



TE PŪRONGO Ā-TAU | ANNUAL 20 REPORT 25





taki
rua

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TE PŪRONGO A TE POARI

Board'S REPORT



He mihi - Greetings to our whānau

Ki te hunga kua nunumi atu ki te pō, kai te tangi tonu, ki te hunga i whakairo i te kupu, nā kōtou te reo me te mātauranga o ngā mātua tīpuna i whakarauoratia, kōtou pēnei i a Tā Tamati Reedy, a Tā Hirini Moko Mead, tatū atu ki a Ahorangi Whatarangi Winiata, me te huhua tangata kua wehe atu ki te pō, hoatu! Haere ki te kāenga tūturu mō tātau te tangata. Waihō mātau ki muri nei tangi atu ai!

Ki a tātau ngā waihotanga o rātau kua wehe atu ki te pō, kai te mihi atu, tēnā kōtou katoa.

To those who have passed on into the night, we continue to mourn you. To those who shaped and preserved the language through your words, it was you who revived and sustained the language and knowledge handed down from our ancestors.

People such as Sir Tamati Reedy, Sir Hirini Moko Mead, and Emeritus Professor Whatarangi Winiata, along with the many others who have departed this world — farewell. Return to the eternal home prepared for us all. As for those of us who remain behind, we continue to grieve and acknowledge you.

Our whānau, our artists, our partners, our patrons — kai te mihi maioha ki a kōtou. Thank you for your continued belief in the kaupapa of Taki Rua, and for showing up, season after season, for the stories we tell together.

This Annual General Meeting marks a moment to pause, to reflect on the year behind us, and to look honestly and with hope at the road ahead. It is a road that asks more of us than it did a year ago — but we face it, as we always have, as whānau.

Strategic Direction 2025

2025 is a year of both consolidation and courage. The arts funding landscape in Aotearoa is shifting in ways that ask us to think differently about sustainability, about who our partners are, and about what it means to resource a kaupapa Māori arts organisation for the long term. Our strategic focus centres on three things: deepening our relationships with the communities we serve, building a more resilient funding base, and ensuring that the mahi we produce continues to reflect the highest standards of Māori artistic excellence. We are not stepping back from ambition — we are grounding it more firmly in the whenua of who we are.

Funding for the Arts

The Board wishes to be transparent with our whānau about the funding environment we are navigating. Creative New Zealand is undergoing significant structural change, which will have an effect on us. We are engaged with this process and are positioning ourselves carefully ahead of the transition.

In response, the Board has started the development of new and diversified income streams a strategic priority — including a formal patrons programme, active sponsorship development, and alternative revenue opportunities. The future of Taki Rua must be built on a foundation that no single funder can shake.

If you are interested in becoming a patron or know someone who might be, we would love to kōrero.

Te Pukapuka - The Book

The Taki Rua pukapuka is with Huia Publishers to complete for publication.

We would like to acknowledge our writers David O'Connell and Nicola Hyland for their work to bring our Taki Rua story to life with the support from all the Taki Rua alumni that were interviewed.

We also would like to acknowledge Huia Publishers for their support with our pukapuka. Final acknowledgement to the Taki Rua pukapuka committee for their work.

Nāu tō rourou, Nāku te rourou, ka ora ai te iwi.

Te Poari - Our Board

We acknowledge the contributions of all Board members who have served Taki Rua with dedication and aroha during this period.

Board Member	Role
Pearl Sidwell	Co-Chair
Adrian Wagner	Co-Chair
Roimata Tauroa	Treasurer
Jamie Ferguson	HR / Legal
Taylor Terekia	Finance & Risk member HR member
Marisa Aroha Pene	Artistic & Strategic Development Advisor

Board Changes

Marisa Aroha Pene joined the Board in 2025 as Artistic & Strategic Development Advisor, bringing expertise in management, strategic development, community engagement, and entrepreneurial and creative processes. Her contribution has already strengthened our strategic thinking considerably.

Adrian Wagner continued as Co-Chair and was later joined in that role by Pearl Sidwell. Jamie Ferguson as longest standing Board Member continued as HR Legal Advisor. We thank them for their leadership and steady hand through a complex year.

He Mihi Whakamutunga — Closing Words

To every artist who has stood on a Taki Rua stage.
To every writer who has trusted us with their words.
To every whānau member who has bought a ticket, shared a poster, or simply told someone — you should see this show. You are the reason we do this mahi.

The year ahead will ask us to be creative not only in our art, but in how we resource and sustain it. We are ready for that challenge — because we face it together.

Nō reira, tēnā koutou, tēnā koutou, tēnā koutou katoa.



Pearl Sidwell
Kaihauatū / Co-Chairperson



Adrian Wagner
Kaihauatū / Co-Chairperson

TE PŪRONGO A TE TUMU WHAKARAE



CHIEF EXECUTIVE'S REPORT

He tīmatanga

*Tahuna, Tahuna, Tahuna ai te ahi
Horahia ngā maikuku o Mahuika, arā, ko te
ahi i tangohia e Māui tikitiki ā Taranga, Māui
nanakia, Māui haututu e
Tāwhiri Mātea, whakawetohia ki te ua,
ki te wai
Mahuika, whakawaikuratia ngā parirau me te
tinana o Kāhu
Whakaritea te rākau kia whakaputa mai anō
te ahi
Kia hoatu anō ki te ao mō ake, ake, ake!
Nō reira, whano, whano, hara mai te toki,
Haumi e hui e, tāiki e
E ngā mana, e ngā reo, rau rangatira mā, tēnā
tātou katoa.*

Ō tātou whaingā

Taki Rua Productions has continued to develop and support confident and highly skilled theatre practitioners in 2025. As a result, this has contributed to creating high quality kaupapa Māori and te reo Māori based theatre. Taki Rua aims to increase the opportunity for Māori and Tauiwi communities and school groups to experience performances in te reo Māori, and play an active role in the revitalisation and usage of the Māori language in Aotearoa.

In 2025, Taki Rua Productions delivered a comprehensive programme of touring, community engagement, artistic collaboration, and sector development, strengthening access to kaupapa Māori theatre across Aotearoa.

The year commenced with a collaborative evening production, Greek Gods and Ngā Atua Māori, on the 10th April, presented in partnership with the local Greek community. Performed by a cast of six, the event brought together Greek and Māori mythologies in a relaxed, shared storytelling format. The collaboration demonstrated meaningful intercultural exchange and highlighted common values across two distinct cultural traditions, strengthening community relationships, broadening audience reach and exemplifying the true meaning of *takirua*.

