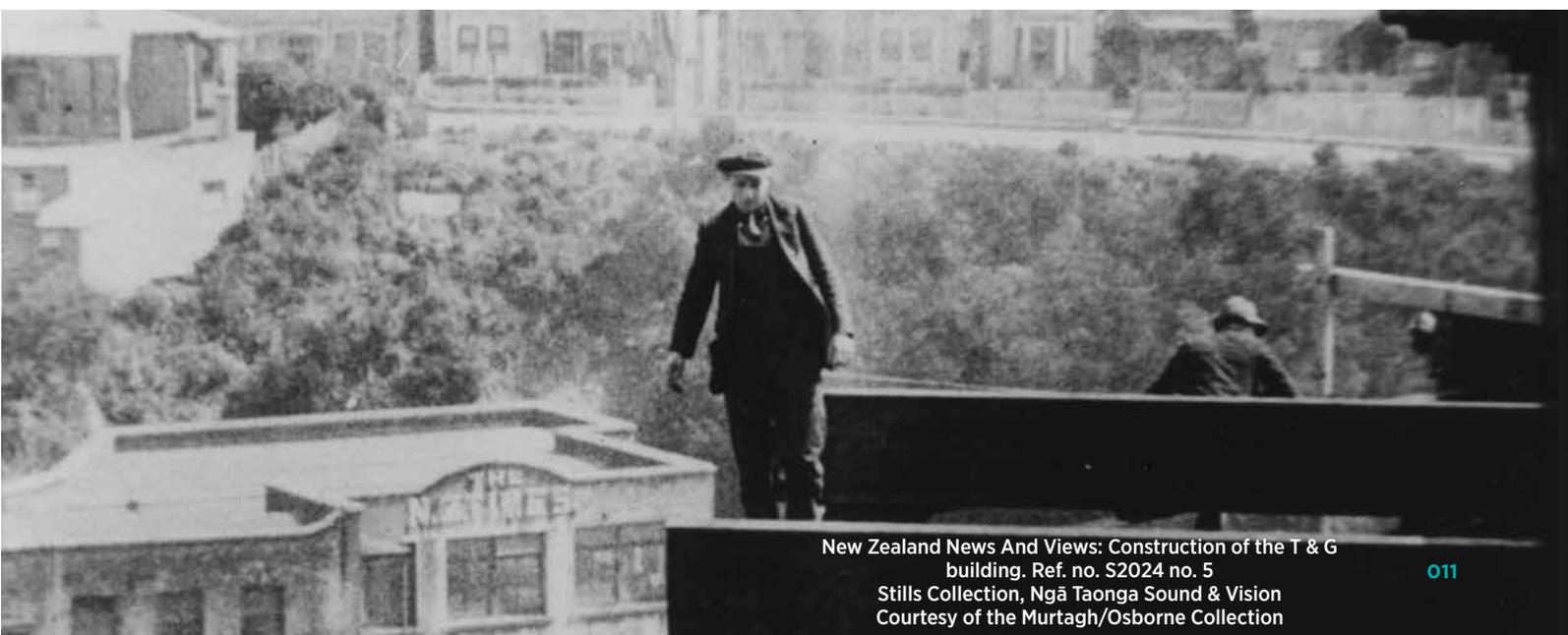
Ngā Taonga Sound & Vision was a key partner in the production of the 15-minute trailer provisionally entitled *From New Zealand with Love*. It will be played to potential partners, financiers, and other stakeholders, giving them a taste of what the ‘music and archive’ feature-length documentary could offer audiences around the world. The trailer is a co-production between New Zealand’s Blueskin Films and the Gibson Group, and Faction North Ltd, United Kingdom. Faction North was one of the producers of *From Scotland with Love*.

Showcasing archival moving images from the 20th century shot in, or connected to, New Zealand, the trailer features an original soundtrack composed and performed by Don McGlashan and Warren Maxwell. In addition to footage from the collections at Ngā Taonga, the trailer incorporated footage from Archive New Zealand’s moving image collection.

The trailer’s production required us to collaborate closely with the producers, writer/director Virginia Heath and editor Annie Collins. Ngā Taonga staff from across the organisation contributed to the project and the technical and research expertise we provided ensured the best available material, both amateur film and professionally-produced film, was identified and supplied to the production.

Catherine Fitzgerald of Blueskin Films commented that “working with the dedicated and wonderfully well-informed and helpful staff at [Ngā Taonga] has already informed not just the potential of the feature film, but also the creative approach on all levels ... Ngā Taonga is an incredibly rich resource of exactly the kind of archive we are seeking”.

Faction North’s Virginia Heath and Grant Keir also said that “working with Ngā Taonga to research New Zealand’s amazingly rich film archives, we felt welcomed and supported by the entire staff, who were not only world-class experts but, like us, are absolutely passionate about all things film archive. We could not have wished to work with a more knowledgeable and professional set of people on the trailer, and look forward to working closely with Ngā Taonga again, on our forthcoming project.”



Our Digital Archive

Case Study

Digital archives provide many benefits but key is ease of access — for cataloguing, for creative uses, for research, for entertainment, for sharing — not just on our online catalogue but through content aggregators like DigitalNZ, and they come without the need to build an entirely new and separate workflow.

Our decision last year to invest \$1 million in the infrastructure required to digitally preserve our collection, reflects our belief that a digital archive is crucial for our long-term stewardship of these precious taonga. As well as the financial investment over the past two years, a great deal of time has been invested in the establishment of the Storage Area Network (SAN) server system and digital tape library that act as the repository for our collection's preservation files. The technical systems are now set up and the SAN is operating at both our Avalon and Wellington facilities.

