

THE FILM ARCHIVE

RELEASED UNDER THE
OFFICIAL INFORMATION ACT

**Six-monthly Report
1 January - 30 June 2013**

RELEASED UNDER THE
OFFICIAL INFORMATION ACT

THE FILM ARCHIVE

COLLECT

Whaowhia te kete matauranga
A comprehensive national audiovisual collection

Key Performance Indicators Statement of Intent 2012-2013

ACQUISITION

The Film Archive will continue to enhance the size and quality of its collection

COLLECT DIVISION Collection Development	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date total	Annual Target
Titles added to collection	1,043	1,548	2,372	1,666	6,629	7,000

RESEARCH

The Film Archive will maintain a comprehensive database to ensure that the collection is effectively managed and assessed

COLLECT DIVISION Information	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date total	Annual Target
Overall percentage of titles with a standardised record	0.60%	1.00%	1.75%	2.00%	2.00%	2.00%

ACQUISITION AND LIAISON

To maintain relationships with key and/or potential depositors, and acquisition targets a number of significant projects were undertaken during the second half of the business year.

Staff began work on a comprehensive Depositor Audit researching and re-establishing relationships with our depositors, clarifying clearance arrangements and liberating collection material for on-line access in the process. The results of this work will inform decisions on stakeholder engagement during the Transformation and equip the Archive to set in place an effective communication strategy through and post the Transformation process in 2013-2014.

An Archive delegation supported Kāhui Whakarārā-curated Taonga Maori screenings and promotion of Medianet for Te Matatini in Rotorua in February, with both the screenings and the Medianet installation being well-attended and extremely well-received; The Director, Sarah Davy, attended the Museums Aotearoa 2013 conference in Hamilton in April giving a paper on Museums Australia Leadership; continuing the development of an acquisition and access strategy for video games, in particular heritage video games, Collect staff attended the Games

Masters symposium at Te Papa in March, where Project Co-ordinator, Shane Farrow, presented a paper on NZ Games History and Presentation; NTC Co-ordinator Joanna Richards attended 'The Festival of Film and Television' conference, targeted primarily at the Dunedin and lower South Island production community presenting a paper on the work of the Film Archive.

Deposited material identified in the 2012/2013 Collection Development Plan included copies of the Ngā Potiki iwi Waitangi Tribunal hearings; Len Lye sculpture films from Len Lye Foundation Chair John Matthews; digital files of performances from the Royal NZ Ballet; a collection of games from developer Joseph White; filmed interviews with NZ authors conducted at the 2012 Frankfurt Book Fair, deposited by the Ministry; a large film collection from the Bata factory in Brooklyn; films about the Waitemata Electric Power Board from Auckland Libraries Heritage & Research Centre / Ngā Whare Mātauranga o Tāmaki Makaurau; and the Ray Collins collection of promotional, industrial and corporate video masters.

INFORMATION AND RESEARCH

Of the 4038 new titles added to the collection in this period, 974 have been identified as Māori, including those captured and accessioned in fulfillment of the Te Māngai Pāho contract. 2858 titles were newly catalogued or re-catalogued according to the newly established standardisation schedule.

Following testing in the third quarter data on all the deposited NZ Film Commission material was supplied to our database consultant for uploading into the NZFC's new filemaker database. To assist in overall NZFC collection management the Commission authorised password access to their database so Archive staff can monitor the preservation status on master material the Commission hold themselves.

The major audit of the documentation collection was completed comprising an initial survey of the entire collection across several locations, then a programme of assessment, physical re-housing and database entry. All Manuscripts and Archives material housed at Buckle St is now recorded on the database.

RIGHTS

During the six-months Client Services supplied an unprecedented volume (261 titles to 54 projects) of collection material for third-party re-use. Projects included: Costa Botes' documentary *Persistence of Vision* traversing the history of the laboratory and staff who worked at the National Film Unit (later the Film Unit and Park Road Production): a documentary on the Todd family's history; the Tall Screen installation at Wellington Museum of City and Sea; substantial assistance by staff in assessing the status of master material used for Geoff Murphy's *Utu Redux* (the restored and reedited *Utu*) and moving image material in support of the display of Mao's Cloak at Te Papa.

THE FILM ARCHIVE

PROTECT

Te maiaorere o te manaki

A secure and accessible national audiovisual collection

Key Performance Indicators

Statement of Intent 2012-2013

PRESERVATION

All material in the collection will be preserved

PROTECT DIVISION Preservation	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date	Annual Target
Overall percentage of moving image collection preserved	13.04%	14.17%	15.39%	17.19%	17.19%	16%

DIGITISATION

The collection will be transferred to digital formats

PROTECT DIVISION Digitisation	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date total	Annual Target
Digitisation throughput (titles)	1,171	1,273	1,418	1,931	5,793	5,000

PRESERVATION

This period marked a watershed in the challenges facing film archiving in the 21st Century with the closing of Park Road Post Production's film laboratory. Since the advent of film archiving as a profession, the highest standard and ideal for preservation has been to make a new film copy while retaining the original. The Archive has been fortunate to have had access to a world-class facility, first at the Film Unit and more latterly Park Road Post, with equally world-class staff who have always been sympathetic to our archival needs and generous with their advice.

Rather than seeing Saving Frames as a final full-stop to film preservation, the Archive has also used the project as a way to engage with and learn about the newer, digital technologies. Film preservation is an evolving science and by learning about scanning, digital colour correction, restoration tools and data wrangling the Archive has benefited from Saving Frames in positioning itself for the future.

Film titles that would benefit from film-to-film preservation were prioritised for laboratory work. These were primarily nitrate titles or films with elements suffering from Vinegar Syndrome.

Also preserved was recently identified film material, held by the Museum of Modern Art in New York, of Len Lye's previously lost late '50s UN-commissioned film, FOUNTAIN OF HOPE. The restored film premiered at the Govett-Brewster Art Gallery's exhibition, *Len Lye: The New Yorker*

Preservation staff worked with the NZ Film Commission to determine which feature film and short film titles should be put forward for scanning, and in some cases the last chance at having lab work done as part of the preservation process. In tandem with this discussion six feature films, identified by Saving Frames as having no high quality digital access masters, were telecine transferred at Park Road Post. The work involved in comparing and checking the quality of this master material for key New Zealand titles was substantial: staff ran a programme of checking the colour quality of all master elements. This included liaison with Park Road Post staff to calibrate our new densitometer for measuring the changes in colour film stock.

Visiting American archivist, Leslie Lewis was engaged to inspect and identify more of the foreign nitrate collection, this time concentrating on non-US material from the UK, France and Italy where we have a number of potentially very interesting titles. Leslie looked at over 200 nitrate titles and identified up to 60-plus titles that may not exist elsewhere in the world.

Preservation Manager, Louise McCrone attended the 2013 ARANZ conference and workshops and ran a post-conference workshop on Audiovisual Preservation at the Archive which was very well received. Louise also attended the joint meeting of AIC - ICOM-CC Photographic Conservators in February. She was particularly interested to hear about projects for training new archivists along with a presentation on a standardised Archive scale of disaster response (Library of Congress).

DIGITISATION

During this year Protect continued to trial options regarding direct access from digital storage. The past failure of the proof-of-concept server (built by external contractor) had ongoing consequences particularly with the enforced slow rebuild of a new access server. The current process of accessing and recovering master files from LTO-back up tapes will continue for the coming year.

The small gauge Flashscan scanner has also presented a number of problems with software licenses expiring while the Archive awaits the new version of the Agiscan software with DPX capabilities. A new version has been promised for some time but has continued to miss the roll out date. The scanner nonetheless continued to produce high quality 10 Bit Uncompressed files and the overall KPI for digitisation was not compromised.

THE FILM ARCHIVE

CONNECT

Tui tui tuia

A community of satisfied users of the national audiovisual collection

Key Performance Indicators Statement of Intent 2012-2013

PRODUCTION and PRESENTATION
The Film Archive will provide high quality access

CONNECT DIVISION Production & Presentation	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date total	Annual Target
Audience size	250,157	190,295	164,214	205,845	810,511	750,000
Satisfied users	99.0%	100%	93.0%	97.0%	97.3%	85%

Audience satisfaction: Drawn from the Get Smart Survey Model surveying Wellington audiences only. The percentage of Satisfied Users represents those who responded with an "Overall Satisfaction with experience" (rating 7-10) on a 10 point scale with 10 being Excellent.

Audience satisfaction measured 97% for the year and the total audience was more than 810,511 people. It is recognised that the satisfaction KPI has been drawn primarily from the onsite audience in Wellington which accounts for a small percentage of our overall audience; work in the 2013/14 year will focus on extending our measurement across all audiences. The KPI for total audience covers all audiences: the actual number would be significantly higher if it were possible to include an accurate number for Te Matatini audiences. Throughout 2013/14 we shall develop our audience statistics and the information collected further.

The 2012/13 business plan prioritized programme reviews and research to develop knowledge about our audiences. We have developed policy for social media, the blog, digitization priorities, general access, screening loans and venue hire, and are working towards more synchronized systems of measuring audience and their response across all programmes. The review of the mediacentre, the first after eight years of operation, resulted in changes that will be implemented during the first quarter of the new year.

As the numbers suggest, overall all the 2012/13 year was successful with strong partnerships established and/or nurtured with a number of key arts institutions, embassies and partner colleagues. Highlights throughout the year have included: *New Zealand Film: an Illustrated History* a finalist in the Illustrated Non-Fiction category at the New Zealand Book Awards,

medianet established in Invercargill (and re-opened at Toitu Otago Settlers Museum), a screening tour in historic woolsheds through the Wairarapa and lower Hawkes Bay, the Curator at Large programme embedded in our public programmes, audience growth in our cinema, a repeat screening of the *Nga Taonga Whitiāhua* series on Māori Television again with high viewer numbers, lunchtime screenings at Te Matatini in Rotorua, and a strong presence on the Auckland arts scene.