This was followed by the newly established Rangatahi Season where Taki Rua produced a two week tour of He Māori? by Ihaka Martyn. This new work toured successfully throughout secondary schools in the greater Wellington region, including Kapiti, Ōtaki, Palmerston North, and also Hawke's Bay. Delivered to secondary schools, the production explored identity, cultural disconnection, and the lived experience of being Māori without having been raised within te ao Māori. It was met with overwhelming acclaim from rangatahi and kaiako alike. The Rangatahi Season model is built around agility and lean operations. By travelling already-proven kaupapa Māori whakaari that require minimal sets and props, we eliminated development costs and limited cast numbers (in this case only one) ensures reduced travel and accommodation costs to the company. We have officially retained this template for future Rangatahi Season tours, ensuring sustainable financial foundations for our emerging narratives. Mā te huruhuru, ka rere te manu.



Achieved Outcomes

- *Strengthened engagement with rangatahi across urban and regional communities.*
- *Supported classroom learning and critical discussion around identity, whakapapa, and cultural reclamation.*
- *Increased accessibility to high-quality kaupapa Māori theatre for secondary school audiences.*

Feedback indicated strong relatability among students, particularly those navigating their own journeys of reconnection to reo and tikanga.

In Term 3, the new Te Reo Māori Season production of Rere Atu Taku Poi nā Bea Joblin, undertook an 8-week national tour with a six-week North Island leg, travelling as far north as Ruakākā, followed by a two-week South Island leg reaching Invercargill. This extensive national reach reinforced the commitment of Taki Rua to te reo Māori revitalisation through performance across Aotearoa whānui. The production was the culmination of a highly collaborative creative process and was subsequently recognised with the 2026 PAYPA Award for Best Production, affirming its artistic excellence and sector impact.

Based on the children's book by Tangaroa Paul and cleverly directed by the very talented Regan Taylor. The ensemble cast of Te Hamama Hohua, Paige Wilson, and Alannah Munn gave superb performances, highly supported by Olivia Cowley, our multi-talented Tour Manager. Ka mau te wēhi!

As part of the TAHI residency programme, Taki Rua hosted Raureti Ormond, whose resulting work Grassroots became one of the most popular shows in the TAHI Festival. This residency strengthened artist development pathways and demonstrated the organisation's role in fostering new Māori creative voices.

The year concluded with the final tour of the ever so popular Te Kuia me te Pūngāwerewere nā Jamie McCaskill, which travelled for four weeks throughout Te Waipounamu, performing in schools, kura, and

community venues. This tour ensured continued access to reo Māori theatre across the South Island from Motueka, in Te Tau Ihu, to Murihiku, in the toka, and marked the culmination of the production's touring life with strong community engagement outcomes.

Overall 2025 Outcomes

- **Expanded Geographic Reach:** Delivered multiple successful regional and national tours across both the North and South Islands.
- **Broad Audience Engagement:** Engaged rangatahi of all ages, including schools, kura, kōhanga reo, early childhood centres, and diverse community audiences.
- **Cultural & Community Partnerships:** Strengthened intercultural partnerships and fostered deep community collaboration.
- **Artist & Sector Development:** Supported workforce growth through residency and festival programming, providing clear professional pathways and opportunities for theatre practitioners.

Artistic Excellence: Achieved prestigious national recognition for the quality and impact of our creative work.

Language Revitalisation: Advanced the revitalisation and normalisation of te reo Māori through high-quality, accessible touring productions.

Through its 2025 programme, Taki Rua Productions demonstrated sustained artistic leadership, cultural impact, and national service to audiences, schools, and communities throughout Aotearoa whānui.



Kei te mihi atu

I would like to acknowledge the kaimahi who have contributed to such a successful year. Ngā mihi nui for your combined efforts to achieve our many successes and for enhancing our brand in 2025.

Finally, I would like to thank the Board for their ongoing voluntary commitment to the Taki Rua kaupapa. Working to enliven the new Strategic Plan will require strong leadership and the foresight shown by Board members is very encouraging and exciting for the future. Me haere whakamua tātou. Ake,ake, ake!

Nāhaku iti nei



Craig Fransen
Tumu Whakarae/CEO



TE PŪRONGO A TE KAITIAKI PŪTEA

TREASURER'S REPORT

E rau rangatira maa e reo karanga ki a koutou.

Although the economic challenges continue for the sector, Taki Rua has been able to maintain our prudent financial practices, which has led to an increase in our reserves.

These reserves provide stability for Taki Rua during these uncertain times, and a solid foundation to continue our mission of delivering kaupapa Māori and te reo Māori theatre in Aotearoa.

We are also appreciative of Creative New Zealand for their continued support to us.

The 2025 audited financial statements are provided in this report.