However, creating a digital archive is not just a matter of gathering digital items together in a content management system, so the procurement and commissioning of the SAN infrastructure was just the beginning.

To ensure that we use the storage and data management capabilities of the SAN effectively we needed to review our work flows. The realignment of the organisation, which was undertaken in the second half of the 2016/17 year, established the new roles we needed, and we then involved our employees in the development of effective new work flows, ensuring the consistent and enduring use of the digital archive, and in particular, deep storage within the tape library. The review resulted in a redesign of the way we structure our data, name our files, and collect and record technical and preservation metadata. At the end of the financial year these workflow changes were in the testing phase.

This phase of the new workflow implementation will be completed early in the next financial year when all newly preserved materials are being accessioned into the digital archive/kohinga using the new conventions.

The potential for automating some tasks is another key focus area as it will bring significant benefits. Automating transcoding, error and quality checking and managed data migration are goals for the next phase of development.

The traditional system of writing huge volumes of data to tape is slow, resource-intensive and difficult in terms of quality control. As well, traditional physical methods of storing and sharing content no longer meet the public's expectations. Our investment in centralised and managed digital storage not only supports the digital preservation workflows that we have built for the collections, it importantly makes more of the collection readily accessible. From the public's perspective, that will mean more of the collection (subject to rights clearance) will be available in our online catalogue. For the organisation, files will be centrally available to all staff for cataloguing and research and we will see robotic retrieval of high-quality files which will enable more efficient programme creation and client supply. An additional benefit is the increased security of our collection.

Our digital archive will allow us to become a future-orientated archive opening up exciting opportunities for innovative engagement with new audiences — opportunities we are looking forward to exploring.

Selection and Acquisition Policy Development

Case Study

In our Strategic Plan 2016–2024 we stated our organisational desire to improve our connections with our stakeholders, to better understand their needs and requirements, and to seek professional and industry input into our work. Underpinning this is the acknowledgment that many things we do at Ngā Taonga Sound & Vision matter to our external stakeholders, as much as they matter to us.

With this in mind, a key project for the 2016/17 year was to pilot an External Reference Group (ERG). This approach was a significant departure for the organisation. It involved formally inviting people who could provide honest, expert and constructive feedback and advice that would inform specific work plans, programmes or policies. In this way, we could ensure that our work is fully informed by authentic engagement with diverse stakeholders, challenge our organisational biases and give us a clear understanding of what other memory institutions are doing. Piloting the programme allowed us to test, trial and assess the ERG approach with a view to refining it for future use. It was also designed to provide an assessment of the resources needed to undertake these consultations.

As our Selection and Acquisition Policy is fundamental to what we do, our new draft policy provided an ideal opportunity to test this new approach. The draft policy had been developed by staff, so in late 2016 we invited

approximately 50 people to join a group to review it. We invited those people who we felt believed in the importance of our work and had a good understanding of that work, were well connected to their communities, would challenge us and came from diverse backgrounds.

Approximately half of those we approached took part in the policy review. Their feedback and advice were invaluable as they allowed us to clarify our views and broaden and deepen our thinking around the collection and selection approach. As well, they strengthened our connections to many people who care about the work we do. We were very grateful for participants' generosity, both in terms of their time and their honest feedback.

Their comments, along with feedback from our own team and sector organisations, were assessed and incorporated into the final policy that went to the Board of Trustees and was approved in February 2017.

The success of the pilot has demonstrated the value of strong and authentic stakeholder engagement. We will take what we have learned, customise it as appropriate and apply it to other important areas of our work.



Result	Target
Not Achieved	85%

KPI 1

Annual Acquisition Plan

Our Acquisition Plan is guided by our Selection and Acquisition Policy and for a good deal of this year that policy was being put through a thorough process to revitalise and review it. Our objective was to clarify and consolidate the policy, which would enable development of a cohesive Acquisition Plan.

However, due to the policy review we did not meet our overall target for this KPI.

We took this opportunity to engage with an External Reference Group (please refer to the Case Study on page 13). This was very beneficial in terms of the robustness of the final policy, which then went to the Board for approval in the third quarter of this financial year.

In terms of actual acquisitions and selections, this year has been a success. The team took a more proactive approach and made some outstanding acquisitions.

