

Te Pūrongo ā-Tau

Annual Report 2022





Image: Dylan Vailima Fa'atui, *Te Kuia me te Pūngāwerewere*, photo credit Philip Merry.

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Te Pūrongo a Ngā Kaihautū

Co-Chairs' Report

Āio mauri ora ki te rangi
Āio mauri ora ki te whenua
Āio mauri ora ki a tātau katoa
Tihē Mauri Ora!

Whakaō mai, ngā manu o Te Whare Tapere o Rēhia. Nei rā te reo karanga o te whānau o Taki Rua ki a koutou katoa ngā rangatira o ngā Tai e whā kia kōtuitui ai ngā kōrero hei onge mō ngā uri whakatipu e heke mai nei.

I renarena te tai mō ngā mate huhua, i hinga mai rā i ngā marae puta noa i te motu. Kāore e mutu ngā mihi aroha ki a rātau mā. Ofirā, ki te tungāne o Toni, a Bruce Edgar Huata, te tungāne o Joyce, a Boyce Kupe me te taokete, a Linda Stephens, tatū ki te kuia o Grace Couper, a Renee O'Shaughnessy. Moe mai rā koutou, i roto i te aroha o ngā Ātua.

Ka noho pōhara te rahi i tō koutou tamōtanga, e hika mā! Moe mai rā i te moe tē whita, i te moe tē rea, i te moe tē whakaarahia. Ko hūpē, ko roimata hei whakamau noa i te mamae e kai kino nei, ā, mā te wā rawa te rāwakiwaki e whakangaro. Haere, haere hoki wairua atu. Ki a tātau ngā waihotanga ake o rātau mā, tēnā tātau katoa.

To our beloved Taki Rua whānau from the four tides, we extend warm greetings to you all. We have shed tears for those who have moved beyond the veil and in particular to the beloved brother of Toni, Bruce Edgar Huata, brother to Joyce, Boyce Kupe and sister-in-law, Linda Stephens and to the grandmother of Grace Couper, Renee O'Shaughnessy. To you all who have journeyed to the stars of our ancestors, go forth and rest in peace. To those of us left behind, we acknowledge and greet you all.

Te Haukāinga

What an incredible year we have had in 2022 with COVID-19 continuing its global path; the performing arts industry has been challenged since 2020. Taki Rua has adapted and we congratulate our Kahukura Tānemahuta Gray and the entire Taki Rua team for all of their incredible dedication and hard work to continue this year's amazing programme during these challenging times. A special congratulations also to the team for securing major events funding from the Ministry for Culture and Heritage for *Ko Hatupatu rāua ko Kurangaituku*.

Ngā Kaiurungi o Taki Rua

Ki Ngā Kaiurungi o Taki Rua, thank you very much for your tireless commitment and mahi over the past year. Without all of your time and support, Taki Rua would not be in the position it is now. We also acknowledge the service of outgoing members Simon Garrett and Patrick Hape (Treasurer). Their contributions towards governance, finance, business, artistic direction and tikanga Māori were phenomenal. Thank you so very much for your time and expertise for Taki Rua. Kāore e mutu ngā mihi ki a kōrua. We also welcomed new members Grace Hoete, Sasha Gibb, Roimata Tauroa and Hone Hurihanganui. On behalf of Ngā Kaiurungi o Taki Rua, we acknowledge and thank all our kaimahi, including both those who have left us and those who have joined, for their many contributions towards our Taki Rua kaupapa over the last year

Finally, we would like to acknowledge our key funders Creative New Zealand, Ministry for Culture and Heritage, Te Taura Whiri i te Reo Māori, Te Mātāwai, Wellington City Council and the many that give support to Taki Rua and its programmes. It is your continued support that helps ensure that Taki Rua meets its role and responsibilities as a Toi Tōtara Haemata organisation. As always, we appreciate your ongoing support.

E mihi ana mō tō koutou aroha ki te kaupapa o Taki Rua nā reira, tēnā koutou katoa.