125 public screenings and 29 private events were hosted in the mediacentre: the inaugural Wellington Underground Film Festival was held in March and brought in good audiences, particularly of people new to the Archive, Jane Paul presented an historical programme of experimental films from the Archive's collection; partnership screenings were hosted with the Goethe Institut, short films from the Berlinale screened to a full house and led to a programme Short Film Ping Pong - in which German and New Zealand short films were selected to screen in pairs; the Documentary Edge Festival; a well attended week-long screening of *The Conquest of Everest*; special screenings to mark the centenary of the Fisher monoplane and the centenary of the PSA; music programmes for music month; a Save the Basin screening; and for children Mini-Sized Square Eyes school holiday screenings and an 8-week Around the World series in partnership with the Children's Film Foundation.

In Auckland the screening NZ Children's Animation Showcase curated by Paula Booker screened to 1,140 people over 10 days; Fashion on Film and participation in the White Night event as part of Auckland Arts Festival 2013; the 5th Auckland Triennial was a highlight in Auckland when the Archive hosted *The Forgotten Space* (2010), a film essay by Alan Sekula and Noel Burch. The opening, held in partnership with Artspace, was attended by 350 people and altogether nearly 900 people attended over the month the film screened. The Triennial finished on 18 July and over the duration library visitor numbers doubled

The off-site programme highlight were the Reel Life in Rural New Zealand screenings in five historic woolsheds in the Hawkes Bay and Wairarapa. The programme was part of the ongoing partnership with Historic Places Trust. The partnership also included farmers and farm managers, local communities and schools. The audience was delighted by the programme and over 80% had not attended an Archive screening before, 49% of survey respondents were "extremely satisfied" with their experience and altogether 85.7% of the audience were satisfied. Education screenings were also delivered to four primary schools.

SOUND ARCHIVES NGĀ TAONGA KŌRERO

RADIO

He waka eke noa

A vital radio dimension to the national audiovisual collection

Key Performance Indicators Statement of Intent 2012-2013

RADIO Collection	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date total	Annual Target
Items acquired (by hours)	328	300	262	331	1,221	1,300

RADIO Protection	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date total	Annual Target
Digitisation of analogue media items to a high-resolution digital file (in hours)	241	344	238	335	1,158	1,000

Following the relocation of Radio New Zealand staff to new premises the Archive negotiated a stand alone lease for the SANTK premises at 324 Cashel Street, Christchurch. Sound Archives now has more room, and will be able to employ additional staff for the digitisation project. A third studio is still to be built in the external lockup area which currently houses two studios to enable an expansion of the audio team for the project. In Auckland discussions are underway for space on Level 2 Hobson Street for Nga Taonga Korero (NTK). The current space occupied on Level 3 is required by RNZ. The new space will enable two studios to be created for work on the digitisation project, plus a dedicated audio-cleaning area, storage area, and small office space.

COLLECTION

A total of 593 hours of new audio content was accessioned during the quarter (excluding backlog). This was made up of 330 hours (Regular), 124 hours (Casual) and 139 hours (Maori). There were no historic donations accessioned during the 4th Quarter, but a number are pending. The donations process has been moved back to Christchurch and it is unlikely many items will be processed before the end of the financial year, as more resource is needed to address the historical backlog. The higher yield of regular and casual programmes for accessioning supports the need to separate this function from this particular role.

Audio highlights include:

Te Matatini 2013; Tributes and funeral service for broadcaster Paul Holmes (Newstalk ZB); Waitangi Day Special (Morning Report, RNZ); Civic Memorial for the 2nd Anniversary of the Canterbury Earthquake; Parliamentary debates on the minimum wage Amendment Bill, Marriage Amendment Bill and Holidays Amendment Bill ; Constitutional Review Debates: a five-part series examining aspects of the New Zealand Constitutional Review being carried out by the Government.; Appointment: Pianist Michael Houstoun revisits the cycle of 32 Piano Sonatas by Beethoven.; The Forum - a youth talkback programme that discuss issues like body image and bullying; Coverage on the death of Parekura Horomia, including coverage from Radio Waatea and live coverage of the 3-day tangi by Radio Ngāti Porou; A four-programme sampling of Voice of Pacific Women – a show on Plains FM which promotes good health and addresses other issues of importance to Pacific women; Careers After the Quakes - a twelve-part series that investigates employment and training opportunities for all ages in greater Christchurch post the 2011- earthquakes; The APRA Silver Scroll Awards 2012 held at the Auckland Town Hall; and the live broadcast from Radio Waatea of Denis Hansen's 80th birthday celebration. The seven-hour "this is your life" event was held at the Civic Theatre in Auckland with an audience of 1,500 people Commentary of cricketer Jamie How breaking the New Zealand one day batting record.

PROTECTION

On 25 March the local Christchurch server suffered a catastrophic failure. (A full report into the failure is still being prepared by RNZ IT). The server houses working audio files that are sent up the data pipe to Auckland each week to reside in the DSA. The failure saw the loss of files for the week for the tape and disc areas; this was minor and the work can be redone.

Other parts of the loss are yet to be quantified but impact on the DAT project (the DAT files were being backed up externally as they were to be put in to the DSA in April after Stage 1 was completed); Accessions files from Christchurch prior to 2010 (which form part of the Accessions backlog); and Radio Awards downloads from 2010, 2011 and 2012 – work on the former was halted due to the earthquakes and work on the latter was well underway. There is potential for some loss of data, and work with the radio industry on obtaining Awards entries.

NTK (Auckland) completed work on the 10.5 inch open reel tapes in the collection, and is now working on other (smaller) series ahead of the rollout of the digitisation plan. Monthly trips to the Henderson archive are made to collect tapes requested by Clients; this is now a substantial part of the workflow in Auckland and will need to be factored in to the digitisation plan. Temperature and humidity readings are taken at the site on a monthly basis and included in monthly reports. In Christchurch analogue disc and tape preservation continued. In June, work started on WWI tapes held in the collection. Phase 1 of the DAT digitisation project is nearing completion. To date, the files processed en masse have not been entered in to the DSA, and won't be entered until all DATs in this phase are completed and have been through a checking process.

CLIENT SERVICES

Number of Requests	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	YTD total
RNZ Requests	40	33	38	48	159
Other Requests	238	140	259	269	906
Total Requests	278	173	297	317	1065

Approximately 10% of requests were not able to be filled due to either copyright restrictions, or the material not being found in the SANTK collections (a good example of this is people looking for audio of family members, e.g. recorded war greetings)

Project/programme highlights

There were several requests for WWII and NTK recordings of the Maori Battalion following publicity about SANTK on Maori TV on Anzac Day.

Documentaries: RNZ Features made several orders for material for documentary programmes, including: programmes about women in the police; controversial legislation; broadcasters Merv Smith and John Terriss; and ANZAC Day.

News: There were urgent requests from RNZ following the deaths of Margaret Thatcher and Parekura Horomia, and for Nelson Mandela when he was reported to be critically ill.

Music: A large request from RNZ Concert was made for material for programmes to mark the 60th anniversary of the Royal New Zealand Ballet.

Museums: Exhibition licences included Wellington's Museum of City and Sea for an exhibition about poet Meg Campbell; Nelson Museum for an exhibition about Sir Keith Holyoake; and South Taranaki Museum for an exhibition on domestic life in New Zealand.

Research: Rugby historian Ron Palenski requested recordings relating to the 1905 and 'Invincible' All Black teams for book research. One of these recordings of a reunion of the 1905 team was not fully described, with many unidentified voices. Ron was able to supply us with full details of the speakers which will be added to the database. A similar case occurred when a descendant of 1950s-60s Maori MP Steve Watene, requested recordings of him. She was able to confirm that the "Steve Waitini" who is named on a 1943 disc label as the commentator of a broadcast of a large hui at Ngaruawahia for Sir Bernard Freyberg, was in fact also Steve Watene, as her family recalled he had done work for "the National programme" as a young man.

Public: There were two orders for recordings of early 3ZB broadcasters from family members. We supplied two copies of an accession of 1930s horse racing commentaries to both the donor and a client who is producing a documentary about one of the horses featured for a New Zealand Racing Hall of Fame Inductee video project.

THE FILM ARCHIVE

CORPORATE SERVICES

Te kohao o te nira

A sustainable national moving image archive

Key Performance Indicators: Summary Statement of Intent 2012-2013

ADMINISTRATION

CORPORATE SERVICES ADMINISTRATION	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year end	Annual Target
Operating Surplus (before depreciation)	\$59,825	\$45,188	\$58,646	\$4,970	\$4,970	\$5,000

ENVIRONMENT

CORPORATE SERVICES ENVIRONMENT	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date	Annual Target
Reduction in waste	N/A	2.5%	6.3%	10.5%	10.5%	20.0%

Corporate Services achieved its sole KPI with a provisional Operating Surplus (excluding depreciation) as at 30 June.

For details of the Financial Statement for the Year ending 30 June 2013 please see following.

The Director, Corporate Services represented the Archive at a number of MCH agency fora, including the Corporate Services group. At its December 2012 meeting the Cultural Agency Chief Executives Forum established a Cross-Agency Working Group and tasked them (essentially the Corporate Services group) to take a structured approach to thinking about the potential costs and benefits of shared services and collaboration generally. Co-location was also part of the Group's agenda though at this stage not directly relevant to the Archive's situation or priorities.

The Working Group provided an interim report-back covering progress at the CE's April meeting, Chief Executives confirmed their agreement with the approach covering co-location and shared services, and confirmed their preference for a less prescribed approach to ongoing collaborative activity.