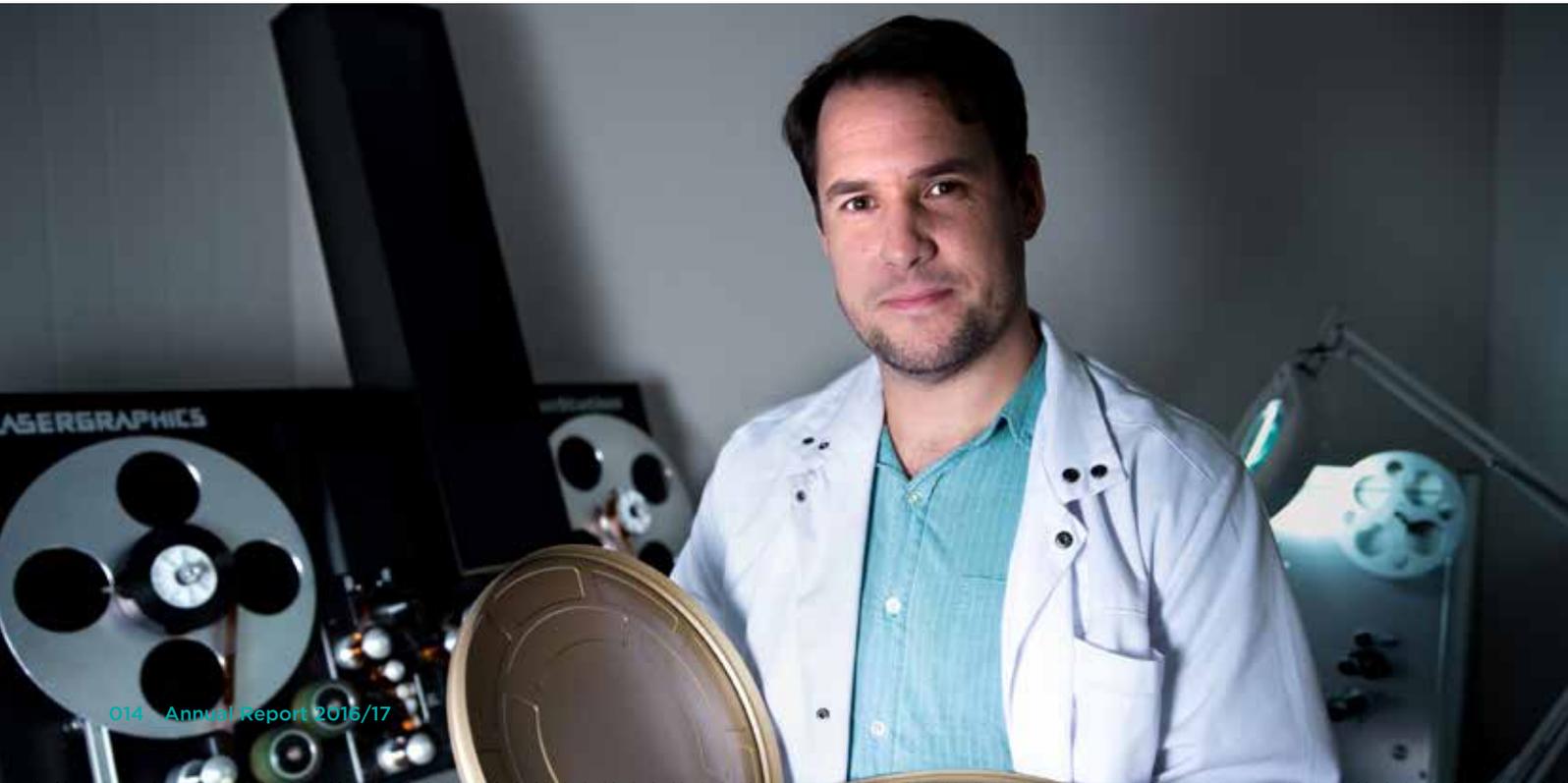
In mid-2016 the Australian filmmaker, Michael Dillon, deposited his films about Sir Edmund Hillary, including all the extant material from those films, and these arrived in October. This is a significant collection, comprising 424 film and video items from 15 titles.

Juniper Films, based in New South Wales, provided five cartons of Pacific film and video productions made by Australian, James Wilson. The significance of this collection is that these are all productions either shot in the Pacific Islands, or commissioned by Pacific Island nations. Notable productions include *Oceans of Dreams* (with episodes featuring Samoa, Tonga, Nuie, and the Cook Islands), *Samoa the Journey* and *Western Samoa Diary*.

We acquired 27 long-form audio interviews and privately-held archival material used in the production of *Enzology* – the history of Split Enz.

We also acquired a series of unique oral histories recorded in the 1970s and 1980s with members of the McCormack family. Two were conscientious objectors during World War One, and Jean McCormack was married to Hone Tuwhare.

Acquisition targets under the Te Māngai Pāho (TMP) funded Māori Broadcast Archiving Project were met or exceeded during the year, and it is planned that they will deposit their entire music collection with us in the future.



Result	Target
56%	45%

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 requires the same or even slightly more rigorous conditions than colour film.

For the 2016/17 year we set a goal of having 45% of our collections in best-practice conditions. For the majority of the year we were sitting at just under that figure. We are pleased to report that we surpassed our target by the end of the financial year – achieving 56%. This was largely due to moving the sound collection from Christchurch (please refer to Case Study on page 10) and consolidating it with other audio items, including from Auckland, at our Avalon facility.

* 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
44%	10%

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.

The year's original target of 10% was based on collection material available immediately, subject to rights clearance, and we achieved our 10% target. However during the year we revised our target 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 some minor tape formats and film material. We are able to prepare and scan film, although we currently rely on external providers for film grading.

The identification, preservation and public screenings of New Zealand's earliest complete film, *The World's First Lady Mayor*, was a highlight of the year. This film was identified and digitally preserved in-house, before being presented at a special screening, with descendants of the filmmaker and depositor in attendance.

The film team also worked with the producers of *From New Zealand with Love* to supply 11 preserved film titles for their trailer. This was used by the producers to promote their project and attract funding.

Our sound team completed preservation of the Mobile Unit recordings. This is a major achievement and complements their inscription on the UNESCO 'Memory of the World' register. We preserved 8,250 hours of the RNZ National programme *Nine to Noon*, contained on collection cassette tapes dating from 1990 to 1997.

We completed an audit of the video equipment in our collection. This included identification, accessioning, electrical safety testing, and operational tests to ensure each machine was fit for our preservation workflow. An important aspect of this work was ascertaining what we needed most urgently so we were well prepared when spare parts become available. Many parts are no longer being manufactured and the equipment is crucial to our preservation of the large broadcast video tape collection housed at our Avalon facility.



