



NGĀ TAONGA
SOUND & VISION

Six-monthly Report 2014-2015
1 January - 30 June 2015

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AUDIENCE

The widest possible community of engaged users

Key Performance Indicators Statement of Intent 2014-2015

AUDIENCE	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date	Annual Target
Audience size	187,407	191,107	139,265	200,790	718,569	750,000
Audience satisfaction	97.0%	90.5%	89%	91%	93.75%	85%
Collection engagement	5,222	3,771	3,514	2,015	14,522	7,500

Summary

Ngā Taonga Sound & Vision did not achieve its overall Audience Size target in spite of three very successful projects during the year (Anzacsightsound.org, Siapo Cinema and Wellington Anniversary) and the high level of audience satisfaction evidenced from the KPI result (93.75% against a target of 80%). The "Audience size" KPI was deliberately set as a stretch target.

Ngā Taonga is confident that its new website (currently in development) along with increasing public access to the recently added collections (Sound Archives and TVNZ Archive) will see the Archive meet its target for the 2015/16 year.

Operational activity

Ngā Taonga hosted the launch of its "Sights and Sounds of the Great War" website (www.anzacsightsound.org) at the end of March 2015 in the presence of funders and stakeholders. The website had its international preview at the FIAF (Federation International Archives du Film) Symposium in Sydney in April. International FIAF colleagues congratulated the Archive on the event and the website, recognising the volume of work and technical skill entailed in bringing the website to fruition. Since its launch, the site has registered over 41,000 views.

The Archive also worked closely with Wellington City Council on two centenary projects, both of which saw moving images from the collections projected onto buildings. These projects were hugely successful in terms of audience (around 60,000 people saw the projections) and in building new partnerships. Other WW100 projects undertaken by the Audience Department included a presentation at Toitū Otago Settlers Museum and a WW100 Education Expo held at Te Papa.

In May, Ngā Taonga hosted *Siapo Cinema*, its annual festival showcasing the innovative and vibrant moving image work by, for and about Pacific peoples. The programme found a large and appreciative audience amongst the Pasifika community in particular. The festival was presented in association with Tautai Guiding Pacific Arts, Kava Club and Pollywood-Pasifika Films. This year the festival received funding support from Wellington City Creative Communities.

In June, Ngā Taonga began redevelopment of its website. As part of the process the Archive will seek input from key stakeholders and funders. Key outcomes following the redevelopment and relaunch of the site include:

- explicit recognition of the multi-faceted nature of Ngā Taonga's expanded collections
- enhanced delivery of education programmes
- the provision of opportunities for direct engagement with the Archive by external users
- taking into account future relationships with existing on-line content providers

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STANDARDS

Research-based planning and practice

Key Performance Indicators Statement of Intent 2014-2015

STANDARDS	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date	Annual Target
Digital titles added	9,010	5,575	5,132	6,571	26,288	30,000
Accessible records	38%	39%	40%	84%	84%	80%
Digital collection	11%	12%	12%	12.5%	12.5%	8%

Summary

With significant changes during the reporting year to the staffing and workflows associated with new collections, the focus of the Standards Department has been to plan and develop new digitisation workflows and processes, including the addition of associated new technical equipment. This has taken precedence over the creation of new digital files, because it requires the same expertise and because the Archive is confident that with the right foundations, it will be able to exceed the "Digital titles added" KPI in coming years.

Operational activity

Standards now has almost 30 staff, responsible for the acquisition, archival storage and digitisation of the Archive's collections, across several locations and a diverse range of technologies, standards and databases inherited from the contributing archives. The focus of the department in the past year has been to develop new digitisation workflows over raw output. The result is an integrated approach to digitisation standards and outputs that at the same time accommodates the differing preservation requirements of the original analogue materials. The development, involving active engagement with Standards' staff, of an Archive-wide ICT plan to address Standards' capability and technical and data storage/transfer requirements going forward, will equip the department to meet its digital preservation targets in 2015-2016.

The recruitment of additional technical staff with backgrounds in the film and television industry has provided added capability to the digitisation programme, in future, for example, in the post-production area.

The priority for Standards' Arriscan unit has been to establish a workflow programme to support the digitisation of feature films in conjunction with the New Zealand Film Commission. The high quality results are now evident in digital versions of *Hotere*, *The Price of Milk*, *Broken English*, *The Lost Tribe*, *The Locals* and *Kingpin*, along with a number of short films including Margaret Mahy favourites *The Witch in the Cherry Tree* and *The Great White Man-Eating Shark*. In support of the WW100 commemorations, the Arriscan unit has scanned key existing World War One titles from the collection.

