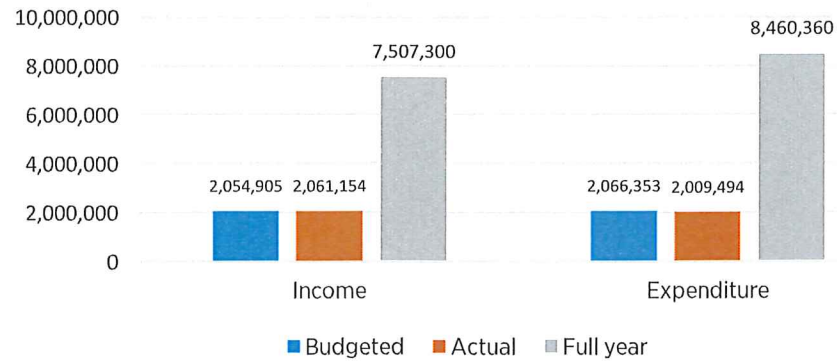


Financials Performance (\$)

Income & Expenditure
Variance at 30 September 2016



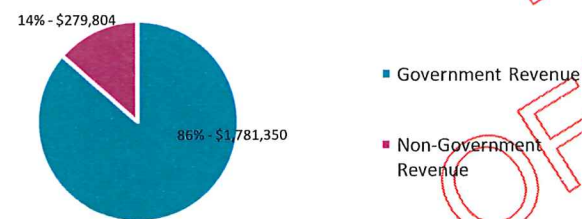
KPI 1: Annual Acquisition Plan Achieved (%)

The Annual Acquisition Plan for 2016/17 is yet to be finalised, pending the outcome of external consultation on the Archive's draft Selection and Acquisition Policy.

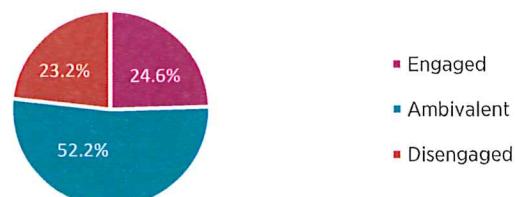
Collection Development continues to collect at previous levels, meeting Te Māngai Pāho contract requirements for TV and radio and other targets for broadcast material. Significant deposits include the Mike Dillon collection of Sir Edmund Hillary material, including masters for *From The Ocean to The Sky* (1977-78), *Beyond Everest* (1980), *Beyond Everest: The Ongoing Climb of Sherpa Hillary* (2000), *A Journey to The Dawning of The Day* (1985), and *India - A Personal Encounter* (1987). There have also been deposits of two web-series (*Flat3* and *2MI. Rabbit Proof Boiz*); Gibson Group masters; Scottie Productions masters (*Sacrifice On the Somme* and both series of *Te Aroha - Tales From The Trails*); and a large collection of 8mm films (ca150 reels) shot by Italian immigrant Assisto Ceccon during his time working as an engineer on the Tongariro Power Project in the 1960 and 1970s.

On the sound side, we have expanded the diversity of the radio collection by acquiring a range of community station programming from Nelson, Hamilton, Masterton and Dunedin. We also acquired a series of McCormack family oral histories, recorded in the 1970s/80s. One family member, Jean McCormack, was married to Hone Tuwhare while two others were conscientious objectors during World War One. Finally, we received a deposit of 27 long-form audio interviews and privately held archival material used in the RNZ series, *Enzology - the history of Split Enz*.

KPI 4: Revenue from non-government sources (\$)



KPI 7: Employee engagement (%)