KPI 4

Result	Target
14.5%	10%

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 10% of our revenue come from non-government sources and we are pleased to report that we achieved 14.5% in the 2016/17 year.

Income from our archive services was in line with expectations although we did experience notable spikes in revenue as the result of supplying a significant amount of material to the *McLaren* feature production in November, a large consignment of titles to NZ On Screen in December, sound material to Top Shelf Productions in March and to Great Southern Television in April.

A grant from the New Zealand National Commission for UNESCO of \$25,200 was received, and this will assist us with the second phase of a project to transfer the National Archives of the Cook Islands (NACI) audiovisual collection from the Cook Islands to safe physical and digital storage in New Zealand. We have been working on this project with NACI since 2013, and we are pleased that the next phase can commence in the 2017/18 year.

The Thomas George Macarthy Trust awarded a grant for a video recorder and camera to capture behind-the-scenes videos and photos to teach our audiences about audiovisual archiving.

In the coming year we will be sharing a programme of recently-preserved material from the archive with Ngāti Porou and other East Coast-based iwi thanks to a grant received this year from the New Zealand Community Trust.

Activities at our cinema and media hub in Wellington Central received generous support from Wellington City Council. The second New Zealand Bicycle Film Festival was granted \$7,500 from the Communities on Bikes Fund. Siapo Cinema 2017, a season of Oceania films, was granted \$3,000 from the Creative Communities fund.

Our Wellington cinema's box office sales brought in \$42,745, our café and retail revenue totalled \$61,400, and revenue from our venue hire was \$6,160. Our venue partnership with the New Zealand International Film Festival was especially successful as the Festival broke its attendance record for Wellington.

Throughout the year, we received generous sponsorship through the reduction of fees and/or the gifting of time, goods and services from:

- BDO Wellington
- Coffee Supreme
- Conferenz
- Dundas Street Employment Lawyers
- Ema O'Brien
- Garage Project
- Nood Trading
- Panorama Property
- Russell McVeagh
- The Film and Video Labelling Body, and
- Trademe Jobs.

KPI 5

Number of Visits, Views and Listens

Result	Target
1,909,582	600,000

This KPI measures the views, listens and visits to the archive and/or its collections, either directly or via third parties. This year we exceeded our target of 600,000 – achieving over 300% of target with a figure of 1,909,582.

There is a range of ways that people can engage with the collections. At our cinema and media hub in Wellington Central, 28,819 visitors came to see a movie, have a coffee in our café or look through our research libraries.

Our Wellington premises was also used by third parties. We hosted a notable event after Tape Art New Zealand found themselves without a venue following the November 2016 earthquake. Our café proved to be a very successful last-minute alternative for their art workshop and exhibition, run with Ennoble as part of Disability Pride Week. The partnership between the three organisations was so successful, it was selected as the recipient of the Arts Access CQ Hotels Wellington Community Partnership Award for 2017. The judging panel commended the quality of the engagement and strength of the partnership.

The public can engage with us online, including our social media channels and our website. A new initiative was the development of our online exhibition programme to offer guided pathways into collection items available on our website. The first exhibition, *Sellebration*, brought together and made accessible over 300 audiovisual elements including cinema, radio and television commercials. Since it was launched at the beginning of April the exhibition has been the busiest area of the website with over 27,000 views recorded by year end.

The anzacsightsound.org website contributed to our website viewer numbers. This is a joint project with the National Film and Sound Archive of Australia, which focuses on World War One. Our presence on the NZ On Screen website also gained 393,206 interactions during the year.

In February, we were in front of more than 50,000 spectators and competitors at Te Matatini 2017 when we shared a stall with Manatū Taonga, the Ministry for Culture and Heritage, and Creative New Zealand, and screened some of our collection footage on the Festival screen.

RNZ and TVNZ are two of our most important clients and the material they use also connects us to a wide audience. For example, Jesse Mulligan's RNZ National radio show resulted in 924,000 listens throughout the year.

During the year, we made significant improvements in our client services area so that both the client experience and our recording of that experience continues to improve. We supplied 2,869 client items from our collection and our library attracted 1,173 researchers and visitors. Our education screenings were attended by 1,384 people.

This year we began work to re-imagine our engagement approach with a view to ensuring we remain relevant and innovative. This ongoing work includes a review of the programmes we offer nationally, with a focus on extending our national reach, particularly through online content, and showcasing our collection and our archival work. A stand-out example was the creation of a 'mini-documentary' that showcased our work on the oldest complete New Zealand film, *The World's First Lady Mayor*. The documentary took viewers through our identification of the content and the meticulous work involved in preserving it, and showed that we could make entertaining and informative programmes that promote what we do. The film was shown to celebrate UNESCO's Day of Audiovisual Heritage.

Result	Target
N/A	N/A

KPI 6

Responsiveness to Iwi and Māori

Central to who we are and what we value is our strong commitment to genuine and effective partnership with iwi, as Treaty Partners.

In the 2016/17 year we focused on the development of robust measures around our iwi responsiveness and setting our 2017/18 targets. This KPI underpins all 15 of our Strategic Plan's Key Result Areas so it was crucial that we got this right for implementation in the 2017/18 year. There were some issues that we needed to resolve in the process. For instance, there are multiple ways that our stakeholders can engage with us – through collection enquiries, as cinema visitors, website visitors, social media followers, to name just a few. One of the more difficult measures was determining which of these many engagements were with individuals or organisations that identified as Māori.