The Working Group has found that a range of approaches was being taken with shared services initiatives across government. Martin Jenkins Ltd provided a draft report on potential shared services opportunities for the cultural sector. The Working Group considered that recommendations in the Jenkins' Report were appropriate to our sector and its needs and should be pursued. The long-overdue practical outcomes of these should be evident in 2013-2014. For the Archive this has a likely outcome of the introduction of a new payroll and leave management system with the preferred candidate already in use by a number of MCH-agencies.

E-MANAGEMENT

The Archive is managing its records within a simple file system using existing infrastructure and resources. It will be a platform for a future records management application (ERMS) with more inherent controls and functionality.

Retention and Disposal Schedules have been drawn up for key HR, Finance and Administrative records, based on Archives NZ standards.

A digitisation project has been outlined for important paper files relating to depositors and client services. Details hinge on points of connectivity to the Database. The data-clean of the Peoples file is being addressed in tandem with this work so that its unique entity numbers can be used moving forward and attributed retrospectively to the scanned deposit and contracts papers.

We have filed the backlog of old staff emails, using Mail Steward to deal with aggregated, roughly-sorted, important work records. Staff were surveyed regarding their use of personal and work email addresses, to ensure a clear separation.

The security structure for the records server has been finalised and group level access permissions have been applied to the whole folder structure. The default position is open access, however there are of course key restricted folders within Human Resources, Finance and Governance. Seven access groups, with varying levels of security, have been approved by the CE.

A representative group has been trained to support other staff in the incremental roll-out of the new filing protocols. Training includes one-to-one and group sessions. Tools to assist staff include an issues log, FAQs and User Guide. High value records have been targeted initially e.g. HR, Corporate Services, as well as discreet sets from other Divisions (Protect work orders, Connect programme notes.)

POLICY RESEARCH

The completion of negotiations on the Collective Employment Agreement enabled a number of HR and administrative policies to be finalised, which has created greater clarity for all staff and a firmer foundation for the organisation.

Further policy and protocol documents have now moved along the pathway of draft, consultation, approval and circulation. A new staff wiki acts as central noticeboard for access to final policy documents, as well as for posting drafts. It has proved to be a good induction tool for new staff.

Specific HR new and updated documents include: annual leave; bereavement; sick leave; code of conduct; disciplinary; flexible working arrangements; harassment and bullying prevention; health and safety; learning and development.

Other new and updated documents relate to: emergency management; preservation; access; digitisation; collection security; internet use; blog protocols; freight and transport; venue hire; partnership screenings; records security; publications.

RELEASED UNDER THE
OFFICIAL INFORMATION ACT

THE FILM ARCHIVE

TAHA MAORI

Ma pango ma whero ka oti
A bi-cultural moving image archive

Key Performance Indicators: Summary Statement of Intent 2012-2013

TAHA MAORI Collection Development	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date total	Annual Target
Taha Maori Collection Growth	482	430	402	572	1,886	1,750
Overall percentage of Taha Maori Collection with a standardised record	N/A	N/A	N/A	6.70%	6.70%	5.0%

RELEASED UNDER THE
OFFICIAL INFORMATION ACT

FINANCIAL STATEMENT AS AT 30 JUNE 2013

OPERATING INCOME & EXPENDITURE

July 1 2012 - 30 June 2013

	YTD <u>ACTUAL</u>	YTD AS % OF ANNUAL BUDGET	ANNUAL BUDGET
INCOME			
Lottery Grants Board	1,034,137	99%	1,040,000
Ministry for Culture & Heritage	2,020,000	100%	2,020,000
MCH - Radio	790,368	100%	790,000
*MCH - Digitisation Project	-	0%	450,000
Sponsorship, Grants	12,500	20%	60,000
Mediaplex Trading	125,214	100%	125,000
Te Mangai Paho	200,000	100%	200,000
Archive services	46,280	61%	75,000
Archive services - Radio	54,505	108%	50,000
Interest earned	15,904	106%	15,000
Saving Frames Interest Received	29,156	83%	35,000
Recovered expenses	36,314	106%	34,000
Other income			-
TOTAL INCOME	4,364,378	94%	4,894,000
EXPENDITURE			
COLLECT Division	751,090	97%	775,000
PROTECT Division	901,853	91%	1,005,000
CONNECT Division	815,584	88%	920,000
CORP SERVICES Division	1,234,898	89%	1,383,000
RADIO Division	655,983	95%	692,000
RADIO DIGITISATION	-	0%	150,000
TOTAL EXPENDITURE	4,359,408	89%	4,925,000
SURPLUS/(DEFICIT) before Depreciation	4,970		(31,000)
LESS Depreciation	361,544		450,000
SURPLUS/(DEFICIT)	(356,574)		(481,000)
CAPITAL EXPENDITURE			
Operating/Website	111,028		150,000
CAPITAL EXPENDITURE Building	25,098		90,000
CAPITAL EXPENDITURE Saving Frames/Medialab	62,684		285,000
CAPEX - Radio	38,601		260,000
CAPEX - Nitrate Store	23,405		-
TOAL CAPEX	237,411		785,000

* MCH - Digitisation Project : \$150,000 payment treated as 2013-14 income in advance

Statement of Financial Position as at 30 June 2013		
ACCUMULATED FUNDS		
99900	Accumulated Funds	3,336,154.18
PL	Profit and Loss	2,128,249.55
		5,464,403.73
	Surplus/(Deficit) after depreciation	(356,574.79)
	TOTAL ACCUMULATED FUNDS	5,107,828.94
Current Assets		
99001	Main Bank Account - 00 - BNZ	303,440.23
99100	Accounts Receivable	34,422.98
99102	Sundry Accruals for Income	2,817.12
99230	Cash on Hand	600.00
99240	Stock on Hand-Food & Beverages	876.24
99250	Stock on Hand-Liquor	1,507.08
99260	Stock on Hand-Merchandise & Retail	3,178.27
99271	BNZ Term Deposits	950,000.00
	GST paid to NZ Customs	353.72
	GSTP Paid	66,173.89
		1,363,369.53
LESS Current Liabilities		
99400	Accounts Payable	272,975.27
99403	Annual Leave Accrual	158,095.44
99405	Sundry accruals	78,563.64
99406	Income received in advance	-
99415	PAYE	39,185.04
99420	Student Loans	2,392.07
99425	Kiwisaver - Employee deductions	4,855.22
99435	Kiwisaver - Employer contributions	2,969.18
99445	ESCT Deductions	870.37
GSTREC	GST Received	46,373.23
		606,279.46
	WORKING CAPITAL	757,090.07
Long term liability		
99450	BNZ Loan Plimmerton Development	174,137.21
Fixed Assets		
99600	Buckle Street Refurbishment	37,215.28
99605	Accum. Depn. Buckle Street Fit Out	(37,215.28)
99640	Taranaki Street Refurbishment	577,011.96
99645	Accum. Depn. Taranaki Street Fit Out	(295,153.42)
99700	Equipment	857,669.14
99705	Accum. Depn Equipment	(612,101.25)
99706	Assets under \$500	17,093.56
99707	Accum. Depn Assets under \$500	(17,093.55)
99710	Furniture	91,236.85
99715	Accum. Depn Furniture	(60,457.63)
99720	Fittings	88,958.15
99725	Accum. Depn Fittings	(86,122.86)

99740	Motor Vehicle	8,358.33
99745	Accum. Depn Motor Vehicle	(5,100.12)
99750	LFS Equipment	28,107.74
99755	Accum. Depn Last Film Search	(28,107.74)
99760	Plimmerton Storage Development	833,492.17
99765	Accum Depn - Plimmerton Storage	-25129.08
99780	Nitrate Store	23405.11
99800	Radio CAPEX	38601.38
99810	Provn Depn Radio CAPEX	(468.80)
99877	Land - Taranaki Street	495,000.00
99878	Building - Taranaki Street	2,128,716.98
99879	Provn Depn Building Taranaki Street	(444,785.81)
99882...	Taranaki Street Stage II	1,384,202.70
99883	Provn Depn Taranaki St Stage 11	(732,986.76)
99884...	Auckland Office Fitout	72,376.11
99885	Provn Depn Akld Office Fitout	(70,997.22)
99886	Medialaboratory	772,660.57
99887	Provn for Depn - Medialaboratory	(513,510.42)
99888	Building - Research Library	90,372.29
99889	Provn for Depn - Research Library	(90,372.29)
		4,524,876.08
	TOTAL NET ASSETS	5,107,828.94

SAVING FRAMES
Budget 2012-2013

Saving Frames	2012-2013 Budget	Expenditure to date
Collection Development	27,000	12,737
Conservation Costs	183,000	177,155
Laboratory Costs	250,000	207,503
Equipment R&M	15,000	7,117
	475,000	404,512
Capital Expenditure	285,000	62,684
	760,000	467,196
Depreciation		32,221
		499,417