Hei konā mai,



Toni Huata

Ngāti Kahungunu, Rongowhakaata,
Lebanese, German, Irish
Kaihautū / Co-Chairperson



Adrian Tangaroa Wagner

Te Ātiawa, Te Whānau-ā-Āpanui,
Te Āti Haunui-a-Pāpārangī, Ngāti Apa,
Ngāti Hauiti, Ngāti Kahungunu
Kaihautū / Co-Chairperson

Te Pūrongo a Te Kaitiaki Pūtea

Treasurer's Report

During the 2022 financial year, Taki Rua has demonstrated remarkable financial resilience and prudence, resulting in a net surplus of \$310,471. This surplus is a testament to the effective risk management strategies and stringent financial controls implemented to address the challenges that were posed by the Covid-19 pandemic.

Taki Rua's total accumulated funds now amount to \$436,592. This robust financial position reflects the organisations prudent financial management and the unwavering support received from the community. These accumulated funds provide Taki Rua with a solid foundation to continue its mission of delivering kaupapa Māori and te reo Māori theatre in Aotearoa.

As we move forward, Taki Rua remains committed to upholding the highest standards of financial stewardship. Taki Rua will continue implementing sound financial practices, and actively seek opportunities for sustainable growth, ensuring its long-term viability and success.

The audited financial accounts for Taki Rua for the 2022 financial year are included in this annual report.



Sasha Gibb

Kaitiaki Pūtea / Treasurer

Image: Amanda Noblett, J.R. Ballantyne and Reuben Butler, *Pourakahua*, photo credit Philip Merry.



Te Pūrongo a Te Kahukura

Chief Executive's Report

He Tau

Nō murimuri rā taku rere ki runga ki tōna taumata ki a Mātairangi.

Ki runga rā mārama rā te titiro ki ngā tai pounamu o ōku mātua.

E tū mai rā te maunga me ōna wāhi pikopiko, ōna wahi hau anuanu, ōna wāhi mātaratara.

Ki ngā mate huhua noa ērā kua rirere atu ki te kōpū o te puna mahara, hue ha!, hue ha!
E auraki ake ana te roimata ki ngā tītīrerepō kua tai whakaeroaero ki te ao hunahuna, haere e moe, e oki.

Ka heke au ki runga i ngā wai tuku kiri o te whanga-nui-nei hei puna aroha, hei puna māhara....Tihei Mouri Ora!

Tēnā koutou tātou o ngā mema o Taki Rua, ngā mihi maioha ka tika ka mihi.

Ko te ngākau e kōrero ana i tēnei wā tonu. Ahakoa te pōuri e kawē ake ana te ao me whai oranga hei ora! Tihei mouri tū ki runga.

2022 continued to be a period of significant pivoting as Aotearoa dealt with COVID-19. As cases rose and eventually declined through January to May, we were forced to bump the majority of our programme into the second half of the year. This resulted in a very busy second six months of the year, but we were successful in delivering the majority of our programme with this rescheduling.

Te Ahu Taiohi, as part of the Tungia Tahia Festival produced by Sasha Gibb, was one of the only productions that was presented during the Aotearoa New Zealand Festival of the Arts. Tāwhiri partnered with Te Rākau and Taki Rua and 29 amazing Porirua rangatahi who performed two whānau performances at Te Rauparaha Arena and an online presentation in February.

The 2022 Te Reo Māori Season was a restage of *Pourakahua* by Jeffrey Addison, after COVID cancelled much of the 2021 tour. The tour was completed for the first time in two years. In addition to the 2022 tour, we released our second Te Reo Māori Season waiata 'Tiroiro Tawhiti', thanks to the 2021 team, Maaka McGregor and Jeffrey Addison.

We were finally able to present the pilot version of *Te Kuia me te Pūngāwerewere* to tamaiti nohinohi and their kaiako and caregivers. The free performances were our opportunity to test the 25-minute production on the pre-school community.

We applied to the Ministry for Culture and Heritage's Arts and Culture Event Support Scheme for both *Pourakahua* and *Te Kuia me te Pūngāwerewere*, to cover costs should any of the performances be cancelled as a result of COVID-19. Although we did not need to make any claims under the Scheme, having it available provided some surety for Taki Rua.