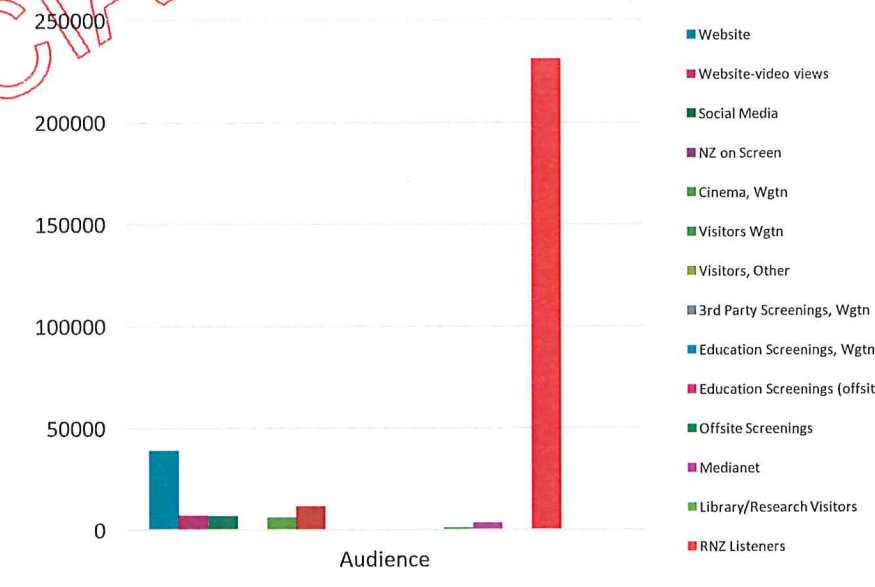
Key Performance Indicators

	Q1 Results	Q2 Results	Q3 Results	Q4 Results	End of Year Results	Annual Target
KPI 1: Percentage of Annual Acquisition Plan Achieved	—					85%
KPI 2: Percentage of collection housed in best practice conditions	43%					45%
KPI 3: Percentage of collection available (subject to rights clearance)	44%					10%
KPI 4: Percentage of revenue from non-government sources	14%					10%
KPI 5: Number of visitors / viewers / listeners (all sources)	307,288					600,000
KPI 6: Responsiveness to iwi and Māori (to be developed during 2016/17 in consultation with iwi/Māori)	—					TBD
KPI 7: Percentage of employee engagement	24.6%					30%

KPI 2: Collection housed in best practice conditions (%)

Archival Material/Media	Current Location	% of Storage	Current Storage Conditions	Ideal Storage Conditions ISO/PII stds	Priority	Notes
Nitrate Film	WV	1%	15°C 40% RH	2°C 20%-30% RH	High	
Colour Film	ACV	4%	7-8°C 22% RH	2*-4°C 30%-50% RH	High	
Colour Film	TAS	4%	5°C 40% RH	2*-4°C 30%-50% RH	High	Poorly sealed vault
B&W Film	AGV	10%	15°C 24-26% RH	2*-7°C 30%-50% RH	High	
B&W Film	N	3%	15°C 40% RH	2*-7°C 30%-50% RH	High	
Viewing Prints	B	1%	18°C 40% RH	2*-7°C 30%-50% RH	High	Viewing prints, due to scarcity of film labs, could treat as masters
Videotape	AGV	35%	15°C 24-26% RH	11*-17°C 30%-50% RH	Medium	
Videotape	N	6%	15°C 40% RH	11*-17°C 30%-50% RH	Medium	
Audiotape	C	12%	18°C	11*-23°C 20%-50% RH	Medium	No humidity control, poorly sealed vault
Audiotape	H	1%	18°C	11*-23°C 20%-50% RH	Medium	
Acetate Audio Discs	C	6%	18°C	18°C 48% RH	Medium	
Photographs (B&W and colour)	C	> 1%	18°C	5°C 50% RH	Medium	Mixed in with Documentation, Christchurch storage
B & W Photographs	TA2	> 1%	18°C 40% RH	16°C	Medium	
Colour Photographs	TA2/C	> 1%	18°C 40% RH	5°C 50% RH	Medium	
Optical Discs	TA2/N	> 1%	15-18°C 20% RH	12-18°C 40% RH	Medium	
Paper based material	TA2/B/C	5%	18°C 40% RH	18°C 40% RH	Medium	Lack of humidity control, Christchurch storage

KPI 5: Number of visitors/viewers/listeners (all sources) (#)



Key Variances & Developments

Major Budget Variances

Major variances: Revenue

- No significant variances to report

Major variances: Expenditure

- Software Licensing underspend of \$24k on Budget. \$8k of this is a phasing issue and we still anticipate spending the budget. \$16k relates to a re-code of expenditure for software implementation.
- We also achieved insurance savings of \$13k resulting from improved pricing agreed with our insurance providers
- Depreciation savings on budget of \$7k due to minimal capital expenditure spend to date.

KPI Variances

% of employee engagement: Action planning is underway to increase engagement in key areas at both a group and organisation level. The finalised Ngā Taonga wide and group specific actions will be recorded in the Engagement Action Plan, progress will be monitored quarterly and the outcomes will be communicated and measured.

Significant Risks and Opportunities

Ngā Taonga was granted \$25,200 by the NZ National Commission for UNESCO for a joint project between Ngā Taonga and the National Archive of the Cook Islands (NACI). The grant will be used to undertake conservation work on the NACI film collection in preparation for digitisation of the material. Following digitisation, copies will be sent to the National Archive of the Cook Islands.

Significant Achievements

The official launch of Ngā Taonga's new Strategic Plan 2016-2024 took place on 12 July 2016. Invited guests included key stakeholders including MCH and other funders, culture and heritage agencies and industry colleagues. The launch was an opportunity to acknowledge those who had contributed to the development of the plan during the consultation, and to signal a new, more externally focused, direction for the organisation.

In July and August, Ngā Taonga participated in the NZ International Film Festival as a venue, hosting over 50 screenings to a total audience in excess of 3,000. A highlight was local filmmaker Pietra Bretkel's *A Flickering Truth*, documenting the destruction of the Afghan film archive under Taliban rule and the efforts of its staff in re-establishing the archive and its collections.