This work was completed by the end of the financial year and the 2017/2018 targets have been set.

An important initiative for the year was the implementation of our plans to ensure we are a kaupapa-centred organisation. Te reo Māori is a fundamental part of our kaupapa-centred planning and has helped drive developments such as a collaboration around creating updated, bilingual on-screen titles.

We successfully developed our Iwi Engagement Strategy, including the development and implementation of Kaitiaki and Taonga Māori collection policies and procedures. We also collaborated with other heritage sector agencies to meet with Māori as part of Treaty settlement negotiations and to develop a joined-up approach to future work planning.

During the year, we were also pleased to sign a joint agreement with Te Taura Whiri i te Reo Māori on a year-long project to provide improved access to Māori language resources contained in Ngā Taonga Kōrero collection.

In February 2017 Ngā Taonga representatives attended Te Matatini 2017 (Kapa Haka Festival), sharing a stall with Manatū Taonga the Ministry for Culture and Heritage, and Creative New Zealand, providing valuable opportunities to engage with a large audience and to forge strong relationships with other agencies. We curated a selection of video and sound items of the festival held in Ngāti Kahungunu in 1983, which we provided to Radio Kahungunu to play on the festival screens during breaks.

In terms of our collection and preservation work, we also completed a new digital restoration of *Te Hui Aroha ki Tūranga/Gisborne Hui Aroha*. This involved piecing together footage from the original camera negatives from 1919 and the New Zealand Film Academy's photochemical preservation elements from the 1980s to recreate the presentation put together in the mid-1980s. *Te Hui Aroha ki Tūranga* was the third title of the set of four films shot by James McDonald on behalf of the Dominion Museum. Other films worked on this year include *He Pito Whakaatu i te Noho a te Māori i te Tairāwhiti/Scenes of Māori Life on the East Coast*, *Māori Hui at Tikitiki* and *South Canterbury Saga*.

We also acquired from Hikoi New Zealand Limited all episodes of the 13th series of *Hunting in Aotearoa* and from Pango Aotearoa Productions, the 2015-2016 series of *Marae*. We completed digitisation of Ngā Iwi FM's collection and of Te Arawa FM's collection which comprised 420 titles.



KPI 7

Employee Engagement

Result	Target
17.9%	30%

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 level of employee engagement is surveyed annually, in July. This survey allows us to track trends and patterns and helps us identify where the organisation could make improvements.

The 2017 survey was conducted in July, shortly after the end of a somewhat unsettling 12 months. As well as a major restructure we had also relocated two collections.

The results showed an employee engagement rate of 17.9%, a drop of 6.7% from the July 2016 result of 24.6%. However, the percentage of disengaged employees also dropped from 23.2% in 2016, to only 8.9% in July 2017.

The results illustrate the magnitude of recent changes and the impact on our employees, so the Chief Executive and the Leadership Team will be very focused over the coming year on ensuring our employees are engaged in our work and that we have an environment where inspiration and innovation will flourish.

Using the survey information, we will identify areas where we can lift engagement at both an organisational and group level. Once these areas are identified, detailed action plans will be developed with all our employees. To ensure we remain on track we will measure our performance throughout the next 12 months, refining these plans as needed.



Independent Auditor's Report and Annual Financial Statements

For the Year ended 30 June 2017



Independent auditor's report

To the Trustees of Ngā Taonga Sound & Vision ('the Trust')

Opinion

We have audited the financial statements of Ngā Taonga Sound And Vision ("the Trust"), which comprise the statement of financial position as at 30 June 2017, 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 2017, 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 2017 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.

A handwritten signature in blue ink that reads 'BDO Wellington'.

BDO Wellington

Wellington

New Zealand

13 October 2017

Statement of comprehensive revenue and expense For the year ended 30 June 2017

	Note	2017 \$	2016 \$
Revenue			
Revenue from exchange transactions:			
<i>Rendering of Services:</i>			
Archive Services		210,368	228,670
Mediaplex Gross Trading Income		110,305	132,254
TVNZ - Production Library Service		171,000	286,908
Other Revenue		72,442	756
Revenue from non-exchange transactions:			
Lottery Grants Board		1,364,209	1,031,016
Ministry for Culture and Heritage		5,020,000	5,020,000
Te Māngai Pāho		632,899	665,782
Grants, Sponsorships and Donations	5	92,461	5,967
Interest Received		3,414	55,396
WW1 Project		29,691	50,750
Total Revenue		7,706,788	7,477,499
Expenditure			
ACC		11,477	12,848
Acquisition Expenses		1,875	4,121
Advertising & Promotion		37,057	53,622
Audit		20,697	11,000
Bank Fees		6,484	10,843
Cleaning		65,559	54,757
Consultants		101,780	163,859
Corporate Publications		572	9,595
Creative Services		9,607	-
Depreciation	7	667,216	455,346
EAP		1,620	-
Employment Relations		18,698	119,761
Freight & Courier		72,054	12,676
General Expenses		-	31,747
Health & Safety		3,322	30,152
Hosted Infrastructure		111,478	115,806
Insurance		42,277	80,010
Interest Expense		433	1,285
Internet		75,508	14,130
Journals & Publications		2,664	10,646
Koha		1,541	300
Lab Costs		45,734	73,768
Legal expenses		31,862	12,682
Len Lye Foundation Expense		1,195	-
Licensing Fees		9,257	-
Light, Power, Heating		287,693	296,215
Manaakitanga		6,209	6,688
Materials		11,040	10,970

Statement of comprehensive revenue and expense (continued) For the year ended 30 June 2017