We had to cancel the return 4-city tour of *Tiki Taane Mahuta* as part of our Ministry for Culture and Heritage Innovation Fund application, due to the high risk of COVID affecting the production. Ongoing inflationary cost increases required us to mothball the production and focus purely on the build of *Ko Hatupatu rāua ko Kurangaituku*. A 2-week aerial exploration workshop resulted in some beautiful aerial discoveries and training.

Writing continued on the first draft of the 40-year history of Taki Rua. We acknowledge and thank all of the many Taki Rua whānau who gave their time and memories in the interviews; authors David O'Donnell and Nicola Hyland; researcher Lisa Maule; and the tag team of Helena-Jane Kilkelly and Ash Moor as project managers.

COVID-19 has delayed our initial aspiration to launch the book in November 2023, but we are hopeful to see the book come to fruition around Matariki 2024.

Turning now to our kaimahi, at the start of 2022 we warmly welcomed Hinauri Mead (Ngāti Awa, Ngāti Porou) who took up the role of Kaiwhakahaere Matua – General Manager, and led the Taki Rua whānau through a rebuilding phase for staff hauora and thorough internal strategy development for company compliance and processes. Hinauri is a huge support to myself and the Taki Rua kaimahi, and provides a strong mana wahine perspective into our daily workings at Taki Rua.

Taylor Terekia (Kaiwhakatairanga – Marketing Co-ordinator) departed Taki Rua in February for a role at Toi Whakaari: NZ Drama School. Taylor contributed significantly to growing the use of te reo Māori in our social media communications. She also produced wonderful education resource kits for our Te Reo Māori Season and powerful designs for our Main Bill productions.

In August, Grace Couper (Ngāti Kahungunu ki Te Wairoa) joined Taki Rua as Kaiwhakatairanga – Marketing Co-ordinator, just in time to witness the Te Reo Māori Season of *Pourakahua*. Grace comes with a solid graphic design background. Between Taylor’s departure and Grace’s arrival, our Kaiāwhina Whai Pūtea Ellen Murfitt did a sterling job in taking on many of those tasks.

In the same month, Ash Moor (Kaiāwhina Ringa Tāhūhū – Executive Assistant) took up a new role, also at Toi Whakaari. Ash provided significant support to Hinauri in her onboarding and growth of our accounts and financial processes, whilst being a very efficient PA for me personally. Ash continues to provide external contract support to Taki Rua to aid our accounts and payment processing.

I would like to acknowledge the Taki Rua kaimahi for navigating another tricky year of the COVID-19 journey, and the ongoing flexibility required to adapt to this continuously evolving environment.

Finally, I would like to acknowledge the Board for their ongoing voluntary commitment to Taki Rua, leading the strategic oversight for the company, and supporting the vision that we have undertaken for Taki Rua as we head into celebrating 40 years since the inception of The Depot Collective in 1983.