In early September Ngā Taonga presented a sold-out screening of the recently restored *Moana with Sound*, Robert Flaherty's classic documentary shot in the Safune district, Savaii, Samoa in 1923/24. In conjunction with the screening, the archive hosted a public symposium on the film, featuring Pasifika filmmakers, writers and artists. The symposium generated a rigorous debate amongst the participants around the film's value as an archival record and its depiction of life in Samoa in the 1920s.

KPI 3: Collection available (subject to rights clearance) (%)

Format	File to preserve	% preservable at current resource level ¹	% of total collection ²	Limiting factors
Film - all gauges (silent)	High	80%	6%	Colour grading, condition
Film - all gauges (optical sound)	High	50%	14%	Colour grading, some formats not available
Film - mag, sound	High	50%	2%	Equipment available but not in service
Video 2-inch	High	90%	>1%	Equipment nearing end of life, collection nearly fully preserved
Video 1-inch	High	80%	4.5%	Equipment nearing end of life, collection nearly fully preserved
Video ½-inch	High	0%	>1%	Unable to preserve in NZ (although we do have a contractor Australia)
Video Betacam SP	High	20%	10%	Equipment nearing end of life.
Video Digital Betacam	High	20%	26%	Too few head hours available. Large proportion of collection
Video Umatic	High	80%	6.5%	Equipment nearing end of life, parts are scarce
Video VHS / SVHS	High	30%	13%	Too few head hours available. Large proportion of collection
Video DV / mini-DV / DVCam	High	50%	>1%	Too few head hours available
Video HDCAM / HDCAM SR	High	100%	>1%	Modern format
Audio - disc formats	High	100%	4%	Equipment in service, new stylus purchased recently
Audio - ½-inch ORT	High	70%	1.5%	Equipment nearing end of life
Audio - DAT	High	30%	>1%	Too few head hours available, equipment is scarce
Audio - cassette formats	High	90%	3%	Too few head hours available
Audio - multi-track	High	30%	>1%	Do not have equipment for all formats
Audio - CDR	High	70%	>1%	Unstable format
Documentation - posters	High	80%	>1%	Larger items must be outsourced
Documentation - photographs	High	30%	2%	Volume too high

¹ Estimates pending actual collection analysis data.

² Estimated proportion of collection as a whole. Standard counting and data not available across all collections yet.

KPI 6: Responsiveness to iwi and Māori (to be developed during 2016/17 in consultation with iwi and Māori)

Overview

In Q1, the focus has been to put in place the building blocks for iwi engagement. Ngā Taonga has developed an Iwi Engagement Strategy and established the foundations of our kaupapa-centred operating approach, including the development and implementation of Kaitiaki and Taonga Māori collection policies and procedures.

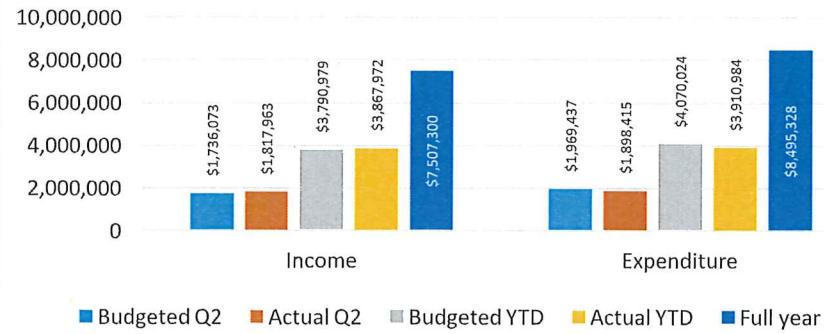
Working with Iwi

Ngā Taonga recently completed restoration work on He Pito Whakaatu i te Noho a te Māori i te Awa o Whanganui / Scenes of Māori Life on the Whanganui River (1921), which was then taken back to Aramoho Marae by Ngā Taonga and later screened at a public event at Whanganui Museum. We are now exploring how to develop a more enduring relationship, including compiling lists of material that may be of interest to Whanganui iwi.

We have also met with Ngāi Tāmanuhiri regarding their collection in anticipation of the Ringatu 150th anniversary in 2018, Ngāti Tamaoho as part of their treaty settlement negotiations and Ngāti Tahu Archives for their cultural mapping project.

Financials Performance (\$)

Income & Expenditure Variance at 31 December 2016



KPI 1: Annual Acquisition Plan Achieved (%)

The Annual Acquisition Plan for 2016/17 is yet to be finalised. Following external consultation on the archive's draft Selection and Acquisition Policy in Q2, the draft policy will be presented to the Board at its February meeting for comment and feedback.

Collection Development

Contract targets under the Te Māngai Pāho-funded Māori Broadcast Archiving Project continue to be met and/or exceeded, including successful visits by archive staff to seven iwi radio stations.