Roimata Tauroa
Kaitiaki Pūtea / Treasurer



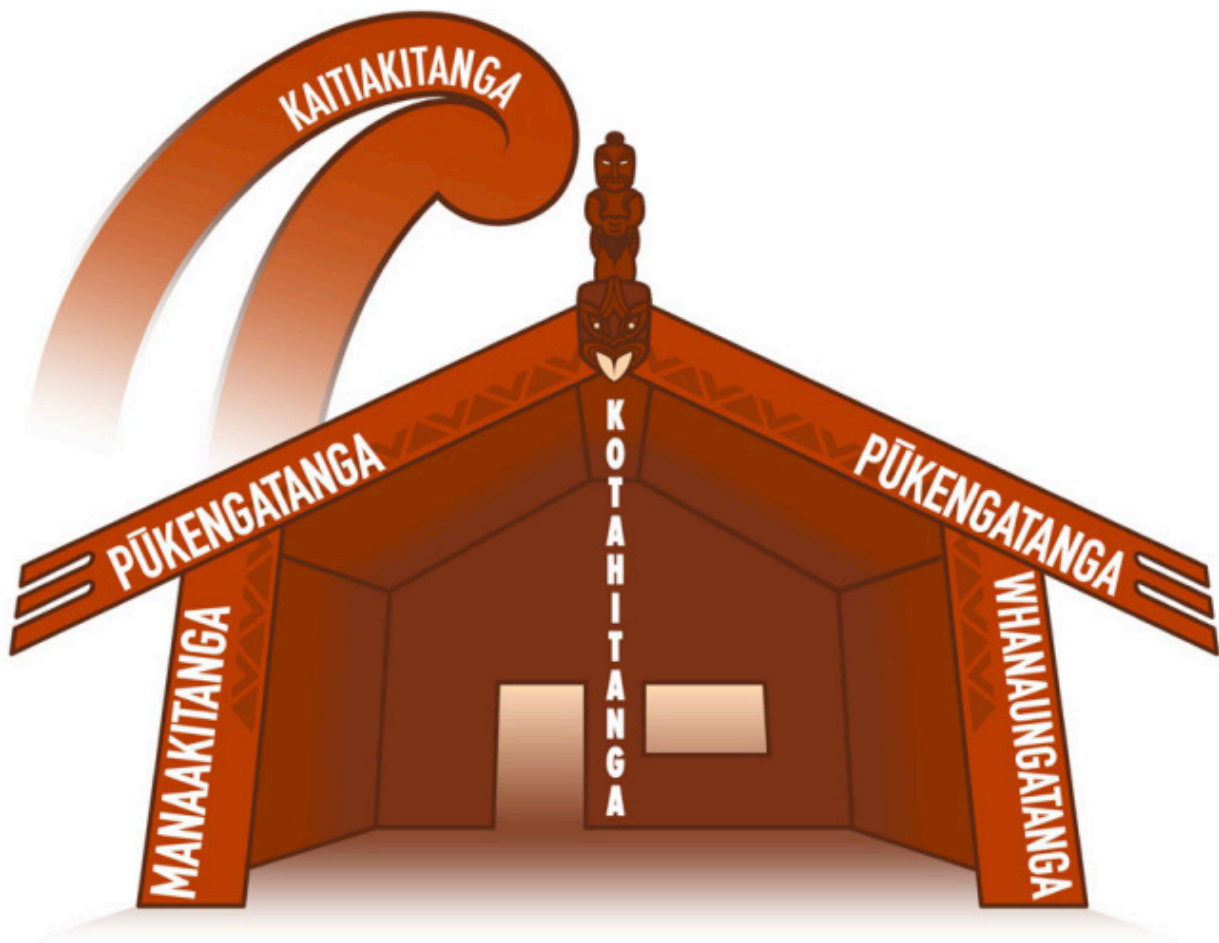
NGĀ UARA



OUR VALUES

Our Taki Rua whānau are continuously building on a hauora policy for our kaimahi, freelancers, Board and community that will support the health and well-being of our sector.

We have five core values, uara, which guide our processes. These values are represented by the front aspect of a wharenuī.



Manaakitanga (amo): Taki Rua engagement and relationships with all persons and groups is based on mutual trust, honesty, respect and reciprocity.

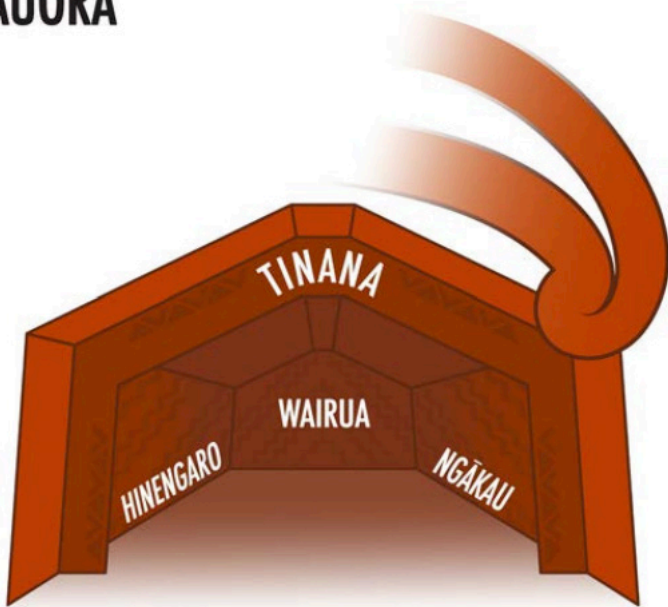
Whanaungatanga (amo): The importance of collaboration and mutual support in accordance with the dynamic of whanaungatanga is acknowledged in Taki Rua internal and external relationships.

Pūkengatanga (raparapa): We aspire towards excellence in all of our dealings with others in order to create high quality outcomes in all areas.

Kotahitanga (kōruru): By working together we will enhance and support the mana and aspirations of Taki Rua, advancing the interests of Māori theatre in Aotearoa.

Kaitiakitanga (tekoteko): We have responsibilities as kaitiaki of the past work of Taki Rua, its members and the wider Māori theatre community. This also relates to the taonga and mātauranga that is shared through Te Whare Tapere.

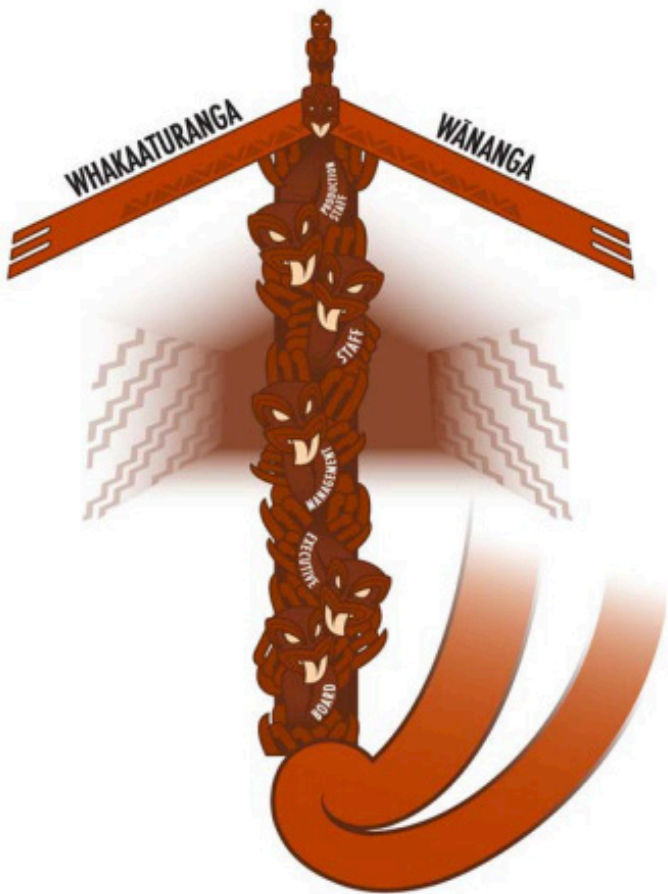
HAUORA



Entering through the whare, our four internal walls represent the hauora of our freelancers and kaimahi. They are the tinana, hinengaro, ngākau and wairua well-being of our community; inspired by Te Whare Tapa Whā Māori health model developed by Sir Mason Durie.

The pou whakairo and tukutuku panels are there to hold the physical and metaphysical elements that make our people strong.

TE WHĀNAU O TAKIRUA



We have a “ground up” structure within our organisation inside the meeting house where the floor of our wharenuī (Papa-tū-ā-nuku) represents our membership. From this collective up through our poutokomanawa sits our kaiurungi, then our kaimahi who tautoko our freelancers at the top to adorn our tuanui with the beautiful kōwhaiwhai patterns representative of the productions we build for

HONONGA



our communities. We then take off and invert the designed tuanui so it looks like a waka taua. We place it upon the ocean to journey out to our communities, before returning and tying itself up to our Pou Herenga Waka to re-supply and support the freelancers on the road before heading out again.