Nāku iti noa nei,



Tānemahuta Gray

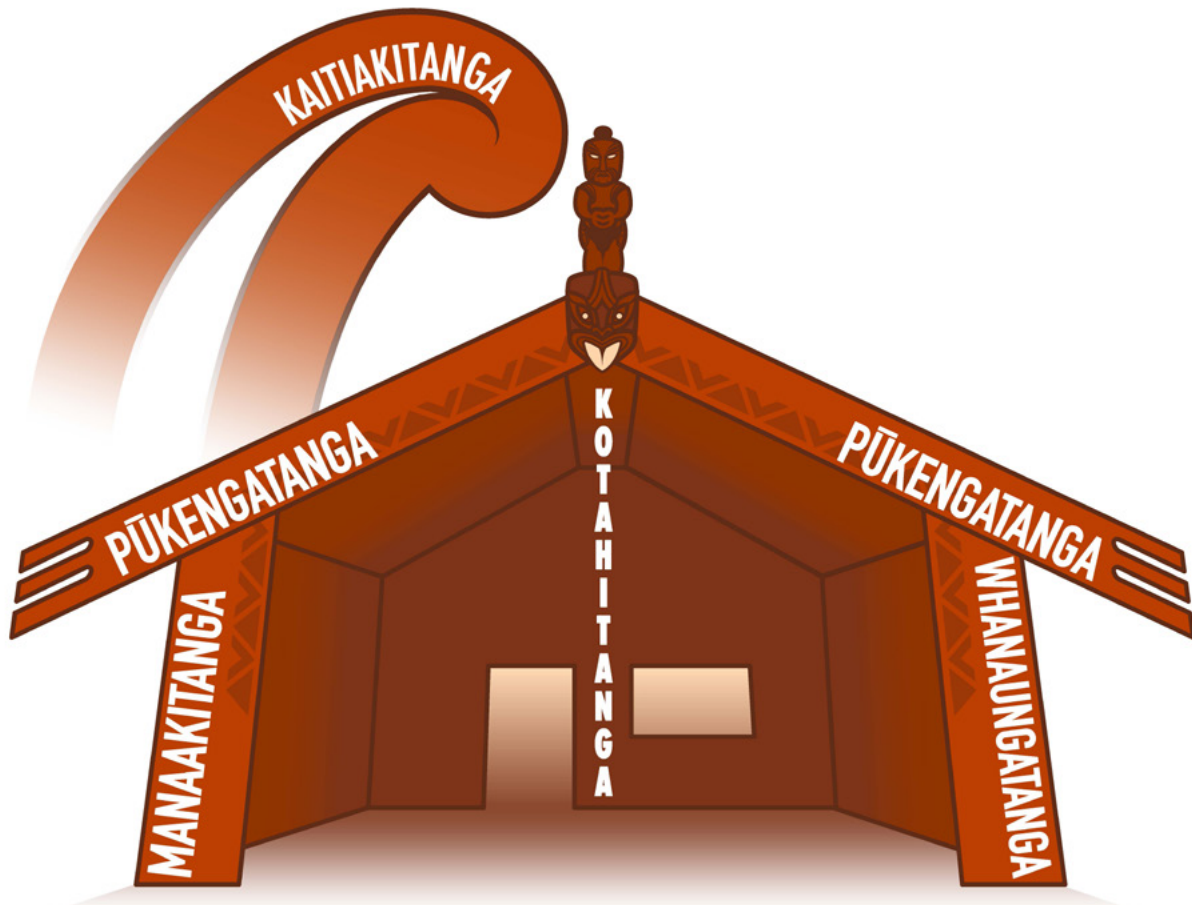
Ngāi Tahu, Rangitāne, Waikato
Kahukura / CEO
Kaiarataki Toi / Artistic Director



Production team, *Ko Hatupatu rāua ko Kurangaituku*, photo credit Philip Merry.

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 whareniui.



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

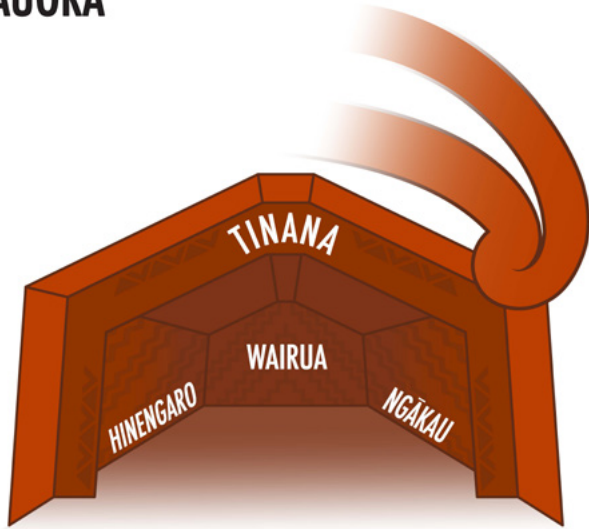
Whanaungatanga (amo): The importance of collaboration and mutual support in accordance with the dynamic of whanaungatanga is acknowledged in Taki Rua internal and external relationships.

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.