A major television deposit was received of 11 series of *What Now* (2004-2015) from Whitebait Productions which complements existing *What Now* material already held in the television collection. Whitebait Productions are committed to continue depositing material as further series are broadcast. There was also a large deposit of transmission masters from TV3/Mediaworks, including *Re-Think* which has valuable Māori content.

At the end of Q2, contract collection development staff completed the accessioning of New Zealand feature and short film master material progressively deposited with Ngā Taonga following the closure of Park Road Post Production's film laboratory and film vaults in 2012.

Christchurch-based audio conservation staff, with the support of Information Services staff, completed the preservation and digitisation of the Radio New Zealand "Nine to Noon" collection. 16,280 new digital files have been created totalling 8,250 broadcast hours, covering the years from 1990 to 1997.

KPI 4: Revenue from non-government sources (\$)



KPI 7: Employee engagement (%)



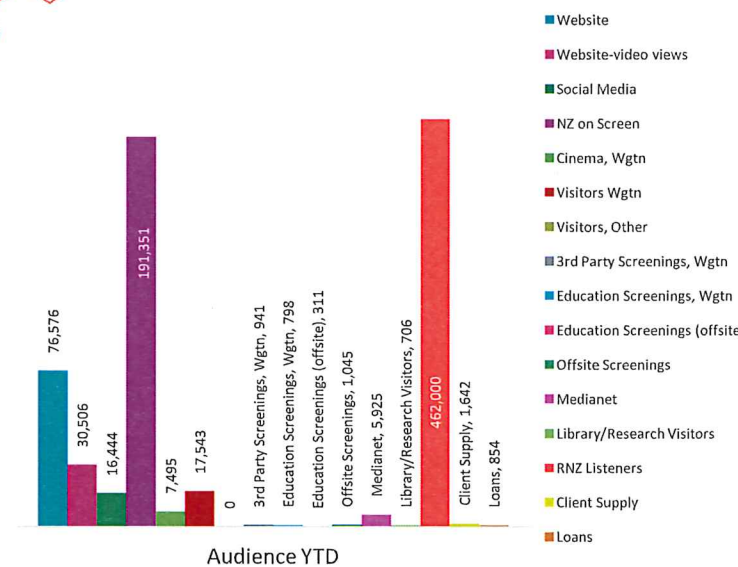
Key Performance Indicators

	Q1 Results	Q2 Results	Q3 Results	Q4 Results	YTD Results	Annual Target
KPI 1: Percentage of Annual Acquisition Plan Achieved	—	—	—	—	—	85%
KPI 2: Percentage of collection housed in best practice conditions	43%	43%	—	—	43%	45%
KPI 3: Percentage of collection available (subject to rights clearance)	44%	44%	—	—	44%	10%
KPI 4: Percentage of revenue from non-government sources	14%	15.2%	—	—	15.2%	10%
KPI 5: Number of visitors/viewers/listeners (all sources)	417,068	397,069	—	—	814,137	600,000
KPI 6: Responsiveness to iwi and Māori (to be developed during 2016/17 in consultation with iwi/Māori)	—	—	—	—	—	TBD
KPI 7: Percentage of employee engagement	24.6%	—	—	—	24.6%	30%

KPI 2: Collection housed in best practice conditions (%)

Archival Material/Media	Current Location	% of Storage	Current Storage Conditions	Ideal Storage Conditions ISO/PII stds	Priority	Notes
Nitrate Film	WV	1%	15°C 40% RH	2°C 20%-30% RH	High	
Colour Film	ACV	4%	7-8°C 22% RH	2-4°C 30%-50% RH	High	
Colour Film	TA5	4%	5°C 40% RH	2-4°C 30%-50% RH	High	Poorly stored vault
B&W Film	AGV	10%	15°C 24-26% RH	2-7°C 30%-50% RH	High	
B&W Film	N	3%	15°C 40% RH	2-7°C 30%-50% RH	High	
Viewing Prints	B	1%	18°C 40% RH	2-7°C 30%-50% RH	High	Viewing prints, due to scarcity of film labs, could best be masters
Videotape	AGV	35%	15°C 24-26% RH	11-17°C 30%-50% RH	Medium	
Videotape	N	6%	15°C 40% RH	11-17°C 30%-50% RH	Medium	
Audiotape	C	12%	18°C 40% RH	11-23°C 20%-50% RH	Medium	No humidity control. Poorly stored vault
Audiotape	H	1%	18°C 40% RH	11-23°C 20%-50% RH	Medium	Collection to be moved to Avalon in February 2017
Acetate Audio Discs	C	6%	18°C 40% RH	18°C 40% RH	Medium	
Photographs (B&W and colour)	C	> 1%	18°C 40% RH	5°C 50% RH	Medium	Mixed in with Documentation, Christchurch storage
B & W Photographs	TA2	> 1%	18°C 40% RH	5°C 50% RH	Medium	
Colour Photographs	TA2/C	> 1%	18°C 40% RH	5°C 50% RH	Medium	
Optical Discs	TA2/N	> 1%	15-18°C 40% RH	12-18°C 40% RH	Medium	
Paper based material	TA2/B/C	5%	18°C 40% RH	18°C 40% RH	Medium	Lack of humidity control, Christchurch storage