	Note	2017 \$	2016 \$
Memberships		9,694	922
Mobiles		13,795	17,638
Motor Vehicle Expenses		3,402	-
Office Supplies & Consumables		41,691	52,915
Offsite Staff Events only		1,441	-
Online Development		-	14,195
Onsite Staff Events only		4,646	-
Pest Control		8,026	6,134
Physical Storage		2,803	-
Printers		26,929	23,702
Professional Development		18,360	98,161
Radio NZ Expenses		2,290	147,739
Rates		8,365	10,450
Recruitment		11,082	-
Rent		217,422	147,625
Repairs and Maintenance		52,863	54,343
Salaries (including Kiwisaver)		5,302,249	5,477,845
Security		20,953	15,075
Site Overheads		-	62,019
Software Licensing		178,605	85,803
Subscriptions		106,729	116,964
Storage Media		1,926	-
Travel - International		5,000	-
Travel - National		68,162	135,316
TV Preservation Project		-	8,825
Venue Hire		432	22,479
WW1 Screenings Project		23,323	57,603
Amortisation	17	30,565	23,164
Mediaplex		31,521	40,165
Total Expenditure		7,837,183	8,211,912
Surplus/(deficit) for the year		(130,395)	(734,413)
Reversal of Impairment of Building		280,000	(624,325)
Less Gain/(loss) on Disposal of Fixed Assets		(21,555)	(35,515)
Total comprehensive revenue and expense for the year		128,050	(1,394,253)

Statement of Movements in Equity For the year ended 30 June 2017

	2017 \$	2016 \$
Accumulated Funds as at 1 July	5,114,891	6,509,144
Net Surplus/(Deficit) for the Year	128,050	(1,394,253)
Accumulated Funds as at 30 June	5,242,941	5,114,891
Total Equity as at 30 June	5,242,941	5,114,891

Statement of financial position

Year ended 30 June 2017

	Note	2017	2016
		\$	\$
Current Assets			
Cash and cash equivalents		122,503	23,785
Receivables (from exchange transactions)	8	66,131	54,640
Inventory	16	5,340	6,436
Sundry Accruals for Income	14	564,034	392,735
GST Receivable		44,798	62,039
		802,805	539,634
Less Current Liabilities			
Payables (from exchange transactions)		214,583	228,490
Sundry Accruals		299,695	397,011
Income Received in Advance	13	59,319	146,908
Employee Entitlements		277,622	265,712
		851,217	1,038,120
Net Working Capital		(48,412)	(498,486)
Less Long Term Liability		-	-
Non Current Assets			
Property, Plant and Equipment	7	5,068,383	5,391,462
Intangibles (finite life)	17	222,969	221,915
Total Net Assets		5,242,941	5,114,891

The Trustees approve and issue the financial statements for the year ended 30 June 2017

	13 October 2017
Trustee (Chair)	Date
	13 October 2017
Trustee	Date

Statement of cash flows

Year ended 30 June 2017

	2017	2016
	\$	\$
Cash Flows From Operating Activities		
<i>Proceeds from:</i>		
Grants and Sponsorships, Donations and Receipts from Customers	7,425,028	7,314,426
Interest Received	3,414	55,396
Other Income Received	-	30
GST Payments/Receipts (Net)	-	-
	7,428,442	7,369,852
Payments to Suppliers and Employees	7,221,706	7,861,674
Interest paid	433	1,285
	7,222,139	7,862,959
Net Cash Inflow (Outflow) From Operating Activities	206,303	(493,107)
Cash Flows From Investing Activities		
BNZ Term Deposits	-	1,811,919
Payments for Purchase of Property, Plant and Equipment	(107,585)	(1,140,867)
Payments for Purchase of Intangibles	-	(179,080)
Net Cash Inflow (Outflow) from Investing Activities	(107,585)	491,972
Cash Flows From Financing Activities		
Net Cash Inflow (Outflow) from Financing Activities	-	-
Net Increase/(Decrease) in Cash and Cash Equivalents	98,718	(1,135)
Cash and Cash Equivalents at beginning of year	23,785	24,920
Cash and Cash Equivalents at the end of the year	122,503	23,785

Notes to the financial statements

For the year ended 30 June 2017

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 2017 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 13th October 2017.

(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 \$128,050, of which \$130,395 is an operating loss in the year; and at the year end has net current liabilities of \$48,412.

The Trustees and management are working on a longer term plan to return the Trust to a positive working capital position, which will result from moving from the planned cash break even budget for the next financial year, to a budget that delivers a significant positive cash inflow. This cash flow forecast is dependent on the organisation receiving expected income and managing expenses in accordance with budget, receiving funding in advance, and obtaining a short term overdraft facility (in the interim).

Returning to a positive working capital position is dependent on the organisation rationalising its accommodation outgoings amongst other initiatives.

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.

(a) Judgements

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

- Revenue recognition
- Classification of leases

Notes to the financial statements

For the year ended 30 June 2017 (continued)

(b) Assumptions and Estimation Uncertainties

Assumptions and estimation uncertainties that have a significant risk of resulting in a material adjustment in the year ending 30 June 2017 include the value of the Taranaki Street building.

(c) Changes in Accounting Estimates

This year as part of transitioning to new accounting software Xero, management have revised depreciation rates for assets to be more accurate and in line with their remaining useful lives.

Impact of change in accounting estimate:

Expected 2017 depreciation under prior years depreciation rates	408,918
Change/increase due to change in accounting estimate	258,298
Actual current year depreciation	667,216

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 750,000 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.