RELEASED UNDER THE
OFFICIAL INFORMATION ACT

RELEASED UNDER THE
OFFICIAL INFORMATION ACT

Area	Minimum level of service (status quo)	Enhanced level of service
<p>CROSS-CUTTING ISSUES</p> <p>SELECTION, PRIORITISATION AND PRESENTATION POLICIES</p>	<p>Ability to maintain TVNZ's current policies</p>	<p>Evidence of coherent operational policies and wider strategic approach to archive management.</p> <p>Evidence of systems and capability to develop enhanced policies to meet the expectations of wider user groups, including commercial entities, individuals (e.g. for entertainment, family history etc.), arts/creative industry, education, specialist research, government (e.g. Te Ara encyclopaedia), culture and heritage organisations, iwi</p>
<p>OVERALL RELATIONSHIP WITH THE SECTOR</p>	<p>NZFA has Selection and Acquisition, Preservation and Audience policies based on public archiving principles and international standards which were substantially updated with the establishment of the National Television Collection for NZ on Air in 1997. It collects contemporary television material from all NZ broadcasters, particularly TVNZ, and historical television from 1961. NZFA provides an effective policy framework for transition of the TVNZ collection to use as a public archive.</p> <p>Evidence of constructive engagement with a wide range of sector stakeholders, including government agencies, archiving organisations, broadcasters, film/television producers, international archiving organisations etc.</p> <p>NZFA has close relationships with the screen production and broadcasting sector - both as a provider of archival services and as a source of heritage material. It has a long history of working with NZ on Air, the Film Commission and Te Mangai Paho to fulfill their statutory obligations. It is an active member of international archival organisations like the International Federation of Television Archives (FIAT/IFTA), the Association of Moving Image Archivists (AMIA) and the International Federation of Film Archives (FIAP). It has particularly close links with the National Film and Sound Archive of Australia.</p>	<p>NZFA is a full-spectrum audiovisual archive with extensive holdings of film, television, radio and non-broadcast video and audio as well as documentation. It is active as a collector, preserver and access provider across all those media.</p> <p>NZFA's collections are accessed by more than 800,000 users a year and the organisation works closely with commercial entities, government bodies, cultural organisations and iwi.</p> <p>Ability to enhance existing stakeholder relationships e.g. through partnerships, joint ventures</p> <p>NZFA's development over the last 30 years has been based on its ability to form partnerships with organisations such as NZ on Air, the Film Commission, Te Mangai Paho and the Ministry of Education. Its operating model of collection development through voluntary deposit has built a network of more than 3,000 stakeholders, whose material provides the basis for the full range of access activities.</p>
<p>RELATIONSHIP WITH TVNZ</p>	<p>Understanding of TVNZ's business model and current operations</p> <p>NZFA has worked with TVNZ and the TVNZ Archive since the 1980s in a wide variety of areas. These collaborations and the acknowledged common interests of the two organisations have given NZFA a thorough understanding of TVNZ's operations.</p>	<p>Previous experience of successfully working with TVNZ, particularly on archiving issues</p> <p>NZFA and TVNZ have collaborated on the development of its database; shared material during the development of the National Television Collection; shared access to specialist equipment and preservation expertise; negotiated deposits of TVNZ programmes into the NTC; and included TVNZ material in a range of public programmes, particularly in the education sector</p>

Area	Minimum level of service (status quo)	Enhanced level of service
1. COLLECTION AND PRESERVATION		
A. Collection/deposit management		
Systems and retrieval	<ul style="list-style-type: none"> - Physical storage, including capacity and environmental conditions - Catalogue/database systems 	<p>Access to additional space available for future storage, including temperature-controlled areas</p> <p>Systems available to transfer existing BASIS catalogue to new platforms (e.g. online catalogue)</p>
	<p>NZFA staff manage all aspects of its specialised film, video and sound vaults across five sites. The specifying, planning and project management for the construction and fit out of the NZFA facilities was carried out by staff.</p> <p>The NZFA catalogue was initially developed on TVNZ's BASIS platform and retains its underlying structure. NZFA information services staff are well qualified to maintain the current system.</p>	<p><i>NZFA has a strategy for integrated film and videotape collection management which would allow for significant rationalisation of storage resources between TVNZ, Avalon and NZFA Northpoint and significant expansion potential at Northpoint.</i></p> <p><i>NZFA's entire catalogue has been online since 2004 and, with the high degree of compatibility between the catalogues, NZFA developers would be able to incorporate TVNZ data into the existing on-line service.</i></p>
Staff capability	<ul style="list-style-type: none"> - Cataloguers, technicians 	<p>Appropriate staff and systems to meet enhanced collection services</p>
	<p>Appropriate staff available to maintain current archive facilities and equipment i.e. cataloguing and retrieval</p> <p>Appropriate staff available to maintain current TVNZ services</p> <p><i>NZFA staff and managers have extensive experience of television cataloguing, collection management and technology application as well as recent experience of the transfer of RNZ staff and collections.</i></p> <p><i>All aspects of TVNZ Archive operations have a direct equivalent within NZFA. NZFA is capable of providing senior management oversight for transferred TVNZ staff.</i></p>	<p><i>NZFA has a record of successfully developing programmes and services. With adequate resources NZFA can provide the planning and management framework for enhanced activity.</i></p>
B. Preservation		
Digitisation	<p>Maintain existing levels of digitisation services for TVNZ (currently very limited)</p> <p><i>NZFA currently digitises more than 7,000 film and video titles a year and is about to launch an MCH-funded project to digitise up to 10,000 audio items. It could include a relatively small quantity of high-priority material from TVNZ in its workflow.</i></p>	<p>Experience managing and implementing a digitisation programme, including scaling up existing digitisation processes where necessary</p> <p><i>NZFA has undertaken a number of larger digitisation projects on very limited funding in recent years - including the Chapman Archive and the Kohanga Reo Trust collection. It has developed cost-effective and scalable processes for high-throughput digitisation workflows of audiovisual material.</i></p>

Area	Minimum level of service (status quo)	Enhanced level of service
Digital preservation	<p>N/A – no services currently provided by TVNZ</p> <p><i>NZFA can design and implement a priority-based, on-demand digital preservation programme for the TVNZ collection which can operate effectively at various levels of investment.</i></p>	<p>Experience in emulation and migration of archive material from one platform to another</p> <p>Status as a trusted digital repository</p> <p><i>NZFA currently manages a born-digital and digitally transferred collection of over 40,000 items on a variety of platforms and in a range of file formats. It is regularly transcoded and migrated.</i></p> <p><i>NZFA meets the definition of a trusted digital repository, although its benchmarking is drawn more from the international audiovisual archiving community than the library sector.</i></p>
Analogue sustainability	<p>Maintain analogue archive material in its current state</p> <p><i>NZFA shares the same issues of analog format obsolescence as TVNZ and has developed operational procedures to maintain its collection in original formats.</i></p>	<p>Ability to accelerate preservation of analogue archive material</p> <p><i>Given adequate conservation services and the availability of the necessary equipment, digitisation represents the only practical form of preservation for video tapes. NZFA systems are capable of producing a high throughput of digitisation from the TVNZ collection in return for increased investment.</i></p>
Conservation services and facilities	<p>N/A – no services currently provided by TVNZ</p> <p><i>NZFA has a number of experienced film and video conservators on its staff and a longstanding policy commitment to media conservation.</i></p>	<p>In-house specialist services and facilities available to conserve materials e.g. laboratory services, or has relationships with third-party providers</p> <p><i>NZFA has specialised equipment for film and video conservation and these working relationships with the leading providers of film and video laboratory services..</i></p>
Equipment and plant	<p>Establish and maintain current equipment and plant at TVNZ used for access, including for obsolete formats e.g. 16 or 35mm film, open-reel tapes</p> <p><i>NZFA management staff have extensive experience of film and video collection management and preservation directly applicable to the TVNZ collections. NZFA would make it a priority to identify and secure surplus equipment from TVNZ's operations to enable ongoing preservation of the collection.</i></p>	<p>Additional equipment and plant available (in addition to those already existing at Avalon)</p> <p><i>NZFA maintains a substantial equipment bank of older technologies to support its conservation needs. Much of this equipment is donated by the production industry and there is scope for further input from those sources.</i></p>
– Ownership, access and maintenance e.g. for playback of old formats		

OFFICIAL INFORMATION ACT

Area	Minimum level of service (status quo)	Enhanced level of service
Staff capability <ul style="list-style-type: none"> - Conservators - Equipment technicians - Sustainability of technical expertise e.g. in use of obsolete formats 	Appropriate staff and systems to maintain current TVNZ Avalon preservation services (currently very limited)	Appropriate staff and systems to meet enhanced preservation services Specialist capability to manage and maintain obsolete audiovisual technology
	NZFA has been actively engaged in film and video preservation for 30 years. Its policies and systems are designed to support that activity.	NZFA has employed former TVNZ, RNZ and NFU staff with specialist skills in the maintenance and operation of equipment for obsolete formats. TVNZ combines in-house technical expertise with specialist skills from the industry and international collegial networks to maintain a wide range of obsolete equipment.