KPI 5: Number of visitors/viewers/listeners (all sources) (#)



Key Variances & Developments

Major Budget Variances

Major variances: Revenue

- Grants received up \$39.5k due to three grants received in the quarter: UNESCO for Digitising the National Archives of the Cook Islands \$23k, WCC Communities on Bikes Fund \$7.5k (towards the Bike Film Festival in March 2017), and T G McCarthy Trust \$9k for the purchase of a video camera and related equipment.
- Archive Services up \$29k due to higher than anticipated client services' requests, driven by TVNZ Collection up \$20k and Film & Video Collection up \$9k on budget
- Revenue of \$16k released from previously received funds from Te Māngai Pāho for the Māori Broadcast Archiving Project

Major variances: Expenditure

- Salaries under budget by \$58k due to a reduction in the annual leave accrual, driven by the start of the summer holiday period
- This saving is partly offset by overspends in Consultants of \$34k due to contract staff hired in Corporate Services whilst recruitment was occurring: HR (\$15k) and ICT (\$9k), to facilitate the Archive's provision of IT services previously provided through the RNZ network.

KPI Variances

% of employee engagement: An Engagement Action Plan to increase staff engagement in key areas at both a group and organisation-wide level has been implemented. While progress on the plan is being monitored, the outcome will be measured and reported following a Staff Engagement Survey in July 2017.

Significant Risks and Opportunities

The Archive's audiovisual collection was unaffected by the November Kaikoura earthquake and immediate aftershocks. The facilities and vaults in Wellington, Avalon, the Kapiti Coast and Christchurch were closed for two days to allow engineers to check and confirm our buildings were safe.

Significant Achievements

In late October, Ngā Taonga marked UNESCO's World Day for Audiovisual Heritage (27 October) with a week of newly restored and rarely seen film from its collections. The programme featured a screening of the newly discovered and preserved 116-year-old film of Elizabeth Yates, Mayor of Onehunga in 1893, known as the "First Lady Mayor of the British Empire". The film, from 1900, is now to be considered New Zealand's oldest surviving film.

Her Excellency The Right Honourable Dame Patsy Reddy, GNZM, QSO, Governor-General of New Zealand, accepted the invitation from the Archive to become Vice-Regal Patron of Ngā Taonga Sound & Vision. She will hold the role for the duration of her term in office. Her Excellency previously served as the New Zealand Film Commission representative on the Board of Trustees of the NZ Film Archive, and held the role of Chair from 1985 to 1993.

KPI 3: Collection available (subject to rights clearance) (%)

Format	Able to preserve	% preservable at current resource level ¹	% of total collection ²	Limiting factors
Film - all gauges (silent)	80%	80%	6%	Colour grading, condition
Film - all gauges (optical sound)	50%	50%	14%	Colour grading, some formats not available
Film - mag. sound	50%	50%	2%	Equipment available but not in service
Video 2-inch	90%	90%	>1%	Equipment nearing end of life, collection nearly fully preserved
Video 1-inch	80%	80%	4.5%	Equipment nearing end of life, collection nearly fully preserved
Video ½-inch	0%	0%	>1%	Unable to preserve in NZ (although we do have a contractor Australia)
Video Betacam SP	20%	20%	10%	Equipment nearing end of life.
Video Digital Betacam	20%	20%	26%	Too few head hours available, Large proportion of collection
Video Umatic	80%	80%	6.5%	Equipment nearing end of life, parts are scarce
Video VHS / SVHS	30%	30%	13%	Too few head hours available, Large proportion of collection
Video DV / mini-DV / DVCam	50%	50%	>1%	Too few head hours available
Video HDCAM / HDCAM SR	100%	100%	>1%	Modern format
Audio - disc formats	100%	100%	4%	Equipment in service, new styles purchased recently
Audio - ½-inch ORT	70%	70%	1.5%	Equipment nearing end of life
Audio - DAT	30%	30%	>1%	Too few head hours available, equipment is scarce
Audio - cassette formats	90%	90%	3%	Too few head hours available
Audio - multi-track	30%	30%	>1%	Do not have equipment for all formats
Audio - CDR	70%	70%	>1%	Unstable format
Documentation - posters	80%	80%	>1%	Larger items must be outsourced
Documentation - photographs	30%	30%	2%	Volume too high

¹ Estimates pending actual collection analysis data.

² Estimated proportion of collection as a whole. Standard counting and data not available across all collections yet.

KPI 6: Responsiveness to iwi and Māori (to be developed during 2016/17 in consultation with iwi and Māori)

The focus of Q2 has been consolidation of the iwi engagement programme as Ngā Taonga formalised its strategy with the Board of Trustees and prioritised the upcoming work.