Illustration credit: Jhaymeān Terekia

TE WHĀNAU

OUR FAMILY



Ngā kaiurungi Board Members

Adrian Tangaroa Wagner - Kaihauatū /
Chairperson

Pearl Sidwell - Kaihauatū / Chairperson

Roimata Tauroa - Treasurer

Jamie Ferguson - HR / Legal

Taylor Terekia - Finance & Risk Member - HR

Marisa Aroha Pene - Artistic & Strategic
Development Advisor

Ngā kaimahi Taki Rua Staff

Craig Fransen - Tumu Whakarae / CEO

Paul McLaughlin - Kaiwhakaputa / Producer

Jade Te Kira - Kaiwhakaritea Pūtea Pākihi /
Finance and Business Coordinator

Alexandra McKellar - Kaiwhakahaere

Whakawhanake Taura Here / Partnerships
and Audience Development Manager

Ngā kaitautoko Contributor

Cohen Stephens - Kaitautoko Rorohiko / IT Support

David O'Donnell - Kaituhituhi / Author

Nicola Hyland - Kaituhituhi / Author



TE WHĀNAU WHĀNUI

OUR EXTENDED FAMILY

**Farina Thompson
Charitable
Trust**

**Absolutely Positively
Wellington City Council**
Me Heke Ki Pōneke

creative*nz*
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA



- Farina Thompson Charitable Trust
- Wellington City Council

- Creative NZ
- Te Mātāwai

Ngā Tohu Tiketike o Taki Rua

Wi Kuki Kaa
Rona Bailey
Tūngia Baker
Keri Kaa
Bob Wiki
Nancy Brunning
Simon Garrett



Sunny Amey
Jim Moriarty
Apirana Taylor
Tanea Heke
Hone Kouka
Mere Boughton
Rangimoana Taylor

Tūngia Baker & Taki Rua Emerging Māori Writers & Actor Scholarships

Maioha Riwai-Couch
Tanira Kingi

Rongopai Tickel
Huia Max

Mihiroa Fox
Mycah Keall

Īhaka Martyn

TAHI Recipient

Raureti Ormond

Number of
Productions

3

2

Number of
collaborations

Number of
Performances

107

NGĀ KAUPAPA WHAIHUA

SNAPSHOT OF 2025

15

Number of
Performers

Number of
creative Personnel

18

12,317

Attendees experienced
our shows

HE MĀORI?

RANGATAHI SEASON

One of the most significant developments for the company in 2025 was the establishment of the Rangatahi Season.

This initiative was created to support an area of our audience not currently fully serviced by either the Te Reo Māori Season or the Tātarakihi Season, specifically secondary school audiences.

The programme was designed with several objectives in mind

- To create touring opportunities for existing small-scale works
- Support young creatives/actors and writers by taking care of production, touring and logistics
- To develop light, nimble and cost-effective touring models; the aim being to make them either cost-neutral or making a small profit for Taki Rua
- To maintain the visibility of kaupapa Māori theatre for rangatahi audiences as they move through the education system
- To strengthen long-term relationships with schools and kura throughout our touring regions

Īhaka Martyn's "He Māori?" proved to be the ideal work for the inaugural season. Written and performed by Īhaka, the one-hander blended waiata, comedy and thoughtful reflection on identity and what it means to be Māori in contemporary Aotearoa.

The production toured throughout lower Te Ika-a-Māui, including Pōneke, Te Awakairangi, Kāpiti, Horowhenua, Manawatū and as far north as Heretaunga. Ultimately performing to 2,662 tamariki across Aotearoa.

Our new Tumu Whakarae, Craig Fransen undertook

Written & Performed by Īhaka Martyn

the roles of driver, tour manager and general wrangler throughout the tour, while also using the kanohi ki te kanohi opportunities with schools to strengthen relationships and promote the wider work of Taki Rua. These conversations and connections will continue to support future touring opportunities.

The production was extremely well received by schools and students alike. In addition to the performances themselves, rangatahi were given opportunities to speak directly with Īhaka following the shows about pathways into the arts, performance-making, and life as a working actor and creative practitioner.

The success of the inaugural Rangatahi Season has demonstrated the value and viability of this initiative and provides a strong platform for future development.





RERE ATU TAKU POI!

TE REO MĀORI SEASON

Written by Tangaroa Paul
Adapted by Bea Joblin
Directed by Regan Taylor

“Rere Atu Taku Poi!”, based on the much-loved pukapuka by Tangaroa Paul, was the major new work commissioned and developed by Taki Rua in 2025.

The story celebrates friendship, diversity and poi, and was immediately identified as a strong candidate for theatrical adaptation. Following successful negotiations to secure stage rights, Te Awakairangi-based playwright Bea Joblin developed an excellent adaptation for the stage.

Under the assured direction of long-time Taki Rua director Regan Taylor, the production was developed and rehearsed at Te Haukāinga before premiering to whānau and supporters through our Whānau Night initiative. These evenings continue to provide an important opportunity to share works in development with friends and whānau while also giving performers the valuable experience of presenting to a live audience prior to opening.

Following its premiere, “Rere Atu Taku Poi!” embarked on an extensive eight-week national tour, ultimately performing to 7,344 tamariki across Aotearoa.

The response from audiences was overwhelmingly positive, with the production engaging and delighting young audiences wherever it traveled. While illness unfortunately resulted in the cancellation of a small number of performances, the overall tour was highly successful.

The quality and impact of the production was recognised nationally when “Rere Atu Taku Poi!” received the **2025 Production of the Year** Award at the PAYPA Awards. This was a significant achievement for Taki Rua and an acknowledgment of the company’s ability to successfully develop and realise new works from page to stage.





Written by Patricia Grace
Adapted by: Jamie McCaskill
Directed by Jamie McCaskill

TE KUIA ME TE PŪNGĀWEREWERE

TĀTARAKIHI SEASON

2025 also marked the final touring season of the much-loved “Te Kuia me te Pūngāwerewere” by Jamie McCaskill.

The production has held an important place within Taki Rua’s touring repertoire for many years and has introduced generations of tamariki to kaupapa Māori theatre.

For its final season, the company focused specifically on Te Waipounamu, enabling the tour to reach some of the more remote communities of the South Island, including Murihiku, Te Tai Poutini and central regions often more difficult to service through national touring.

This year also marked a strategic shift away from the more public-performance-heavy hybrid touring model used previously. Public performances have generally proven difficult to sustain financially, and the return to a stronger kura and ECE focus allowed the company to secure audiences more effectively and maximise impact. While illness again unfortunately resulted in several cancelled performances, the tour ultimately reached 2,321 tamariki and provided a fitting farewell for a production that has served the company and its audiences exceptionally well over many years.

As part of our ongoing efforts to improve sustainability practices within the organisation, the production set was donated to a local high school following the completion of the tour rather than being sent to landfill.