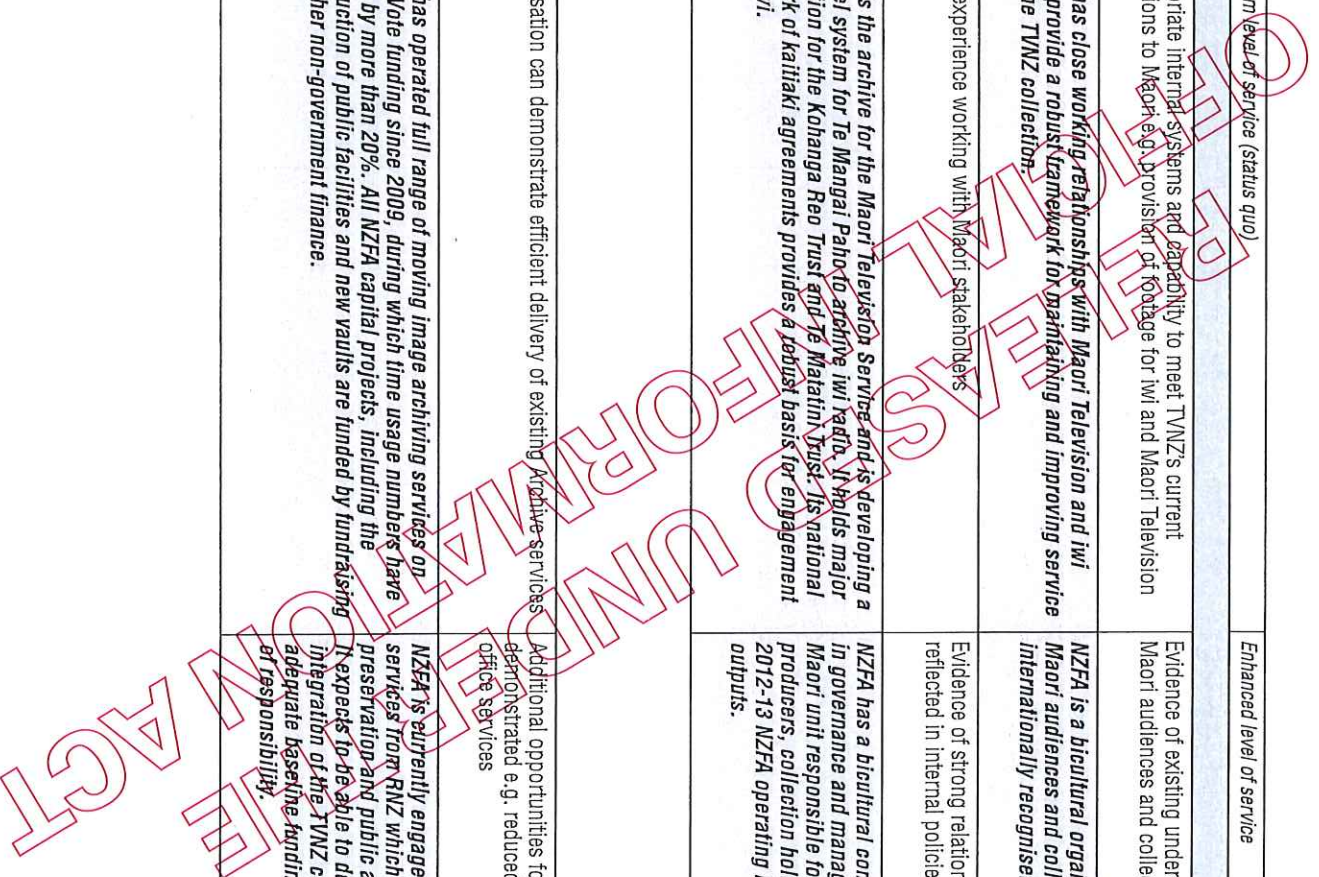
2. ACCESSIBILITY

Catalogue and database for specialist retrieval	Maintain existing catalogue system (BASIS) for access by current users (TVNZ, broadcasters, independent production companies, individual users)	Experience with migrating materials to online platforms and ability to adapt current BASIS catalogue for use by wider range of user groups The TVNZ catalogue contains more than enough data for public users. NZFA's experience in putting its catalogue on-line would enable it to select and edit TVNZ data into a suitable form for web access.
Public access programmes	N/A – no services currently provided by TVNZ	Evidence of current public access programmes and/or capability and resources available to expand access to TVNZ material for a wider range of user groups and activities e.g. commercial entities, individuals (e.g. for entertainment, family history etc), arts/creative industry, education, specialist research, government (e.g. Te Ara encyclopaedia), culture and heritage organisations, iwi
	NZFA has a very successful range of public programmes including community, education and cinema screenings, exhibitions and installations and on-line and on-site reference services. Pending significant enhancement of TVNZ access capability, TVNZ material can be included in NZFA programmes, enhancing their scope and opening the collection to new user groups.	In addition to its existing access programmes, NZFA has the experience and networks necessary to develop new projects and programmes based on the TVNZ holdings.

Area	Minimum level of service (status quo)	Enhanced level of service
3. GOVERNANCE AND ACCOUNTABILITY		
Responsiveness to government policy	Understanding of government policy priorities for the sector	Board and executive can proactively respond to government priorities in the audiovisual archiving sector
Input into policy development	<p>NZFA has worked closely with its Minister and Ministry staff on audiovisual archiving sector reform and with screen sector agencies such as NZ on Air and Te Mangai Paho to assist with the formulation and delivery of government policy in the archiving and broadcasting area.</p> <p>Some experience of government policy processes</p> <p>NZFA has provided input to MCH on policy advice for the audiovisual archiving sector, particularly since the initiation of the sector review process in 2007.</p>	<p>NZFA Board of Trustees and senior management are fully engaged in the sector review and consolidation process. The organisation has accepted the offer of responsibility for sound archiving as an important element in the delivery of the government's policy priorities. The organisation is closely involved with a wide variety of agencies on archiving issues, including RNZ, Archives NZ, NZ on Air, NZFC and Te Mangai Paho.</p> <p>Organisation has the capability and experience providing input into government policy processes, and has worked constructively with government previously</p> <p>NZFA has a record of constructive engagement with government agencies and processes since 1981. Trustees and senior management have extensive experience in working with government.</p>
Legislative compliance <ul style="list-style-type: none"> - Public Records Act - Copyright Act - National Library Act - Broadcasting Act - TVNZ Act 	<p>Organisation has experience and capability to manage, and comply with, existing legislative requirements for the TVNZ Archive</p> <p>Complies with obligations under current legislation e.g. is an approved repository (under the PRA Act)</p> <p>NZFA manages the National Television Collection, established under the Broadcasting Act and fully compliant with the PRA and the Copyright Act. In addition, its entire collection is held in strict (and widely acknowledged) compliance with all relevant legislation. It manages the copyright of over 3000 companies, families and individuals.</p> <p>NZFA is an approved repository under the PRA.</p>	Same as previous column
Accountability mechanisms for Crown-funded activities	Minimum accountability mechanisms can be established for financial and performance reporting	Experience reporting to relevant government Ministers and agencies e.g. through letters of expectation, SOI, Annual Report
	NZFA operates under a Memorandum of Understanding with the Minister for Arts, Culture and Heritage which requires detailed financial and performance reporting.	NZFA's accountability regime includes regular progress reporting to MCH in accordance with the Minister's Letter of Expectation and MCH. It supplies an SOI and detailed Business Plan to MCH as well as a full Annual Report.

Area	Minimum level of service (status quo)	Enhanced level of service
Onsite access - Physical retrieval - Spaces to view content	Maintain current levels of physical access at Avalon to existing users (noted above) <i>NZFA would expect to apply its policy of open and free access to the TVNZ collection. TVNZ's current facilities can be made more open through removal of the acknowledged cost barriers, but are hampered by location. The relative inaccessibility of the Avalon site can be offset through use of NZFA's existing facilities in Wellington, Auckland and Christchurch.</i>	Enhance physical access, including increased number of spaces nationwide to view content <i>NZFA has a national network of access and interloan sites (currently 14) in partnership with public libraries, museums, galleries and tertiary education providers. The medianet system is fully capable of incorporating large quantities of TVNZ material.</i>
Online access	Maintain current accessibility through existing online services e.g. NZ On Screen	Evidence of existing online delivery platforms (e.g. websites, mobile apps), or ability to develop and implement enhanced online access for a wider range of user groups and activities (noted above) Experience of partnerships with third-party providers
	<i>NZFA currently supplies a large portion of NZ on-Screen's on-line content. It also provides content to a range of other online sources including culture and heritage sites.</i>	<i>NZFA has a very substantial website featuring over 500 video clips and receiving more than 600,000 visits a year. It is also now responsible for the Sound Archives site - formerly hosted by RNZ. It is currently developing a joint-venture website with the National Film and Sound Archive in Canberra to commemorate the centenary of WWI. All these sites are designed and operated in conjunction with consultants and contractors.</i>
Staff capability - Reference staff - Technicians - Depository staff - Access staff - Maori engagement - Prepared material	Maintain current staffing capability at Avalon to meet current access needs of users	Appropriate staff available to meet demands of wider user groups (noted above) potentially using the Archive, or systems in place to recruit and train staff
	<i>All aspects of the TVNZ Archive access service are duplicated at NZFA. There is a high degree of interoperability between the two organisations and in many cases staff would be able to move from one to the other with little difficulty. The recent transfer of the Sound Archives to NZFA has demonstrated NZFA's ability to manage organisational merger while maintaining existing staffing levels and skills.</i>	<i>NZFA has a number of experienced staff with specific responsibilities for various audiences - including web users, educational institutions, community groups and researchers. Many of these groups represent key development opportunities for the TVNZ collection.</i>

Area	Minimum level of service (status quo)	Enhanced level of service
4. TREATY OF WAITANGI OBLIGATIONS		
Understanding Maori interests	Appropriate internal systems and capability to meet TVNZ's current obligations to Maori e.g. provision of footage for iwi and Maori Television	Evidence of existing understanding of, and responsiveness to Maori audiences and collections
	<i>NZFA has close working relationships with Maori Television and iwi which provide a robust framework for maintaining and improving service from the TVNZ collection.</i>	<i>NZFA is a bicultural organisation with strong connections to Maori audiences and collections delivered through internationally recognised policy frameworks and programmes.</i>
Relationships with iwi, sector and communities	Some experience working with Maori stakeholders	Evidence of strong relationships with key Maori stakeholders, reflected in internal policies and overall strategy
	<i>NZFA is the archive for the Maori Television Service and is developing a parallel system for Te Mangai Paho to archive iwi haka. It holds major collection for the Kohanga Reo Trust and Te Matatini Trust. Its national network of kaitiaki agreements provides a robust basis for engagement with iwi.</i>	<i>NZFA has a bicultural constitution which mandates partnership in governance and management. It operates a discrete Taha Maori unit responsible for engagement with broadcasters, producers, collection holders and audiences. 19.1% of the 2012-13 NZFA operating budget is allocated to specifically Maori outputs.</i>
5. RESOURCING OPPORTUNITIES		
Value for money delivery of services	Organisation can demonstrate efficient delivery of existing Archive services	Additional opportunities for 'delivering more with less' can be demonstrated e.g. reduced operating costs through shared back-office services
	<i>NZFA has operated full range of moving image archiving services on static Vote funding since 2009, during which time usage numbers have grown by more than 20%. All NZFA capital projects, including the construction of public facilities and new vaults are funded by fundraising and other non-government finance.</i>	<i>NZFA is currently engaged in the merger of sound archiving services from RNZ which will deliver a significant increase in preservation and public access outputs within existing budgets. It expects to be able to deliver similar productivity gains through integration of the TVNZ collection. It should be noted that an adequate baseline funding will need to accompany any transfer of responsibility.</i>