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.

Notes to the financial statements

For the year ended 30 June 2017 (continued)

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.

5. REVENUE FROM GRANTS, SPONSORSHIPS AND DONATIONS

	2017	2016
	\$	\$
In Kind Support	20,578	-
Te Taura Whiri i te Reo Māori - Ngā Taonga Kōrero	25,000	-
T G McCarthy Trust	8,696	-
UNESCO - Digitising the National Archives of the Cook Islands	25,200	-
Wellington City Council - Communities on Bike Fund	7,500	5,000
Wellington City Council - Creative Communities	3,000	-
Miscellaneous	2,487	967
	92,461	5,967

Notes to the financial statements

For the year ended 30 June 2017 (continued)

6. TRANSACTIONS WITH RELATED PARTIES

Jane Kominik is a trustee of Ngā Taonga Sound & Vision and had a family member employed by Ngā Taonga Sound & Vision for a period during the year as an external communications consultant. Ngā Taonga Sound & Vision has purchased goods and services from Axiom Strategy and Communications Limited to the value of \$4,050 (2016: \$nil) on normal commercial terms.

The amount owing by Ngā Taonga Sound & Vision at 30 June 2017 is \$nil (2016: \$nil).

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 \$10,000 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:

	2017	Number of	2016	Number of
	\$	Individuals	\$	Individuals
Trustees	70,000	6	70,000	6
Chief Executive & Leadership Team	802,862	6	926,579	8
	872,862	12	996,579	14

The Chief Executive and Leadership Team amounts include termination benefits totalling \$0 (2016: \$124,527).

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 2016	3,939,225	1,116,405	8,358	2,083,589	686,601	598,782	1,057,433	40,083	9,530,477
Additions	0	52,731	0	15,850	17,118	0	0	0	85,699
Disposals	0	0	0	0	0	(318,888)	0	0	(318,888)
Re-classified as assets held for sale	0	0	0	0	0	0	0	0	0
Re-classified to investment property	0	0	0	0	0	0	0	0	0
Balance as at 30 June 2017	3,939,225	1,169,136	8,358	2,099,439	703,719	279,894	1,057,433	40,083	9,297,289

Notes to the financial statements

For the year ended 30 June 2017 (continued)

Group	Land and buildings \$	Equipment \$	Motor Vehicles \$	Furniture and Fittings \$	IT hardware \$	Radio Assets \$	Media Library \$	Research Library \$	Total \$
<i>Accumulated depreciation and impairment</i>									
Balance as at 1 July 2016	1,278,914	436,505	8,358	1,395,756	71,388	331,958	576,050	40,083	4,139,016
Depreciation	92,662	172,738	0	67,935	140,811	72,691	120,380	0	667,217
Impairment	0	0	0	0	0	0	0	0	0
Reversal of impairment	(280,000)	0	0	0	0	0	0	0	280,000
Disposals	0	0	0	0	(541)	(296,784)	0	0	(297,325)
Re-classified to assets held for sale	0	0	0	0	0	0	0	0	0
Balance as at 30 June 2017	1,091,576	609,243	8,358	1,463,691	211,658	107,865	696,430	40,083	4,823,558
Net book value									
As at 1 July 2014	3,323,617	244,171	1,558	850,582	0	423,846	607,729	0	5,451,503
As at 30 June 2015	3,347,378	359,461	0	763,490	0	354,199	539,717	0	5,365,925
As at 30 June 2016	2,660,311	679,899	0	687,833	615,212	266,823	481,383	0	5,391,462
As at 30 June 2017	2,847,649	559,893	0	635,748	492,061	172,029	361,003	0	5,068,383

Land and Buildings 84 Taranaki Street were valued by an independent valuer as at 30 June 2017 to assess for impairment. The valuation was conducted by Colliers International. Colliers have valued Land and Buildings at 84 Taranaki Street at \$2,420,000, which is \$280,000 above the current total carrying value of \$2,140,000, and therefore an adjustment to the impairment provision has been made to bring the carrying value up to the valuation amount.

The valuation is based on two primary approaches, being the income approach and the direct comparison approach.

The valuers have had primary regard to the Direct Comparison Approach where they have considered similar sales of earthquake prone buildings and buildings ripe for redevelopment on the basis of what the market is willing to pay per square metre of net lettable area. This is the primary basis upon which purchasers are 'pricing' properties of this nature at present. Detailed below are the key estimates and assumptions used in the valuation.

Direct Comparison Approach

A rate of \$1,100 psm has been adopted over the net lettable area (2,147m²) for the above ground accommodation. The basement car parking (which is not included in the 2,147m²), has been added on top of this on the basis of 2 spaces equating to \$63,000. Alternatively this can be viewed as approximately \$31,500 per space, which is also consistent with prevailing market evidence for bulk carpark transactions.

Secondary Income Approaches

Market yield and discounted cash flow analysis have been utilised as a check in support of the above direct comparison approach.

Primary inputs of this approach include:

- Assessed gross market rentals 'as is' of \$450,284 from which we have derived from a combination of actual costs and costs based upon budgets within similar buildings
- An adopted market capitalisation rate of 8.25% after allowance for specific seismic strengthening (also based on similar market transactions)

The income approaches collectively indicate a value in the order of \$2.44m compared with \$2.42m on the direct comparison above. Due to the high level of uncertainties surrounding the property at present, the income approaches are considered to be of less relevance. Accordingly the valuers have placed greatest weight on the direct comparison basis in concluding the valuation of \$2,420,000.