NGĀ PŪRONGO PŪTEA *FINANCIAL REPORT*

Performance Report

Taki Rua Productions Society Incorporated
For the year ended 31 December 2025

Prepared by Connected Accountants

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Compilation Report

Taki Rua Productions Society Incorporated For the year ended 31 December 2025

Compilation Report to the Directors of Taki Rua Productions Society Incorporated.

Scope

On the basis of information provided and in accordance with Service Engagement Standard 2 Compilation of Financial Information, we have compiled the financial statements of Taki Rua Productions Society Incorporated for the year ended 31 December 2025.

These statements have been prepared in accordance with the accounting policies described in the Statement of Accounting Policies.

Responsibilities

Ngā Kaiurungi are solely responsible for the information contained in this financial report and have determined that the accounting policies used are appropriate to meet your needs and for the purpose that the financial statements were prepared.

The financial statements were prepared exclusively for your benefit. We do not accept responsibility to any other person for the contents of the financial statements.

No Audit or Review Engagement Undertaken

Our procedures use accounting expertise to undertake the compilation of the financial statements from information you provided. Our procedures do not include verification or validation procedures. No audit or review engagement has been performed and accordingly no assurance is expressed.

Independence

We have no involvement with Taki Rua Productions Society Incorporated other than for the preparation of financial statements and management reports and offering advice based on the financial information provided.

Disclaimer

We have compiled these financial statements based on information provided which has not been subject to an audit or review engagement. Accordingly, we do not accept any responsibility for the reliability, accuracy or completeness of the compiled financial information contained in the financial statements. Nor do we accept any liability of any kind whatsoever, including liability by reason of negligence, to any person for losses incurred as a result of placing reliance on this financial report.

Connected Accountants Limited

Connected Accountants Limited
Wellington
Dated: 12 May 2026

Entity Information

Taki Rua Productions Society Incorporated For the year ended 31 December 2025

'Who are we?', 'Why do we exist?'

Legal Name of Entity

Taki Rua Productions Society Incorporated

Entity Type and Legal Basis

Taki Rua Productions Society Incorporated is an incorporated society under the Incorporated Societies Act 2022. The Society is also a registered charity under the Charities Act 2005.

Registration Number

Incorporated Society No. 301296
Charity No. CC 23689

Entity's Purpose or Mission

Taki Rua Productions Society Incorporated's purpose is to provide opportunities to create kaupapa Māori and te reo Māori based theatre, to engage Māori communities to experience high quality theatrical performances and to share these productions with all New Zealanders and international audiences.

Entity Structure

Governance Structure: Our Rules state that we must have between 8 and 10 members of the board that make up Ngā Kaiurungi o Taki Rua.

Operational Structure: Our operations are managed by a team of eight paid employees. We employ a Kahukura / Kaiarataki Toi (CEO/Artistic Director), a Kaiwhakahaere Matua (General Manager), a Kaiwhakahaere Hanga Hōtaka (Production Manager), a Kaiwhakahaere Whai Pūtea me Whakatairanga (Funding and Marketing Manager), a Ringa Tautoko Tāhūhū (Senior Administrator), a Kaiwhakarite (Administrator), a KaiāwhinaWhai Pūtea (Fundraising Assistant) and a Kaiwhakatairanga (Marketing and Communications Co-ordinator).

Throughout the year we contract the personnel required for each production.

Main Sources of Entity's Cash and Resources

Taki Rua Productions Society Incorporated has received its income from a mixture of Government Grants, Community Grants and Box Office receipts.

Main Methods Used by Entity to Raise Funds

Fundraising activities in the main are through applications to funding agencies and philanthropic organisations.

Entity's Reliance on Volunteers and Donated Goods or Services

Taki Rua Productions Society Incorporated's wider whānau and membership contribute on a voluntary basis to support the various productions by working behind the scenes, or providing discounts in contract fees and hireage of theatrical equipment to allow the staging of theatre productions to be more affordable.

Physical Address

Level 1, 274 - 278 Taranaki St, Wellington, New Zealand, 6011

Postal Address

P O Box 24167, Manners Street, Wellington, New Zealand, 6142

Approval of Performance Report

Taki Rua Productions Society Incorporated For the year ended 31 December 2025

Ngā Kaiurungi are pleased to present the approved report including the historical financial statements of Taki Rua Productions Society Incorporated for year ended 31 December 2025.

APPROVED



Roimata Tauroa

Treasurer

Date **12/05/2026**
.....



Adrian Wagner

Chairman

Date **12/05/2026**
.....

Statement of Service Performance

Taki Rua Productions Society Incorporated For the year ended 31 December 2025

'What did we do?', 'When did we do it?'

Description of Entity's Outcomes

Developing and supporting confident and highly skilled theatre practitioners who can contribute to creating kaupapa Māori and te reo Māori based theatre in New Zealand and abroad. Taki Rua aims to increase the opportunity for Māori and Pākehā communities and school groups to experience performances in te reo Māori, and play an active role in the revitalisation and usage of the Māori language in Aotearoa. We aim to create high quality kaupapa Māori theatre to share our culture and stories with all New Zealanders and international audiences.

In 2025, **Taki Rua Productions** delivered a comprehensive programme of touring, community engagement, artistic collaboration, and sector development, strengthening access to kaupapa Māori theatre across Aotearoa.

The year commenced with a collaborative evening production, ***Greek Gods and Ngā Atua Māori***, presented in partnership with the local Greek community. Performed by a cast of six, the event brought together Greek and Māori mythologies in a shared storytelling format. The collaboration demonstrated meaningful intercultural exchange and highlighted common values across two distinct cultural traditions, strengthening community relationships and broadening audience reach.

This was followed by the newly established Rangatahi Season where Taki Rua produced a two week tour of ***He Māori?*** by Ihaka Martyn. This new work toured successfully throughout secondary schools in the greater Wellington region, including Kapiti, Ōtaki, Palmerston North, and Hawke's Bay. Delivered to secondary schools, the production explored identity, cultural disconnection, and the lived experience of being Māori without having been raised within te ao Māori.

Outcomes achieved:

- Strengthened engagement with rangatahi across urban and regional communities.
- Supported classroom learning and critical discussion around identity, whakapapa, and cultural reclamation.
- Increased accessibility to high-quality kaupapa Māori theatre for secondary school audiences.

Feedback indicated strong relatability among students, particularly those navigating their own journeys of reconnection to reo and tikanga.

In Term 3, the new Te Reo Māori Season production, ***Rere Atu Taku Poi***, undertook a six-week North Island tour, travelling as far north as Ruakākā, followed by a two-week South Island tour reaching Invercargill. This extensive national reach reinforced Taki Rua's commitment to te reo Māori revitalisation through performance. The production was the culmination of a highly collaborative creative process and was subsequently recognised with the 2026 PAYPA Award for Best Production, affirming its artistic excellence and sector impact.