Area	Minimum level of service (status quo)	Enhanced level of service
Opportunities for commercial and non-commercial partnerships to generate third-party support	Maintain existing relationships e.g. with TVNZ, commercial broadcasters	Experience and ability to work with other government agencies, NGOs and commercial providers to leverage additional resources and/or revenue Evidence of innovative business models to leverage third-party resources
	<p><i>NZFA already has working relationships with TVNZ through its deposit process and the extensive re-use of TVNZ material in public programmes. These are closely paralleled by the relationships with Mediaworks and MTS.</i></p>	<p><i>NZFA has an extensive record of working with commercial sponsors, charitable funders, depositors, industry suppliers, local and international partner organisations to enhance the value of its core funding.</i></p> <p><i>As a non-governmental organisation it has been able to broker commercial and philanthropic relationships in areas such as acquisition (Last Film Search) preservation (Saving Frames), public programmes (Traveling Film Show) and capital works (mediaplex and Northpoint).</i></p>
6. INTELLECTUAL PROPERTY AND RIGHTS MANAGEMENT (NB: further clarification required by TVNZ through ongoing due diligence)		
Management of public and private broadcasting materials	Systems and capability in place to undertake existing rights management services for TVNZ	Experience managing public and private rights and copyright issues Experience with Creative Commons licenses
	<p><i>NZFA manages the copyright for thousands of its depositors, many of whom are key stakeholders in the TVNZ collection. The organisation enjoys the support of the screen production industry who would welcome the continuity provided by NZFA management of the TVNZ collection.</i></p>	<p><i>NZFA has a client services unit which manages the rights and permissions issues arising from the ongoing use of the collection by the production industry. It is currently undertaking a review of the Sound Archives' content licensing service. As the holder of material under deposit, NZFA has developed very robust systems to ensure compliance with copyright and contractual obligations as well as its own undertakings to provide kaitiakianga for iwi over the holdings of importance to them.</i></p> <p><i>NZFA is at the forefront of international discussions about the security and use of audiovisual collections in the digital era where there is vigorous debate about the balancing of copyright and public access via Creative Commons. The complex rights situation for the TVNZ collection will require substantial policy development and engagement with stakeholders. NZFA is the best placed organisation in New Zealand to broker that discussion.</i></p>



NGĀ TAONGA
SOUND & VISION

Six-monthly Report 2014-2015
1 July - 31 December 2014

RELEASED UNDER THE
OFFICIAL INFORMATION ACT

RELEASED UNDER THE
OFFICIAL INFORMATION ACT



NGĀ TAONGA
SOUND & VISION

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	184,817	188,858			373,675	750,000
Audience satisfaction	97.0%	90.5%			93.75%	85%
Collection engagement	5,222	3,771			8,993	7,500

Audience KPIs are on track to meet and/or exceed targets. Work examining and assessing audience measures is underway and a comparison with other agencies will be undertaken during the third quarter. The Get Smart audience survey has been implemented in Auckland and for offsite audiences and this gives more reliable and consistent data and the ability to compare different audiences more effectively. More work needs to be undertaken to promote the survey, especially to Auckland audiences who have been slow to participate.

191 screenings and events were presented in Nga Taonga's Wellington cinema. The July Mini Sized Square Eyes festival the Archive's on-going school holiday screenings in Wellington, was hugely successful: of the six scheduled screenings, four were complete sell-outs and another screening was mounted to meet the demand. The Archive hosted-screenings in Wellington as part of the International Film Festival started with several sessions sold out during the two-week programme. The Archive is also partnering with the Festival to present a live cinema event, the 1928 comedy Show People, on Sunday 10 August at the Paramount Theatre. The cinema provided partnership screenings for the Goethe Institut, DANZ, Amnesty International, Learning Connection, NDF, Stillness and the Moving Image Festival, Script to Screen.

During November the fourth NTSV-Heritage New Zealand screening partnership, the Otautahi ki Awarua, Te Waipounamu Marae Tour, visited 7 marae across the South Island. Our partnership with Heritage New Zealand continues to work well with both organisations realising goals for audience development. Internally the programme drew on staff expertise from across the Archive, and demonstrated a willingness to understand and support each other's work. In late October Ngā Taonga's Travelling Film Show visited Dunedin and Stewart Island to present two contrasting film programmes. 'Early Gardens on Film', a compilation with more than a nod to the many beautiful gardens in and around Dunedin, screened at Toitū - Otago Settlers Museum. 'Rakiura on Film 1927-2009', featuring early footage of the local oyster industry and mutton-birding screened at the Stewart

island Community Centre. At all the screenings local musicians provided accompaniment to the silent films on the programme.

The gallery space in Wellington closed in December with Farewell, the final show by Curator at Large, Gareth Watkins. We are assessing the Curator at Large project as part of an overall strategic review of the gallery space but it must be acknowledged that the four exhibitions curated by Gareth, focusing as they did on our own sound and moving image collections, proved the most successful of any presented in the gallery. In particular, **30**, scheduled to commemorate the 30th Anniversary of the first death in New Zealand attributed to HIV-Aids was especially significant. The exhibition featured a number of quilts on-loan from the NZ Aids Foundation collection.

Ngā Taonga's WW1-website contractor, Boost, has completed the architecture build of the website, *Anzac AV: Sights and Sounds of World War I*. The focus now shifts to development of the site content ahead of a late March/early April shift of the site to Ngā Taonga's server. The site is a partnership with our colleagues at the National Film and Sound Archive of Australia and is funded from a substantial grant from the Lottery WW1 Commemorations committee. The site will be officially launched at the FIAF (Federation International Archives du Film) Congress in Sydney on Monday 13 April preceded by a special preview of the site to our funders and stakeholders at a function here at Ngā Taonga in early April.

Nga Taonga's participation as a sponsor for the National Digital Forum 2014 at Te Papa successfully increased awareness and visibility of the new brand amongst the GLAM sector. The Chief Executive presented a paper and Nga Taonga's Wellington venue hosted a well attended post-conference networking event.

RELEASED UNDER THE
OFFICIAL INFORMATION ACT

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			14,585	30,000
Accessible records	38%	39%			39%	80%
Digital collection	11%	12%			12%	8%

During the first quarter the Department exceeded its output in Digital Titles Added but with the loss of a digitiser in Wellington (position now filled) and a number of issues with DAT tape transfer during the November/December period the output dropped in the second quarter. Taken overall however Digital Titles Added is on track. It has been realised that the initial assessment of the percentage of the collections that were already digital was conservative and Standards has already more than achieved the Digital Collection KPI. Accessible Records represents the work to date on integrating the sound and moving databases in Christchurch and Wellington. Work is ongoing on analysing and coming to grips with the TVNZ Archive collection records and further substantial increase towards the annual KPI of 80% will likely be reflected in the 4th Quarter returns.

Nga Taonga and the New Zealand Film Commission have signed the Funding Agreement relating to Arri Scanner. In return for a funding-grant from the Commission, in 2014-2015 Nga Taonga will utilise its new ArriScan facility to scan up to 4 features and 4 shorts per month from Commission's collection held at Nga Taonga. Scanning capability has also been directed at material from the Archive's World One-era collections to create new, hi-resolution digital content for the Anzac AV website. Output from the small-gauge scanner, the MWA Flashscan, suffered with the failure of the camera motor has was returned to manufacturer in Germany for repair. Notwithstanding that is operational again it is now exhibiting a worn bearing. Thankfully Nga Taonga staff can replace the bearing but the situation is disappointing as the Archive understood the scanner received a full service while it was with the technicians in Munich.

Following an urgent approach from Te Papa Ngā Taonga is assisting Te Papa with the safe storage of its nitrate collection of photographic negatives at Ngā Taonga's Whitireia storage facility. As

requested, Te Papa is meeting all mandated dangerous goods storage requirements for the collection. Archives New Zealand has been kept updated about Te Papa's request for our assistance and the conditions stipulated by Ngā Taonga.

Work spaces have been reassessed to better accommodate the Department's new business units and allow for more efficient work flow. Documentation staff have moved into a larger space in the building and the Moving Image Conservators (Film) have also had a long-overdue rearrangement of the Conservation laboratory.

Nga Taonga hosted Paula Paniani, an archivist from the Cook Islands National Archive, for 6- weeks in late 2014. While here Paula accessioned and catalogued the Cook Islands' collection of video and a small amount of film that had been sent over to Nga Taonga from the Cooks' earlier in 2014. Paula also identified and digitising suitable material from the collection to be used in events and activities during the Cook Island 50th-anniversary celebrations later in 2015. The Head of the Cooks' Ministry of Culture, Sonny Williams visited Nga Taonga to meet with Paula and with senior staff to discuss the project and possible next steps.

Withheld under s9(2)(a) of the Official Information Act

RELEASED UNDER THE
OFFICIAL INFORMATION ACT

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	-	-			-	80%
TVNZ & RNZ Service Agreement compliance	Met	Met			100%	100%

Partner Satisfaction 2014-15. This refers specifically to Radio New Zealand (RNZ). A Partnership Business Plan performance measure is to “Conduct a review to measure compliance of the RNZ Deposit and Access Agreement”. It is anticipated that the review is conducted ahead of re-negotiation of the RNZ Deposit and Access Agreement by 1 May 2015. TVNZ and RNZ Service Agreement Compliance 100% is tracking well. No known breaches have been reported to the Television Services Manager or Client Services Co-ordinator - Radio.