There is a registered first mortgage over the property situated at 84-96 Taranaki Street, Wellington with BNZ.

Notes to the financial statements

For the year ended 30 June 2017 (continued)

8. RECEIVABLES

	2017	2016
Trade Receivables from exchange transactions	66,131	54,640
	66,131	54,640

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 (2016: \$nil).

10. CONTINGENT LIABILITIES AND CAPITAL COMMITMENTS

SEISMIC STRENGTHENING

The trustees have taken advice around the extent to which the building at 84 Taranaki Street currently meets seismic standards as per the New Building Standards (NBS) and the likely costs required to be incurred to bring the building up to a satisfactory level of the NBS. No decision has been made by the Trustees as to the future of the building.

As stated in Note 7, an adjustment to the impairment provision of \$280,000 has been recorded in the financial statements to bring the carrying value of the building up to its "as is" current market value.

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:

Level 2, RNZ House, 171 Hobson Street, Auckland

Transmitter St, Titahi Bay, Porirua

Map Room, Massey University, Wellington

	2017	2016
Not later than one year	72,993	37,136
Later than 1 year and not later than five years	52,312	24,000
Later than five years	96,000	103,333
	221,305	164,469

13. INCOME RECEIVED IN ADVANCE

	2017	2016
MCH Funding for Iwi Radio Project	59,319	117,218
LGB WW1 Projects	0	29,690
	59,319	146,908

Notes to the financial statements

For the year ended 30 June 2017 (continued)

14. SUNDRY ACCRUALS FOR INCOME

	2017	2016
Lottery Grants Board	563,710	378,530
Mediaplex Revenue	-	261
Asset Sales proceeds	324	-
Radio New Zealand	-	13,944
	564,034	392,735

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

	2017	2016
Finished Goods	5,340	6,436
	5,340	6,436

There are no items of inventory pledged as security against any liabilities (2016: \$nil).

17. INTANGIBLES

Group	Software	TVNZ Card Catalogue	Total
Cost or valuation			
Balance as at 1 July 2016	123,695	121,385	245,080
Additions (acquired externally)	31,619	0	31,619
Disposals	0	0	0
Balance as at 30 June 2017	155,314	121,385	276,699
Accumulated amortisation and impairment			
Balance as at 1 July 2016	21,748	1,416	23,164
Amortisation	28,137	2,428	30,565
Balance as at 30 June 2017	49,885	3,844	53,729
Net book value			
As at 1 July 2014	0	0	0
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

There are no items of intangible assets with restrictions to title, nor pledged as security, against any liabilities (2016: \$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.

Trustees during 2016/17 were:

- Jane Kominik (Chair)
- Derek Fox
- Judith Fyfe
- Edie Moke
- Simon Murdoch
- Peter Douglas

During 2016/17 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

As at 30 June 2017, a large percentage of our employees held qualifications highly relevant to the work we do, with 69% holding a Bachelor degree or above. These include:

- a PhD in Film History;
- Masters degrees in Strategic Studies, Arts, Fine Arts, and Information and Library Studies; and
- Bachelors degrees in Creative Technologies, Fine Arts, and Performing and Screen Arts.

Employees also hold Diplomas and Certificates in a wide range of relevant disciplines from Technical Production to Arts Management and Visual Communication.

The archive provides support to employees who are undertaking tertiary studies. This ongoing assistance is provided in a number of ways, including contributions to course fees, paid study leave and, on some occasions, paid time to attend or travel to classes that are held elsewhere in New Zealand.

This support is just one aspect of our performance management process, which assists our employees reach their career goals while increasing our organisational capabilities. We provide opportunities for formal and informal development and encourage staff to actively participate in the management of their own performance and career development.

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 Sound & Vision 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 2016/17

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. The exhibition programmes will be released on the Ngā Taonga website throughout 2017 and 2018.

New Zealand National Commission for UNESCO

Since 2013, Ngā Taonga has been working with the National Archives of the Cook Islands (NACI) on a project to transfer its audiovisual collection from the Cook Islands to safe physical and digital storage in New Zealand. The physical shift has taken place and we are now working to digitise the national collection, thanks to the New Zealand National Commission for UNESCO.

Festival Support

The New Zealand Bicycle Film Festival (NZBFF) received funding from the Wellington City Council Communities on Bikes fund. This year, we were pleased to welcome Garage Project and Bicycle Junction as sponsors. Our partnership with Big Bike Film Night continued in 2017 with sell-out audiences.

Wellington City Council also provided support via its Creative Communities Fund for the two-week festival of Pasifika film, Siapo Cinema 2017.

We will share a programme of recently-preserved material from the archive with Ngāti Porou and other East Coast based iwi thanks to a grant from the New Zealand Community Trust.

Ongoing Support

Many businesses support Ngā Taonga to deliver its regular business. Our Outreach and Engagement team were able to purchase a camcorder and camera thanks to a grant from the Thomas George Macarthy Trust.

Visitors at our café can enjoy coffee made in a fabulous shiny new coffee machine generously provided by Coffee Supreme.

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:

- BDO Wellington
- Coffee Supreme
- Conferenz
- Dundas Street Employment Lawyers
- Ema O'Brien
- Garage Project
- Nood Trading
- Panorama Property
- Russell McVeagh
- The Film and Video Labelling Body, and
- Trademe Jobs.

Funders & Supporters

(Continued)

Our Volunteers

We have been able to achieve more due to the work of our wonderful volunteers. During the year volunteers contributed approximately 1,404 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 Houstoun 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

Notes

Notes



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