As part of the TAHI residency programme, Taki Rua hosted Raureti Ormsby, whose resulting work ***Grassroots*** became one of the most popular shows in the TAHI Festival. This residency strengthened artist development pathways and demonstrated the organisation's role in fostering new Māori creative voices.

The year concluded with the final tour of the ever so popular ***Te Kuia me te Pūngāwerewere***, which travelled for four weeks throughout Te Wai Pounamu, performing in schools, kura, and community venues. This tour ensured continued access to reo Māori theatre across the South Island from Motueka in Te Tau Ihu to Murihiku in the south and marked the culmination of the production's touring life with strong community engagement outcomes.

Overall 2025 Outcomes:

- Delivered multiple regional and national tours, expanding geographic reach.
- Engaged rangatahi of all ages, schools, kura, kōhanga, early childhood, and diverse community audiences across both islands.
- Strengthened intercultural partnerships and community collaboration.
- Supported artist development through residency and festival programming and provided professional pathways and opportunities for theatre practitioners.
- Achieved national recognition for artistic excellence.
- Advanced the revitalisation and normalisation of te reo Māori through high-quality touring productions.

Through its 2025 programme, Taki Rua Productions demonstrated sustained artistic leadership, cultural impact, and national service to audiences, schools, and communities throughout Aotearoa.

	2025	2024
Description and Quantification of the Entity's Outputs		
Number of Productions and Workshops	5	3
Number of Performances and Workshops	107	129
Number of Attendees	12,317	16,127
Number of Performers	15	16
Number of Practitioners	18	49

Statement of Financial Performance

Taki Rua Productions Society Incorporated For the year ended 31 December 2025

'How was it funded?' and 'What did it cost?'

	NOTES	2025	2024
Revenue			
Donations, koha, bequests and other general fundraising activities	1	200	450
Government service delivery grants/contracts	1	1,136,860	2,008,315
Revenue from commercial activities	1	63,688	665,020
Interest, dividends and other investment revenue	1	27,006	42,456
Total Revenue		1,227,754	2,716,242
Expenses			
Employee remuneration and other related expenses	2	393,388	449,429
Expense related to commercial activities	2	300,002	1,975,640
Other expenses related to service delivery	2	163,279	165,415
Other expenses	2	13,878	9,636
Total Expenses		870,547	2,600,120
Surplus/(Deficit) for the Year		357,208	116,121

This statement has been prepared without conducting an audit or review engagement, and should be read in conjunction with the attached Compilation Report.

Statement of Financial Position

Taki Rua Productions Society Incorporated As at 31 December 2025

'What the entity owns?' and 'What the entity owes?'

	NOTES	31 DEC 2025	31 DEC 2024
Assets			
Current Assets			
Cash and short-term deposits	3	1,190,221	854,323
Debtors and prepayments	3	33,127	5,109
Other Current Assets	3	5,072	6,153
Total Current Assets		1,228,421	865,585
Non-Current Assets			
Property, Plant and Equipment	5	31,529	35,162
Total Non-Current Assets		31,529	35,162
Total Assets		1,259,950	900,747
Liabilities			
Current Liabilities			
Creditors and accrued expenses	4	10,980	18,611
Other current liabilities	4	62,475	57,475
Employee costs payable	4	16,984	12,358
Total Current Liabilities		90,439	88,444
Total Liabilities		90,439	88,444
Total Assets less Total Liabilities (Net Assets)		1,169,510	812,303
Accumulated Funds			
Accumulated surpluses (or deficits)	6	1,169,510	812,303
Total Accumulated Funds		1,169,510	812,303

This statement has been prepared without conducting an audit or review engagement, and should be read in conjunction with the attached Compilation Report.

Statement of Cash Flows

Taki Rua Productions Society Incorporated For the year ended 31 December 2025

	2025	2024
.		
Cash Flows from Operating Activities		
Donations, koha, bequests and other general fundraising activities	200	450
Government service delivery grants/contracts	1,114,684	808,336
Gross sales from commercial activities	63,688	665,020
Employee Remuneration and Related Expenses	(388,762)	(452,243)
Payments Related to Commercial Activities	(308,475)	(1,829,896)
Payments for other expenses related to service delivery	(163,279)	(165,415)
Payments for other expenses	(4,930)	-
GST	1,081	(74,817)
Interest, dividends, & other investment receipts	27,006	42,456
Total Cash Flows from Operating Activities	341,213	(1,006,109)
Cash Flows from Investing Activities		
Payments to acquire plant, property, and equipment	(5,316)	(3,608)
Total Cash Flows from Investing Activities	(5,316)	(3,608)
Cash Balances		
Cash and cash equivalent at beginning of period	854,324	1,864,041
Cash and cash equivalent at end of period	1,190,221	854,324
Net change in cash for the period	335,897	(1,009,717)

Statement of Accounting Policies

Taki Rua Productions Society Incorporated For the year ended 31 December 2025

'How did we do our accounting?'

Basis of Preparation

The entity is permitted by law to apply the Tier 3 (NFP) Standard issued by the External Reporting Board (XRB) and has elected to do so. A PBE may apply the standard if it does not have public accountability and has total annual expenses less than or equal to \$5,000,000. All transactions in the Performance Report are reported using the accrual basis of accounting. The Performance Report is prepared under the assumption that the entity will continue to operate in the foreseeable future.

Going Concern

Taki Rua Productions Society Incorporated continues to adopt the going concern basis in preparing its Financial Statements.

Goods and Services Tax (GST)

The entity is registered for GST. All amounts are stated exclusive of goods and services tax (GST) except for accounts payable and accounts receivable which are stated inclusive of GST.

Income Tax

Taki Rua Productions Society Incorporated is a registered charity, number CC23689, and therefore not subject to Income Tax as set out in Section CW 41(1)(b) of the Income Tax Act 2007.

Bank Accounts and Cash

Bank accounts and cash in the Statement of Cash Flows comprise cash balances and bank balances (including short term deposits) with original maturities of 90 days or less.

Changes in Accounting Policies

Taki Rua Productions Society Incorporated reported under the PBE SFR-A (NFP) Public Benefit Entity Simple Format Reporting (Not-For-Profit) standard in the 2024 year. The Incorporated society is reporting under the new Charities Services Tier 3 (NFP) Reporting Standard in the 2025 year, and the prior year figures have been restated accordingly.

Revenue Recognition

Grants received that are without Use or Return conditions attached are recorded when the cash is received.

Interest is recognised on an accrual basis

Box office receipts are recognised at the time a performance is staged

Contract revenue is recorded as income in advance and recognised on a stage of completion basis over the contract term.

Property, Plant and Equipment

Items of property, plant and equipment are measured at cost less accumulated depreciation and impairment losses. Cost includes expenditure that is directly attributable to the acquisition of the asset. Where an asset is donated to the entity, its cost is measured at its current value as at the date of acquisition.