Client Services (Film & Video): Access to 170 titles was facilitated over the period. This included WWI Titles, access to Documentation, uploads to the online catalogue, commercial requests and personal requests.

Client Supply (Radio) averaged 89 client queries and 58 client queries per month in the first and second quarters respectively. The first quarter statistics greatly exceeded the queries during the first quarter of 2013-2014 but reverted to historic levels in the second. The majority of all request were from RNZ and included a number of recordings for a series of programmes on student radio and also for interviews replaying as part of summer programming. Several contracts were supplied for WWI-related projects. Te Runanga o Ngai Tahu requested recordings of the 1986 cultural festival held in Christchurch for programming on Tahu FM around the Te Matatini 2015 festival in March. The same content will be made available on Medianet at the event as part of a trial for sound.

Access to the collections is increasing with Film & Video collection access stretched. This has been documented in the Review of Client Services conducted in 2013-14 and it is hoped that with the addition of further client statistics that resourcing for access and supply can be resolved by the end of 2014-15. TVNZ Collection access and staff will be factored in to the planning. Timeframes for clients receiving material is also hindered by lengthy waiting lists by our off-site service suppliers and internally by in-house demand on the edit suite and Standards staff in order to facilitate technical

requests. There is need for a sustainable workflow across the departments from the initial request facilitated by Partnership) to Standards (Preservation Services) to Audience (Edit suite for compilation).

The Head of Department prepared a Digitisation Discussion Paper regarding the Avalon collection preservation programme at the end of August 2015 and circulated to relevant staff for comment. It was revised in October ahead of the first, formal Digitisation Curatorial Group meeting. The original aim was that a preservation programme be up and running in early 2015. Given the new structure, the programme will be implemented by Standards but utilising Avalon staff where possible. The recently appointed ICT Co-ordinator, Gary Jarvis, is collating information on the anticipated storage needs to run a preservation programme. It is anticipated that full planning and a storage solution will be completed for implementation from 1 July 2015.

Client Services staff in Wellington are now located in their own office in Wellington that accommodates the Client Services Co-ordinator - Film & Video Collection, the Client Services Administrator, a hot desk for visiting Partnership staff (Karen Neill, Julian Millar, Sarah Johnston) and an area for cross-departmental meetings with new Taha Maori staff member Tania Loughlin (Kaiwhakarite) and regular skype meetings with the Christchurch office. The space will accommodate a proposed secondment position to progress work on a review of access to the TVNZ Collection, pricing and potential scoping work on what is duplicated across collections for access purposes. Selena Brownson (Client Services Administrator) started in the Wellington office in November. Her primary task is to work on the depositor audit. This is a cross-divisional project that seeks to confirm Depositor contact details, next of kin details and information around website re-use and information pertaining to third party access. A contact letter template, template form and extraction of information from the database to enable bulk mail-outs has been developed (the primary contact will be via email). A control client group was emailed prior to Christmas to provide feedback before rolling it out.

The *Mobile Unit - New Zealand Oral History, 1946-1948* radio collection was nominated to the UNESCO Memory of the World New Zealand register on 1 December 2014. Christchurch staff attended the event at which Sir Tipene O'Regan was the guest speaker. Media coverage for the sound collection included CTV and Radio New Zealand. To read more about the event and other inscriptions see the December 2014/January 2015 newsletter on <http://www.unescomow.org.nz/ew> videos were uploaded to the online catalogue. Regular linking to videos from a blogger at the *New Zealand Herald* saw significant spikes in online activity and are indicative of a growing appetite for our collection online.



TAHA MAORI

A strong Treaty partnership

Key Performance Indicators Statement of Intent 2014-2015

TAHA MAORI	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Year to date total	Annual Target
Iwi engagements	3	3			6	8

The eight iwi identified for MoU negotiations this year are Ngāti Porou; Ngāi Tāmanuhiri; Waikato/Tainui; Ngāi Tūhoe; Ngāi Tahu; Ngāpuhi; Taranaki whānui; and Te Arawa.

Ngati Porou

Nga Taonga was approached to support the opening of the C Company Memorial House in November with a number of screening programmes. Staff prepared several screening programmes for delivery over the three day event but were unable to present these due to unforeseen issues arising with the opening programme. These programmes are expected to be presented at some point during the next twelve months - possibly when the opening exhibition is refreshed. Discussions have commenced with Ngāti Porou kaitiaki to explore how the Archive will work with Te Runanganui O Ngāti Porou, the organisation established post-settlement to manage Ngāti Porou interests.

Over 150 Kaumatua attended a screening in Gisborne in July under the auspices of Turanga Health where Taha Maori staff gave a joint presentation on the work of Nga Taonga.

In conjunction with the Apirana Memorial Lectures held at Te Papa in September under the auspices of Ngati Porou Taurahere (ki Poneke) the Archive presented a series of screenings, including *Pounamu* and *Tangata Whenua: The Carving Cries*

Nga Tamanuhiri

Engagement with Nga Tamanuhiri (Turanga FM) has been initiated during visits to Ngati Porou.

Waikato-Tainui

MANA WAKA screened during Auckland City's Matariki screenings in July, at Te Puea Memorial Marae (Mangere), Reretewhioi Marae (Waiuku), Piritahi Marae and High School (Waiheke) and Manurewa Marae. A further screening of MANA WAKA was requested by Reretewhioi Marae (Waiuku) to commemorate the 75th anniversary of Poukai. There were some 90 people in attendance, including Areka Tapara, kaumatua of Reretewhioi Marae, Dame Ngāneko Minhinnick, Mutu Kirkwood and many others who enjoyed this special screening event. Visits to Tainui FM have

resulted in the deposit of both moving image and sound materials along with enquiries form internship opportunities.

Ngāi Tahu

In collaboration with the Audience Department, Taha Māori supported the partnership with Pouhere Taonga, Heritage New Zealand to curate and present screenings for the Ōtautahi ki Awarua Marae Screening Tour of seven Ngāi Tahu marae. The screenings held at Rāpaki, Ōtautahi, Arowhenua, Karitane, Murihiku, Awarua and Ōtepoti in late November were well received.

Ngāpuhi

A request was received from the Waitangi National Trust to present a film programme for the Waitangi 175th Commemorations planned for Waitangi 2015. Two separate programmes were prepared for the event. The possibility of presenting the Tovey films to the school communities in Te Kao - Ōturu - Pukepoto - Paparore - Ōruaiti - Ngātaki and Tautoro Māori School were not able to be arranged in the time frame but are expected to be followed up when the opportunity arises.

In addition to born digital harvests and the breakout of 456 hours of television, another 3 boxes of betacam master tapes were collected from Māori Television during the quarter for adding to the collections. This material has now been processed and returned to Māori Television. A significant deposit received over the period included the deposit of master materials for HE WAKA HONO TANGATA, a documentary on the late Erenora Puketapu Hetet, master weaver of Te Ati Awa.

A total of 333 hours of high value audio broadcast materials from the Iwi radio network has been processed over the period. Significant items collected include the Māori Language Awards from Te Arawa FM and from Tūranga FM the ceremony for the Opening of the C Company Memorial House in Gisborne in November. Detailed (6-monthly) reports for both television and radio archiving have been prepared for TMP and are available on request. In addition, a further 25 hours of Māori audio content were collected via the radio acquisition programme (primary sourced from the Pākiwaha programme from Radio Wātea and sampling of Te Ahi Kaa from RNZ).

Despite the continual delays in installation of the Punganet system, the selection and capture of high value materials continues. The recent appointment of our ICT Operations Manager has enabled us to gain a better understanding of how to proceed with the installation. There is an outstanding issue of data pipe capacity and AVC have been contacted to assist us in resolving this matter with their sub-contractors, Hitech.

Requests for access to Taonga Māori collection materials were steady over this period with 65 requests received; 34 inter loans for research; 48 referrals (mostly to TVNZ); and 13 titles were supplied. During this period 780 TMC records have been standardised/catalogued; 13 iwi lists have been checked and 384 titles with Māori content digitised.

Several visits have been made to stations over this period including Radio Tainui (Ngāruawahia); Ngā Iwi FM (Paeroa) and Raukawa FM (Tokoroa). Nga Taonga staff have been well received at the iwi stations and have uplifted a number of deposits of audio material on a range of obsolete formats. A priority list of materials for preservation and digitisation is being created.

An appointment to the position of Kaiwhakarite has been made and training is underway. The complexities of rights management for the supply of taonga from the Māori collections will require ongoing support from the Pou Ārahi and Kairangahau through this training period. Efforts to recruit

suitably qualified and/or experienced staff for the Taha Māori Department are ongoing. The senior position (Manutaki) is still under review however several positions (primarily to support and further development of Māori contemporary broadcast archiving) are still vacant. Several attempts have been made through traditional recruitment methods with little success. Other strategies are being investigated with agencies such as Te Papa and MCH as well as advertising through the student networks at the Film School, Whitireia Polytechnic and VUW.

RELEASED UNDER THE
OFFICIAL INFORMATION ACT

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%			12.6%	12.50%
Staff engagement	63.7%	63.7%			63.7%	80.0%

The Hon Craig Foss, then Minister of Broadcasting, officially launched the Archive's new brand "Ngā Taonga Sound and Vision" at a function on 31 July 2014, attended by invitees from the Ministry, TVNZ, Radio NZ, National Library, Archives NZ, Te Mangai Paho, NZ on Air and the Film Commission. The event also served to recognise the formal transfer on 1 August of the management of the TVNZ Archive to the Archive. The Archive's website, email, signage (most prominently on our Taranaki Street exterior), letterhead, business cards etc have been renamed and/or redesigned to reflect the new brand identity. An information booklet outlining the new archive has been distributed widely to stakeholders, partner institutions and the public from that date.