The digitisation process uncovered hitherto hidden detail in these films and the results support plans to revisit the New Zealand nitrate film collection through a specialised digital preservation path for nitrate material.

“The Nitrate Picture Show” festival, presented by FIAF colleague George Eastman House (USA) in May, announced that *Petite Rosse*, a unique stenciled nitrate film recently repatriated from Ngā Taonga’s non-NZ nitrate collection, has been chosen as the film to be preserved by this year’s Haghefilm Fellowship winner from the Selznick School of Film Preservation. The preserved film will feature at the prestigious Pordenone Silent Film Festival (Italy) in October.

In June, Ngā Taonga received a deposit of over 800 items (open reel tapes, CDs and cassettes) from Wellington Access Radio, the first community/access radio station to broadcast regularly in New Zealand. The bulk of the collection contains programming from the late 1980s to the mid-1990s including their first broadcast on 5 April 1981 and te reo material (talkback on Māori language learning from 1988, a race relations hui from the same year and the *Powhiri mo te Te Puni Kokiri* from 1993).

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PARTNERSHIP

Effective relationships with stakeholders

Key Performance Indicators Statement of Intent 2014-2015

PARTNERSHIP	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date total	Annual Target
Partner satisfaction	-	-	90%	Met	90%	80%
TVNZ & RNZ Service Agreement compliance	Met	Met	Met	Met	100%	100%

Summary

The Partnership Department met both its KPI targets in 2014-2015. During the third quarter a Partner Satisfaction Survey was conducted with Radio NZ and overall service and speed of service was rated at 90%. Ngā Taonga met all compliance conditions under the respective TVNZ and RNZ Service Agreements. No known breaches of the agreements were reported to the Television Services Manager or Client Services Co-ordinator - Radio.

Operational activity

TVNZ (broadcast) Collection

In May 2015 the TVNZ Collection Card Index System, comprising over 100,000 collection items, was assessed for digitisation and a scanning and transcription project was started in June for completion by the end of 2015. This project will aid access and will be key to the identification of priority collection items to be included in a TVNZ Collection preservation programme to be embarked on in 2015-16.

Sound (broadcast) Collection

The total number of enquiries for sound material continued its upward trajectory in 2014-15. New reporting methodology shows a 50% increase in the number of requests in the fourth quarter. Bringing the sound collection website and search tools over to the new corporate website will enable improvements to be made to these processes.

Film & Video Collection

In response to increasing demand for archival material from the film and video collection, a second Client Services staff member (in a secondment from Avalon staff) was added to the team in the fourth quarter. A Depositor Audit was embarked on to update records, with the long-term goal of helping to facilitate access. WW100 projects were a major access imperative for this collection in 2014-15 with requests peaking in the lead-up to the Anzac Day 2015 commemorations. Items viewable on the anzacsightsound.org site were also in demand and cleared for access and supply.

The Client Services Coordinator - Sound curated a list of World War One-related titles for production usage. This was enabled by significant research, preservation and cataloguing carried out in 2014, culminating in the identification of over 300 sound titles. These were supplied to Radio NZ for use in feature programmes. Access to this material was also provided for a number of other clients.

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TAHA MĀORI

A strong Treaty partnership

Key Performance Indicators Statement of Intent 2014-2015

TAHA MĀORI	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date total	Annual Target
Iwi engagements	3	3	3	3	5	8
TMP-funded television hours added to collection	140 hours	316 hours	234 hours	235 hours	925 hours	610 hours
Titles added to collection	656 titles	484 titles	551 titles	508 titles	2199 titles	2,000 titles
TMP-funded audio hours added to collection	158 hours	175 hours	124.5 hours	196.5 hours	654 hours	500 hours

Summary

During 2014-2015 there were a significant number of persistent staff vacancies in the Taha Māori Department responsible for Engagement with Iwi. As a consequence, the department deliberately chose to focus on deliverables under the Te Māngai Pāho-funded iwi and TV archiving contracts to ensure the Archive met its targets for these projects. The outputs for the TMP programmes have exceeded 2014-2015 targets, both in new and legacy titles added to the collection and digitised as well as catalogued to assist audiences in accessing the collection.

Under "Iwi engagements" in the past year, Ngā Taonga engaged with five of the eight current Memorandum of Understanding iwi partners - Ngāti Porou, Ngāi Tāmanuhiri, Te Arawa, Ngāpuhi and Te Arawa. (The quarterly figures represent engagement activity during each quarter.)

Three significant vacancies have now been filled, and the Archive is confident all KPIs will be met or exceeded in the 2015-16 year.