Working with iwi

Ngā Taonga met, alongside other heritage sector agencies, with Ngāti Rangitīhi and Ngāti Maru as part of the treaty settlement process. We made formal approaches to Ngāti Tāmanuhiri, Rongowhakaata, Te Aitanga ā Māhaki and Ngāti Porou asking them to consider meeting with Ngā Taonga. We also met with Ngāi Tahu to talk further about their cultural mapping project and see how the Archive might work more closely with them.

Throughout October and November, the Archive continued uploading relevant sound recordings to the online database for researchers from Ngāi Tahu archives to audition for their cultural mapping project. In December, the Archive fulfilled an iwi request from a Ngāi Te Rangi researcher for some raw recordings made on a hiko in 1989.

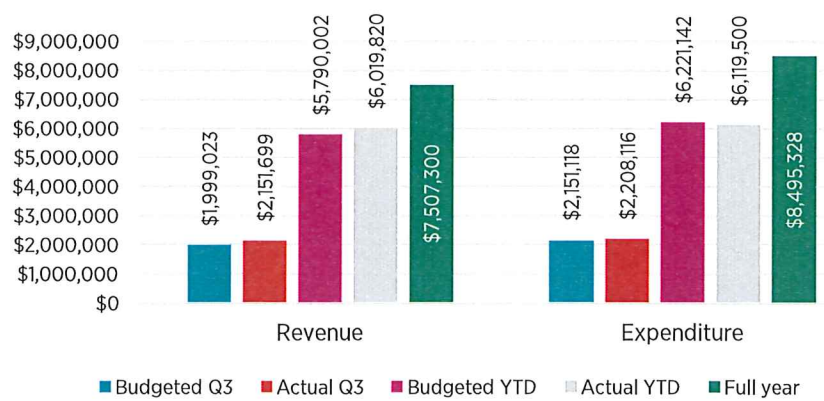
Kaupapa-centred Organisation

In Q2 the focus has been on developing the Archive's Māori language plan and kaupapa-centred implementation strategy, both of which will be the focus of work in January - June 2017. We have also been working with RNZ and Te Taura Whiri to further develop a project to provide better access to Māori language resources contained in the Ngā Taonga Kōrero collection.

Ngā Taonga also held screenings of the recently restored *Bastion Point: Day 507* and *Te Matakite o Aotearoa* marking Māori Independence, *Sons of Tūmataunga* and a presentation to Māori PhD Students at Te Kawa a Māui (VUW) which included *Scenes of Māori Life on the East Coast*.

Financial Performance (\$)

Revenue & Expenditure
Variance at 31 March 2017



KPI 1: Annual Acquisition Plan Achieved (%)

Due to delays in finalising the Selection and Acquisition policy we have not developed an Acquisition plan for 2016/17. Consequently our focus has moved to creating the plan for 2017/18. Our acquisition activity for 2016/17 had been to maintain the approach employed in previous years.

Collection Development

Contract targets for acquisition under the Te Māngai Pāho (TMP) funded Māori Broadcast Archiving Project continue to be met or exceeded and in addition there have been 11 visits by archive staff to iwi radio stations. TMP were involved in a fast turn around in archiving the outdoor radio broadcast of Te Matatini in February and it is planned that they will deposit their entire music collection to Ngā Taonga.

Starting with all 261 episodes of Te Karere broadcast in 2016, TVNZ has agreed to facilitate the ongoing deposit of all TMP funded material in the future. Other titles such as 'Marae' are able to be sourced directly from the production company. Further significant acquisitions included five cartons of film and video productions made by James Wilson that feature many Pacific Islands including Samoa, Tonga, Niue and the Cook Islands.

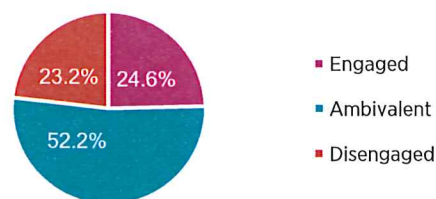
In this quarter several significant films have been preserved including Māori titles 'Gisborne Hui Aroha' (1919) and 'Muttonbirding' (1921). The film 'Across the Mountain Passes of New Zealand' was also preserved from the original hand-coloured nitrate. This film has been used in screenings since the 1980s and has never looked better. A couple of major personal record collections have also been preserved - the Osler Family films and the Sir Edmund Hillary personal records.

In Christchurch, s9(2)(a) completed the preservation of the Mobile Unit recordings inscribed on the UNESCO memory of the World register.