The revised constitution and change of name for the restructured Archive were formally registered by the Companies Office (on behalf of the Registrar of Incorporated Societies) on 18 July. The changes are publicly available at www.societies.govt.nz. Department of Internal Affairs - Charities Services confirmed the changes to the Charities Register, advised in July 2014, in November 2014.

As the KPI for Non-base income shows Nga Taonga is tracking to achieve its targets. The Financial Statement following shows overall income for the period is ahead of budget by \$57,000. For the year budgeted income has been increased by \$1,034,690 to \$8,659,690 with the bringing in of income in advance from 2013-2014: funding for Radio digitisation, the Iwi Radio project and WW100 Touring Programme. Sponsorship and grants is up following receipt of the New Zealand Film Commission grant of \$237,500 for the ArriScan (see Standards for details). Income from interest reflects the healthy cash flow position of Nga Taonga in the six-months from 1 July. Archive Services income is down due to a delay in invoicing TVNZ for some agreed services provided to them by Avalon. Overall expenditure for the period is well below budget and across all Departments and has resulted in an Operating Surplus as at 31 December of \$1,573,659.

The KPI for Engagement comes from the analysis of the staff engagement survey undertaken by Operations in August 2014. The survey identified a number of areas needing attention following the merger of the Film Archive, SANTK and the operations at the TVNZ Archive. Nga Taonga's

Leadership Team has formulated a response plan to the Survey, endorsed by the Board, addressing four areas: Strategic Planning, Bicultural engagement, internal communication and Quality and Performance. A Senior HR Advisor, appointed in November, will be co-ordinating a number of inter-department working groups to develop new initiatives for the 2015-2016 Business Plan to increase the level of staff engagement in the medium-term.

Operations has developed an ICT Plan that will provide a more cohesive approach to ICT issues across all of its 5 locations. The plan offers, among other things, the establishment of a Wide Area Network (WAN) wherein all sites will be 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; a Filemaker Site license providing access for all PC users to various databases (e.g. the Collection Management System, Administration). The ICT Plan highlights the need for increased capability to accommodate a number of IT and related services, currently provided by Radio NZ and TVNZ under the respective transfer agreements, that will cease to be provided by those agencies once the transitional arrangements end. The Plan has also identified a need for increased IT staffing capacity to provide ongoing help-desk assistance to staff during the implementation phase. A Communications Plan for Auckland was implemented, to ensure that more communications support and greater brand consistency is achieved through Auckland communications.

Nga Taonga held its annual Strategic Planning hui on Friday 21 November 2014. Bringing together the Board and staff from Wellington, Auckland, Christchurch and Avalon the hui focused on two issues: “How does Nga Taonga respond to the challenges of making 20,000 titles accessible online within 3 years?” and “how will the new institution operate as a cohesive organisation?” The results of the day’s discussions will feed directly into the Board’s planning for Nga Taonga’s next 5-year strategic plan and Statement on Intent 2014-2017.

Nga Taonga has received the Detailed Seismic Assessment report on its Taranaki Street building from ISP Consulting Engineers. The report contains a number of recommendations for additional strengthening work (including bracing the lift shaft, installing a K brace in a cafe window and filling in some windows on the south wall on 3 levels) to bring the building up to the recommended industry 67% of the New Building Standard. The report’s proposals have been considered by the Leadership Team and the Board’s Building Sub-Committee with an expectation that the strengthening work will be undertaken as soon as possible.

Following negotiations on the Internal Affairs-led building project in Christchurch the Board of Ngā Taonga has agreed, with a number of additional provisions being agreed to by Internal Affairs regarding the security of Ngā Taonga’s financial contribution to the project, that a formal “Agreement relating to Co-location in an Archive Facility in Christchurch” be entered into between both parties. The HoA was signed on January 23, 2015.

FINANCIAL POSITION AS AT 31 DECEMBER 2014

OPERATING INCOME & EXPENDITURE				
1 July 2014 - 31 December 2014				

	YTD ACTUAL	YTD BUDGET	ANNUAL BUDGET
INCOME			
Lottery Grants Board	590,648	590,648	1,180,000
Ministry for Culture & Heritage	2,120,000	2,120,000	3,630,000
MCH -TVNZ Transfer	795,000	795,000	1,590,000
TVNZ - Production Library services	174,625	209,550	419,000
LGB WW1 Project grants	129,690	229,690	329,690
Other sponsorship, Grants	241,000	0	60,000
Mediaplex Trading	60,597	62,502	125,000
Te Mangai Paho	682,500	682,500	970,000
Archive services	77,147	154,998	310,000
Interest earned	43,507	5,002	10,000
Recovered expenses	6,785	18,000	36,000
Other income	3,701	0	0
TOTAL INCOME	4,925,200	4,867,890	8,659,690
EXPENDITURE			
AUDIENCE	546,214	552,503	1,105,000
STANDARDS	835,022	1,019,994	2,040,000
PARTNERSHIP	598,490	813,541	1,660,000
TAHA MAORI	205,495	452,492	905,000
OPERATIONS	954,438	1,074,609	2,270,000
TOTAL EXPENDITURE	3,139,659	3,913,139	7,980,000
SURPLUS/(DEFICIT) before Depreciation	1,785,541	954,751	679,690
LESS Depreciation	212,042	282,502	565,000
SURPLUS/(DEFICIT)	1,573,499	672,249	114,690
CAPITAL EXPENDITURE			
Operating Assets	104,950		395,000
CAPITAL EX - Building Assets	20,402		75,000
CAPEX - TV Digitisation	2,100		250,000
CAPEX - Iwi Radio Assets	20,500		0
CAPEX - Nitrate Store	14,193		0
TOTAL CAPEX	162,145		720,000

Statement of Financial Position as at 31 December 2014		
ACCUMULATED FUNDS		
		3,186,154.18
99900	Accumulated Funds	
PL	Profit and Loss	1,924,538.10

		5,110,692.28
	Surplus/(Deficit) after depreciation	1,573,499.79
	TOTAL ACCUMULATED FUNDS	6,684,192.07
Current Assets		
99001	Main Bank Account - BNZ	430,882.17
99003	Call Account - BNZ	112,640.72
99100	Accounts Receivable	65,023.18
99230	Cash on Hand	800.90
99240	Stock on Hand-Food & Beverages	820.52
99250	Stock on Hand-Liquor	763.48
99260	Stock on Hand-Merchandise & Retail	3,073.72
99271	BNZ Term Deposits	1,283,778.63
		1,897,782.42
Current Liabilities		
99400	Accounts Payable	140,460.19
99403	Annual Leave Accrual	260,674.87
99405	Sundry accruals	59,069.30
99415	PAYE	51,076.08
99420	Student Loans	3,557.04
99425	Kiwisaver - Employee deductions	7,034.19
99435	Kiwisaver - Employer contributions	3,653.19
99445	ESCT Deductions	1,952.03
GSTCL	GST Clearing Account	21,436.85
GSTREC	GST Received	(83.57)
		548,830.17
	WORKING CAPITAL	1,348,952.25
Long term liability		
99460	"SANTK" Assets Finance Lease	66,389.50
Fixed Assets		
99600	Buckle Street Refurbishment	37,215.28
		(37,215.28)
99605	Accum. Depn. Buckle Street Fit Out)
99640	Taranaki Street Refurbishment	577,011.96
99645	Accum. Depn. Taranaki Street Fit Out	(338,429.33)
99700	Equipment	1,015,635.83
99705	Accum. Depn Equipment	(722,686.74)
99706	Assets under \$500	17,093.56

		(17,093.55)
99707	Accum. Depn Assets under \$500)
99710	Furniture	103,646.30
99715	Accum. Depn Furniture	(78,198.66)
99720	Fittings	86,338.15
99725	Accum. Depn Fittings	(85,099.21)
99740	Motor Vehicle	8,358.33
99745	Accum. Depn Motor Vehicle	(7,650.18)
99750	LFS Equipment	27,717.90
99755	Accum. Depn Last Film Search	(27,717.90)
99800	Radio CAPEX	283,570.28
99810	Accum Depn Radio CAPEX	(21,165.12)
99760	Plimmerton Storage Development	833,492.17
99765	Provn Depn - Plimmerton Storage	(42,526.18)
99780	Whitireia Ntrate Store	366,228.79
99785	Accum Depn Whitireia Ntrate Store	(6,572.27)
99820	SANTK Assets	283,722.00
99830	Accum Depn SANTK Assets	(171,671.58)
99840	TV Digitisation Assets	2,100.00
99845	Accum Depn TV Digitisation Assets	(210.00)
99850	Iwi Radio Archiving Assets	23,869.08
99860	Accum Depn Iwi Radio Assets	(2,112.84)
99877	Land - Taranaki Street	495,000.00
99878	Building - Taranaki Street	2,192,749.60
99879	Provn Depn Building Taranaki Street	(511,447.50)
		1,384,202.70
99882	Taranaki Street Stage II	
99883	Provn Depn Taranaki St Stage 11	(840,002.64)
99884	Auckland Office Fitout	71,168.11
99885	Accum Depn Akld Office Fitout	(70,971.30)
99886	Medialaboratory	1,181,851.65
99887	Accum Depn - Medialaboratory	(608,572.08)
99888	Building - Research Library	90,372.29
		(90,372.29)
99889	Provn for Depn - Research Library)
		5,401,629.33
	TOTAL NET ASSETS	6,684,192.08

RELEASED UNDER THE
OFFICIAL INFORMATION ACT

RELEASED UNDER THE
OFFICIAL INFORMATION ACT