Operational activity

Taha Māori exceeded the required hours of high value audio broadcast material from the Iwi radio network. Irirangi Māori Archiving Project staff visited 19 of the 21 stations in the network in order to establish a good working relationship between the Archive and these regional stations. The two stations yet to be visited have been contacted and informed of this project. Personnel from Kia Ora FM (Palmerston North) were unavailable during the visit to this region, however staff have been in regular communication with the station manager who is engaged with the project. Te Hiku FM are

reticent about the digital harvesting and monthly capture of its broadcasts but remains interested in the digital preservation of their legacy materials.

Ngā Taonga contributed to the "Waitangi 175" commemorations with screenings of *Rere Ki Uta*, *Rere ki Tai* and *Wāka: An Awakening Dream* at its Wellington cinema. The same programme screened at the Auckland War Memorial Museum. Ngā Taonga staff travelled to Waitangi with programmes especially prepared for the Waitangi National Trust, including a screening of Merata Mita's *Mana Waka*, but due to last minute timetable clashes, the screenings had to be cancelled. The Trust and Ngā Taonga are working together to find another opportunity to have the programmes screened at Waitangi in the near future.

In March, the Festival of Māori Performing Arts (Te Matatini) was held in Christchurch where a medianet platform (KapaNet), customised to include the Te Matatini collection (202 titles), was made available. Ngā Taonga is aiming to continue to develop this service with Te Matatini for the next event which will be hosted by Ngāti Kahungunu.

Ngā Taonga worked with the Cook Islands National Archive and the Cook Island High Commission on various preservation and access initiatives to support the Cook Islands' 50th anniversary programme, including events here in New Zealand. Three films, *Cook Islands Look Ahead* (1965), *Moana Roa* (1951) and *His Excellency's Visit to Cook Islands and Samoa* (1919), were made available for screening in the Cook Islands during the celebrations. The screenings were accompanied by a Taha Māori staff member. The Archive previously hosted a six-week internship by a staff member from the Cook Islands National Archive working on several Cook Islands-related moving image and sound collections.

Taha Māori staff attended the tangihanga of Te Arawa Kaumatua Mauriora Kingi in early June at Wahiao Marae, Whakarewarewa, Rotorua. Ngā Taonga staff continued to liaise with the Ngāti Porou ki Pōneke Taurahere, attending hui and local events in support of their kaupapa. Following a request from Te Rūnanganui O Ngāti Porou (Gisborne) frame enlargements from the *Tangata Whenua: The Great Trees* were created for inclusion in the tribute to Dr Apirana Mahuika in the Ngāti Porou newsletter *Natū* link to be released in July 2015. The preservation of the Richards Collection (personal records of the Paki whanau, Waikato / Tainui) has commenced with all small gauge films scanned on the Archive's Flashscan scanner.

Requests for access to Taonga Māori collection materials were steady over this period with 106 requests received; 42 interloans for research; 57 referrals (mostly to TVNZ), and eight others (personal copies, stills and audio). 14 iwi lists have been checked.

OPERATIONS

A sustainable organisation

Key Performance Indicators Statement of Intent 2014-2015

OPERATIONS	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date	Annual Target
Non-baseline income	6.28%	12.60%	30.2%	24.9%	24.9%	12.50%
Staff engagement	63.7%	-	-	-	63.7%	80.0%

Summary

The Staff Engagement target of 80% was not met. The baseline figure of 63.7% (6% staff actively engaged, 57.7% ambivalent or) is drawn from the results of a staff engagement survey undertaken in August 2014. The survey assessed 33.5% of staff as disengaged. In late July 2015 the Archive participated in a sector survey led by the Ministry for Culture and Heritage. The preliminary findings indicate a positive change over the past year with 21.4% of staff now actively engaged and disengaged staff down to 22.9%. The Archive is confident it will achieve its target of a further 20% improvement in staff engagement in 2015-2016.

Operational activity

Financial Performance

The draft annual accounts (previously provided) show income to the end of June at \$8,245,000, \$415,000 below the annual budgeted income for the year. Actual income includes a non-budgeted one-off capital grant from the New Zealand Film Commission of \$237,500 for the purchase of the Arriscan. New Zealand Lottery Grants Board income for the year is \$144,000 under budget, an outcome of the final revised and downgraded Lotto New Zealand profit return for 2014-2015. Actual expenditure to the end of June stands at \$6,545,000, well below the budgeted operating expenditure for the year of \$7,980,000.

Ngā Taonga commissioned PwC to undertake a 'light touch' review of its financial management functions focusing on i) effective practice; ii) resourcing and skills; and iii) information systems. PwC's services for this review were secured at a heavily discounted rate; approximately 10% of the rate for a commercial entity of a similar size. The findings and recommendations from the review have been received and considered. Any changes, including the addition of extra capacity to the Archive's financial function, will be implemented in 2015-2016.