KPI 4: Revenue from non-government sources (\$)



KPI 7: Employee engagement (%)



Key Performance Indicators

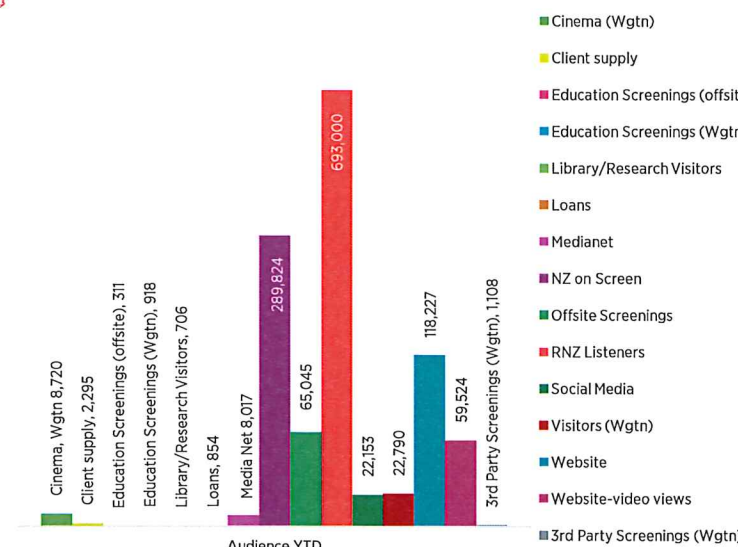
	Q1 Results	Q2 Results	Q3 Results	Q4 Results	YTD Results	Annual Target
KPI 1: Percentage of Annual Acquisition Plan Achieved	-	-	-	-	-	85%
KPI 2: Percentage of collection housed in best practice conditions	43%	43%	44%		44%	45%
KPI 3: Percentage of collection available (subject to rights clearance)	44%	44%	44%		44%	10%
KPI 4: Percentage of revenue from non-government sources	14%	15.2%	15.1%		15.1%	10%
KPI 5: Number of visitors / viewers / listeners (all sources)	417,068	397,069	479,608		1,293,745	600,000
KPI 6: Responsiveness to iwi and Māori (to be developed during 2016/17 in consultation with iwi/Māori)	-	-	-		-	TBD
KPI 7: Percentage of employee engagement	24.6%	-	-		24.6%	30%

KPI 2: Collection housed in best practice conditions (%)

Archival Material/Media	Current Location	% of Storage	Current Storage Conditions	Ideal Storage Conditions ISO/IEC stds	Priority	Notes
Nitrate Film	WV	1%	15°C 40% RH	2°C 20%-30% RH	High	
Colour Film	ACV	4%	7-8°C 22% RH	2-4°C 30%-50% RH	High	
Colour Film	TAS	4%	5°C 40% RH	2-4°C 30%-50% RH	High	Poorly sealed vault
B&W Film	AGV	10%	15°C 24-26% RH	2-7°C 30%-50% RH	High	
B&W Film	N	3%	15°C 40% RH	2-7°C 30%-50% RH	High	
Viewing Prints	B	1%	18°C 40% RH	2-7°C 30%-50% RH	High	Viewing prints, due to scarcity of film labs, could break as masters
Videotape	AGV	35%	15°C 24-26% RH	11-17°C 30%-50% RH	Medium	
Videotape	N	6%	15°C 40% RH	11-17°C 30%-50% RH	Medium	
Audiotape	C	12%	18°C	11-23°C 20%-50% RH	Medium	No humidity control. Poorly sealed vault
Audiotape	H	1%	18°C	11-23°C 20%-50% RH	Medium	Collection moved to Avalon in February 2017
Acetate Audio Discs		6%	18°C	18°C 40% RH	Medium	
Photographs (B&W and colour)	C	> 1%	18°C	5°C 40% RH	Medium	Mixed in with Documentation, Christchurch storage
B&W Photographs	TAS	> 1%	18°C 40% RH	16°C	Medium	
Colour Photographs	TAZ/C	> 1%	18°C 40% RH	5°C 50% RH	Medium	
Optical Discs	TAZ/N	> 1%	15-18°C 40% RH	12-18°C 40% RH	Medium	
Paper based material	TAZ/B/C	5%	18°C 40% RH	18°C 40% RH	Medium	Lack of humidity control, Christchurch storage

WV=Whitireia Vault, ACV=Avalon cold vault, TA = Te Anakura, AGV = Avalon General Vault, N = Northpoint, B = Buckle St, C = Cashel St, H = Henderson

KPI 5: Number of visitors/viewers/listeners (all sources) (#)



Key Variances & Developments

Major Budget Variances

Major variances: Revenue

- Revenue is up \$153k for the quarter and \$229k YTD
- \$52k revenue received from NZ Film Commission for the Arriscan contract.
- \$37k YTD from higher than anticipated client services' requests, driven by the TVNZ Collection.
- \$50k (YTD \$67k) released from previously received funds from Te Māngai Pāho for the Māori Broadcast Archiving Project.