Depreciation is charged on a mixture of straight-line and diminishing value basis over the useful life of the asset. Depreciation is charged at rates calculated to allocate the cost or valuation of the asset less any estimated residual value over its remaining useful life:

Computer Equipment	40% - 50% DV
Furniture & Fittings	10% - 25% DV
Office Equipment	50% DV
Plant & Equipment	10% SL; 10%DV – 40% DV
Sets	10% DV

Depreciation methods, useful lives and residual values are reviewed at each reporting date and are adjusted if there is a change in the expected pattern of consumption of the future economic benefits or service potential embodied in the asset.

Creditors and Accrued Expenses

Creditors and accrued expenses are recorded when a transaction occurs that creates a payment obligation.

Creditors and accrued expenses are measured at the amount owed.

Notes to the Performance Report

Taki Rua Productions Society Incorporated For the year ended 31 December 2025

	2025	2024
1. Analysis of Revenue		
Donations, koha, bequests and other general fundraising activities		
Koha	200	450
Total Donations, koha, bequests and other general fundraising activities	200	450
Government service delivery grants/contracts		
Creative New Zealand Grants	1,008,148	988,380
Ministry of Culture and Heritage Grants	-	775,036
Wellington City Council Grants	78,712	64,637
Community & Other Government Agency Grants	50,000	180,262
Total Government service delivery grants/contracts	1,136,860	2,008,315
Revenue from commercial activities		
Box Office/Performance Fee Income	61,670	208,239
Partnership Income	-	350,000
Rent Received	1,956	5,525
Sales	-	1,145
Sponsorships	-	100,000
Royalties Income	62	111
Total Revenue from commercial activities	63,688	665,020
Interest, dividends and other investment revenue		
Interest Received	27,006	42,456
Total Interest, dividends and other investment revenue	27,006	42,456
	2025	2024

2. Analysis of Expenses

Employee remuneration and other related expenses		
ACC Levy	339	1,177
Governance Expenses	253	5,181
Salaries & Wages Expenses	392,796	443,071
Total Employee remuneration and other related expenses	393,388	449,429
Expenses related to commercial activities		
Assistant Director	-	8,000
Choreographer	348	750
Constructor	-	772
Designer	15,412	48,700
Director	12,998	52,630
Dramaturge	-	420
Te Reo Adviser	-	750
Head Mechanist/Technical Manager	-	19,500
Pack In/Out Crew/Additional Labour	-	33,296

	2025	2024
Per Diems (Non Taxable Allowance)	27,470	95,378
Performer Fees	96,470	226,010
Photographer	188	1,380
Production Manager	-	4,096
Publicist	-	4,107
Marketing/Designer (Graphic)	250	2,410
Stage/Tour Manager	-	99,288
Tech Operator	-	49,154
Tour Manager	24,030	-
Translator	-	6,025
Climber	-	81,504
Writer Fees	3,252	7,500
Writers Commissions	11,058	-
Writers Royalties	-	1,252
Producer	-	34,000
APRA / License Fees	2,827	2,470
Audio & Visual Equipment Hire	-	51,875
Costume Materials / Hire	1,334	13,855
Videography	-	2,500
Lighting Hire	-	114,888
Maintenance Set/Costumes/Props/Lighting/AV/Sound	844	1,259
Opening/Gala Night Expenses	-	17,252
FOH Expenses	-	650
Props	147	61
Production Management Materials	10	7,344
Resource Materials	957	1,599
Rehearsal Costs (Incl. Venue Hire)	-	27,465
Set Materials / Hire	769	235,698
Sound Equipment	1,018	12,631
Stage Management Materials	688	791
Taki Rua Whanau	6,461	12,476
Hauora for Productions	566	4,025
Communications - Phone & Internet - Production ONLY	-	401
Technical Costs	200	50,124
Ticketing Fees	-	104
Vehicle Hire/Car Rental - Production Only	228	117,280
Vehicle Hire - kaimahi visits	250	-
Venue Hire - Production Only	2,274	59,312
Venue Labour	-	11,457
Workshop Costs	671	-
Cast & Crew Uniform	1,989	-
Accommodation - Non-Production Specific	3,294	-
Ferry Expenses	1,852	1,181
Accommodation - Production Specific - NZ Only	41,477	194,104
Flights/Airfares - Production - NZ Only	7,268	64,701

	2025	2024
Contingency Venue	-	2,150
Freight/Courier - Production Specific - National	40	263
Freight/Courier - International	-	423
Fuel/Petrol Costs - Production	4,619	5,757
General Touring Expenses	182	5,930
Marketing & Advertising	11,997	113,291
Poster/Flyer Printing & Distribution	104	-
Programme Costs	-	3,127
Stationery Productions	-	60
Taxis/Travel - Production	2,099	10,528
AGM - Annual General Meeting	717	292
Strategic Workshops	713	-
Cleaning supplies	78	-
IT Services	-	6,502
Audition Expenses	150	-
Accessibility	-	300
Meeting supplies	280	-
Maintenance - premises	670	-
Spring water rental	-	234
Stationery	1,225	196
Te Haukainga Expenses	1,300	469
Repairs and Maintenance	851	894
Sponsorship	1,500	1,000
Taki Rua Whanau - Non-Production	2,288	3,696
Taki Rua Christmas Functions	838	-
Casual Labour - Non-Production	2,480	35,939
Payroll Expenses	1,272	2,118
Travel Expenses - Production Only	-	51
Total Expenses related to commercial activities	300,002	1,975,640
Other expenses related to service delivery		
Accounting Fees	22,273	22,498
Audit Fees	4,074	3,744
Bank Fees	466	118
Board Meetings	-	668
Cleaning	6,229	6,038
Communications - Phone & Internet - Te Haukainga Office	6,757	6,222
Computer Expenses	606	-
Conferences	1,510	-
Equipment Storage & Archives	2,458	3,860
Flights/Airfares - Non Production - NZ Only	3,986	347
General Expenses	181	384
Health and Safety	740	636
Insurance	6,805	6,943
Koha Expenses	550	1,168
Legal Expenses	4,016	18,600

	2025	2024
Marketing - Generic TRP	3,798	320
Office Equipment Rental	1,181	1,305
Parking	144	188
Postage & Couriers	243	34
Power and Utilities	2,160	2,324
Printing/Photocopying	605	515
Recruitment Costs	843	9,710
Recycling & Rubbish Removal	1,478	2,713
Rent	65,000	65,000
Staff Training	22	1,523
Subscriptions	8,293	8,854
Taki Rua Annual Events	43	39
Taki Rua Annual Events Marketing	320	-
Travel Expenses - Kaimahi Only	-	291
Vehicle Hire/Car Rental (TRP Staff)	18,499	-
Total Other expenses related to service delivery	163,279	164,043
Other Expenses		
Depreciation	8,948	9,636
Tax Penalties	4,227	-
Interest Expense	703	-
Total Other Expenses	13,878	9,636