Staffing

Following the successful merger of the New Zealand Film Archive with Sound Archives Ngā Taonga Kōrero and the TVNZ Archive into Ngā Taonga Sound and Vision, Chief Executive Frank Stark resigned in February. In late April, Ngā Taonga announced the appointment of Ms Rebecca Elvy as

the new Chief Executive. The Chair, Jane Kominik, noted, "At this point there is a need to transform the Archive, based on its three foundation collections, into a single, effective and respected organisation. Ms Elvy is focused on results, she has excellent relationship skills and this will provide the requisite leadership for Ngā Taonga at this critical time in its development." Ms Elvy brings experience in leadership and advisory roles for the Ministry of Education, the State Services Commission, the Department of Finance and Deregulation (Canberra) and the Commerce Commission.

Accommodation

In January, Ngā Taonga received a Detailed Seismic Assessment report on its Taranaki Street building from ISP Consulting Engineers which confirmed its earthquake-prone status. The report contained a number of recommendations for additional strengthening work.

In light of the report, Ngā Taonga engaged Herriot Melhuish Architects (HMA) as project manager for its seismic strengthening project. In addition to commissioning a preliminary fire engineer's report, HMA convened a seismic strengthening workshop in June to peer review ISP's recommendations and engaged a quantity surveyor to provide indicative costs. HMA's subsequent report provided revised designs for three strengthening options: two from the principal engineers Certa Ltd (formerly ISP), one of which will achieve 100% of NBS (at Importance Level 2) and a lesser model to achieve ca70% of NBS (IL2). The third option from consulting engineers, Dunning Thornton, will also achieve 70% with the proviso it cannot be up-scaled to a higher level.

In all three options the level of disruption arising from the strengthening work will allow the Archive to maintain a significant level of current activity and operations in the building should it choose to do so. The quantity surveyor's Rough Order of Costs for the three proposals are \$1m, \$905k and \$625k respectively; well under the Archive's previous thinking on estimates for the work. In a parallel exercise, the Archive is also exploring a range of alternative long-term accommodation options which may not involve remaining at its current location.

Ngā Taonga met with Regional Museums Policy staff to discuss potential funding support for both the seismic project and enhanced public access to the collections at the Archive's Taranaki Street premises. Similar discussions have begun with other funding sources for various aspects of the project. While the Archive is eligible to apply for capital project funding from the Lottery Grants Board, regrettably its Board has decided that an allocation would *not* be made to the Significant Projects Funds in 2015-2016.

To address the long-term accommodation needs of Ngā Taonga's sound archiving operations in Christchurch, a formal "Agreement relating to Co-location in an Archive Facility in Christchurch" was entered into between Ngā Taonga and Archives New Zealand in January. In May, Archives New Zealand's Christchurch co-location business case was accepted and funding for the capital work confirmed in the 2015-2016 Budget. Ngā Taonga's discussions with Archives New Zealand now focus on its specific requirements within the stand-alone purpose-built archive, offices and public access building. The proposed site, near the Wigram Airforce Museum, will also bring Ngā Taonga's operations' alongside other Christchurch-heritage agencies and enable the Archive to revive and enhance its public access services to the region.

Ngā Taonga has assisted Te Papa with the safe storage of its nitrate collection of photographic negatives at the Archive's Whitireia storage facility. Te Papa is meeting all mandated dangerous goods storage requirements for the collection. Archives New Zealand, which leases storage space at

the facility for its nitrate collection, has been informed about the arrangement with Te Papa and the conditions stipulated by Ngā Taonga.

ICT Infrastructure

Ngā Taonga has developed an infrastructure plan that will provide a more cohesive approach to ICT issues across each of its five locations. Phase One resulted in the establishment of a Wide Area Network (WAN) wherein all sites are directly connected, making access and communications more straightforward; a new productivity suite (Office 365) for all staff (both Mac and PC); a common centralised wireless network; a hosted unified directory server to handle staff access and authentication to our services; and a Filemaker Site license providing access for all PC users to various databases (e.g. the Collection Management System, Administration).

The Board approved a Request for Proposal (RFP) for Phase Two (an integrated Digital Storage and Archiving strategy, procurement and implementation plan).

Non-government funding

Ngā Taonga has developed a three-year integrated fundraising strategy with assistance from expert fundraising consultant Jennifer Pattison. The Strategy outlines a delivery plan plotted over two fundraising phases covering the three years. Phase One is for a *capital campaign* for the seismic strengthening project at Taranaki Street and Phase two a *revenue campaign* for ongoing project and programme costs.

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