Major variances: Expenditure

- Expenditure is up \$23k for the quarter and down \$136k YTD
- \$69k from higher than expected software licensing costs.
- YTD Savings in Depreciation of \$56k, Salaries \$45k, and Repairs and Maintenance \$27k.

Significant Achievements

We recently launched our revamped Sella celebration exhibition which features more than 300 cinema, radio and television commercials. Feedback of the exhibition has been extremely positive and has had widespread engagement.

Significant Risks and Opportunities

Since the completion of our Strategic Plan 2016-2024 a significant amount of effort has gone into establishing a strong foundation for the organisation to achieve its aspirations. Key risks and opportunities under active management are:

Relationships and reputation: A stakeholder management framework is being developed, and a more inclusive approach to planning and decision making has seen significant improvements in this area. Work in the coming months will focus on improving our customer service and building on our key stakeholder relationships.

Revenue: Although our finances are more stable, they remain a risk for us especially around cash reserves. The nature of our non-governmental funding places us at risk as it is harder to plan and forecast.

s9(2)(j)

Natural Disaster: In general, collection/heritage organisations need to have more sophisticated plans in place to manage natural disasters, and Ngā Taonga is no exception. Although we cannot eliminate this risk we have done our due diligence around mitigating it and believe we have taken the best measures to secure the collection and our people.

KPI 3: Collection available (subject to rights clearance) (%)

Format	% to preserve	% preservable at current resource level	% of total collection ²	Limiting factors
Film - all gauges (silent)	80%	80%	6%	Colour grading, condition.
Film - all gauges (optical sound)	50%	50%	14%	Colour grading, some formats not available.
Film - mag. sound	50%	50%	2%	Equipment available but not in service.
Video 2-inch	90%	90%	>1%	Equipment nearing end of life, collection nearly fully preserved.
Video 1-inch	80%	80%	4.5%	Equipment nearing end of life, collection nearly fully preserved.
Video ½-inch	0%	0%	>1%	Unable to preserve in NZ (although we do have a contractor Australia).
Video Betacam SP	20%	20%	10%	Equipment nearing end of life.
Video Digital Betacam	20%	20%	26%	Too few head hours available. Large proportion of collection.
Video Umatic	80%	80%	6.5%	Equipment nearing end of life, parts are scarce.
Video VHS / SVHS	30%	30%	13%	Too few head hours available. Large proportion of collection.
Video DV / mini-DV / DVCam	50%	50%	>1%	Too few head hours available.
Video HDCAM / HDCAM SR	100%	100%	>1%	Modern format.
Audio - disc formats	100%	100%	4%	Equipment in service, new styli purchased recently.
Audio - ½-inch ORT	70%	70%	1.5%	Equipment nearing end of life.
Audio - DAT	30%	30%	>1%	Too few head hours available, equipment is scarce.
Audio - cassette formats	90%	90%	3%	Too few head hours available.
Audio - multi-track	30%	30%	>1%	Do not have equipment for all formats.
Audio - CDR	70%	70%	>1%	Unstable format.
Documentation - posters	80%	80%	>1%	Larger items must be outsourced.
Documentation - photographs	30%	30%	2%	Volume too high.

¹ Estimates pending actual collection analysis data.

² Estimated proportion of collection as a whole. Standard counting and data not available across all collections yet.

KPI 6: Responsiveness to iwi and Māori (to be developed during 2016/17 in consultation with iwi and Māori)

Overview

Preparation of resources for the upcoming iwi engagements has been the key focus of the third quarter, with major work having been completed on the preservation of key films and the identification other significant taonga.

Working with Iwi

Ngā Taonga 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 NZFA's photochemical preservation elements from the 1980s to recreate the presentation put together in the mid-1980s.

'Te Hui Aroha ki Tūranga' was the 3rd title of the set of 4 films shot by James McDonald on behalf of the Dominion Museum and held by the Archive to be digitally preserved and restored over the past year. Other films worked on over this quarter include 'He Pito Whakaatu i te Noho a te Māori i te Tairāwhiti' / 'Scenes of Māori Life on the East Coast, Māori Hui at Tikiti and South Canterbury Saga'.

Kaupapa-centred Organisation

This quarter we have begun work on our kaupapa-centred implementation planning. Te reo Māori is a fundamental part of our kaupapa-centred planning and is a key driver in developments such as the recently designed workflow for collaborating on creating updated bilingual intertitles which were then inserted into the new preservation.

In February Ngā Taonga attended Te Matatini 2017, sharing a stall with Manatū Taonga and Creative New Zealand. Ngā Taonga curated a selection of video and sound items, which were provided to Radio Kahungunu, displayed on the stall and played on the festival screens during the lunch break. The collaboration worked well both because we were able to share resources and rosters, and for the relationships we developed between agencies.

This quarter also saw the sign-off of an agreement with Te Taura Whiri on a year-long project to provide better access to Māori language resources contained in RNZ's Ngā Taonga Kōrero collection: work on this project is due to begin in May.