	2025	2024
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3. Analysis of Assets

Cash and short-term deposits

Eftpos - Tour Manager - TRMS	-	962
Kiwi Box Office	374,684	338,337
Kiwi General Expenses	23,712	33,214
Kiwi Grants	764,249	454,973
Kiwi GST / PAYE	44	178
Kiwi Online Savings	9,119	8,023
Kiwi Te Haukāinga	17,453	16,354
Visa Debit - On Tour	960	2,282
Total Cash and short-term deposits	1,190,221	854,323

Debtors and prepayments

Accounts Receivable	27,176	-
Payments in Advance	5,951	5,109
Total Debtors and prepayments	33,127	5,109

Other current assets

Goods & Services Tax	5,072	6,153
Total Other current assets	5,072	6,153

	2025	2024
4. Analysis of Liabilities		
Creditors and accrued expenses		
Credit Card Master - Craig & Paul	(1,003)	3,250
Accounts Payable	11,983	15,361
Total Creditors and accrued expenses	10,980	18,611
Other current liabilities		
Income in advance	62,475	57,475
Total Other current liabilities	62,475	57,475
Employee Costs Payable		
Leave Liability	16,984	12,358
Total Employee Costs Payable	16,984	12,358

	2025	2024
5. Property, Plant and Equipment		
Computer Equipment		
Opening Balance	4,115	4,326
Additions	5,316	3,608
Disposals	-	-
Depreciation	(3,801)	(3,819)
Total Computer Equipment	5,630	4,115
Furniture and Fittings		
Opening Balance	1,577	1,838
Additions	-	-
Disposals	-	-
Depreciation	(231)	(261)
Total Furniture and Fittings	1,346	1,577
Theatre Fittings		
Opening Balance	29,469	35,029
Additions	-	-
Disposals	-	-
Depreciation	(4,916)	(5,557)
Total Theatre Fittings	24,553	29,472
Total Property, Plant and Equipment	31,529	35,164

2025

2024

6. Accumulated Funds

Accumulated surpluses or (deficits)

Opening Balance	812,303	696,182
Accumulated surpluses or (deficits)	357,208	116,121
Total Accumulated surpluses or (deficits)	1,169,510	812,303
Total Accumulated Funds	1,169,510	812,303

7. Related Party Transactions

There were no transactions involving related parties during the financial year (Last year - nil).

8. Commitments

Non-Cancellable Operating Lease Commitments	This Year	Last Year
	\$	\$
Due within 1 Year	0	65,000
Due between 1-5 Years	0	65,000
Total	0	130,000

Operating Lease Commitments are stated exclusive of GST.

9. Contingent Liabilities and Guarantees

There are no contingent liabilities or guarantees as at 31 December 2025 (Last year - nil).

10. Ability to Continue Operating

The entity will continue to operate for the foreseeable future.

11. Events After the Balance Date

There were no events that have occurred after the balance date that would have a material impact on the Performance Report (Last year - nil).

INDEPENDENT AUDITOR'S REPORT

To the Members of Taki Rua Productions Society Incorporated

Opinion

We have audited the accompanying Performance Report of Taki Rua Productions Society Incorporated on pages 1 to 19, which comprises the Entity Information, the Statement of Service Performance, the Statement of Financial Performance and Statement of Cash Flows for the year ended 31 December 2025, the Statement of Financial Position as at 31 December 2025, a Statement of Accounting Policies and Notes to the Performance Report including material accounting policy information and other explanatory information.

In our opinion, the accompanying Performance Report presents fairly, in all material respects:

- the entity information for the year ended 31 December 2025;
- the service performance for the year ended 31 December 2025, in that the service performance information is appropriate and meaningful and prepared in accordance with the entity's measurement bases or evaluation methods;
- the financial position of Taki Rua Productions Society Incorporated as at 31 December 2025, and its financial performance, and cash flows for the year then ended,

in accordance with the Tier 3 (NFP) Standard issued by the New Zealand Accounting Standards Board of the External Reporting Board (XRB).

Basis for Opinion

We conducted our audit of the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows, Statement of Accounting Policies and Notes to the Performance Report in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)), and the audit of the Entity Information and Statement of Service Performance in accordance with New Zealand Auditing Standard 1 (Revised) 'The Audit of Service Performance Information' (NZ AS1 (Revised)). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Performance Report section of our report. We are independent of Taki Rua Productions Society Incorporated in accordance with Professional and Ethical Standard 1 'International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other than in our capacity as auditor we have no relationship with, or interests in, Taki Rua Productions Society Incorporated.

Restriction on Responsibility

This report is made solely to the Members, as a body, in accordance with section 42F of the Charities Act 2005. Our audit work has been undertaken so that we might state to the Members those matters we are

required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Members as a body, for our audit work, for this report, or for the opinions we have formed.

Executive Committee' Responsibility for the Performance Report

The Executive Committee are responsible on behalf of the entity for:

(a) the selection of elements/aspects of service performance, performance measures and/or descriptions and measurement bases or evaluation methods that present service performance information that is appropriate and meaningful in accordance with the Tier 3 (NFP) Standard;

(b) the preparation and fair presentation of the Performance Report which comprises:

- the Entity Information;
- the Statement of Service Performance; and
- the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows, Statement of Accounting Policies and Notes to the Performance Report in accordance with the Tier 3 (NFP) Standard, and

(c) for such internal control as the Executive Committee determine is necessary to enable the preparation of a Performance Report that is free from material misstatement, whether due to fraud or error.

In preparing the Performance Report, the Executive Committee are responsible on behalf of the entity for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Executive Committee either intend to liquidate the entity or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Performance Report

Our objectives are to obtain reasonable assurance about whether the Performance Report is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance ISAs and NZ AS1 (Revised) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of users taken on the basis of this Performance Report.

As part of an audit in accordance with ISAs (NZ) and NZ AS1 (Revised), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the Performance Report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Obtain an understanding of the process applied by the entity to select its elements/aspects of service performance, performance measures and/or descriptions and the measurement bases or evaluation methods.
- Evaluate whether the selection of elements/aspects of service performance, performance measures and/or descriptions and measurement bases or evaluation methods present an appropriate and

meaningful assessment of the entity's service performance in accordance with the applicable financial reporting framework.

- Evaluate whether the service performance information is prepared in accordance with the entity's measurement bases or evaluation methods, in accordance with the applicable financial reporting framework.
- Conclude on the appropriateness of the use of the going concern basis of accounting by the Executive Committee and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the Performance Report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the Performance Report, including the disclosures, and whether the Performance Report represents the underlying transactions and events in a manner that achieves fair presentation.

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

A handwritten signature in dark ink, appearing to read 'PJ Major', with a stylized flourish at the end.

PJ Major Chartered Accountant
PORIRUA
12 May 2026