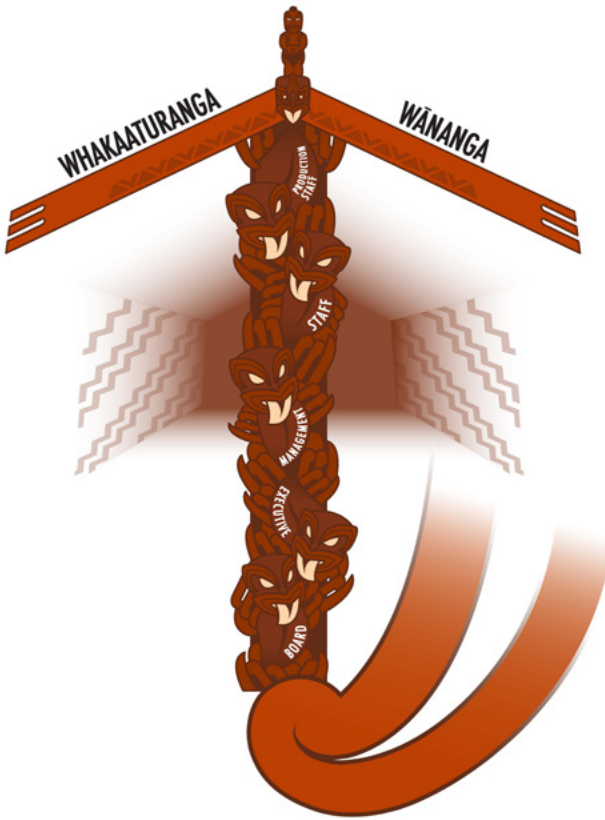
HAUORA



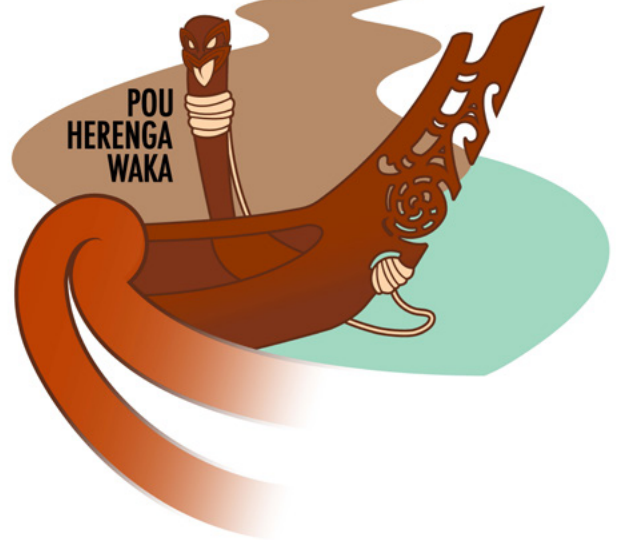
Entering through the whare, our four internal walls represent the hauora of our freelancers and kaimahi. They are the tinana, hinengaro, ngākau and wairua well-being of our community; inspired by Te Whare Tapa Whā Māori health model developed by Sir Mason Durie.

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

HONONGA



We have a “ground up” structure within our organisation inside the meeting house where the floor of our whareniui (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 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

Toni Huata	<i>Kaihautū / Co-Chairperson</i>	Jamie Ferguson	Grant Roa
Adrian Tangaroa Wagner	<i>Kaihautū / Co-Chairperson</i>	Grace Hoete	Roimata Tauroa
Sasha Gibb	<i>Kaitiaki Pūtea / Treasurer</i>	Hone Hurihanganui	Patrick Hape (<i>Outgoing</i>)
Hera Clarke		Pearl Sidwell	Simon Garrett (<i>Outgoing</i>)

Ngā Kaimahi Staff Members

Tānemahuta Gray	<i>Kahukura / CEO & Kaiarataki Toi / Artistic Director</i>	Ash Moor	<i>Ringa Āwhina Tāhūhū / Executive Assistant</i>
Hinauri Mead	<i>Kaiwhakahaere Matua / General Manager</i>	Ellen Murfitt	<i>Kaiāwhina Whai Pūtea / Funding Coordinator</i>
Theresa Adams	<i>Kaiwhakahaere Hanga Hōtaka / Production Manager</i>	Taylor Terekia	<i>Kaiwhakatairanga / Marketing and Communications Coordinator</i>
Alex Granville	<i>Kaiwhakahaere Pūtea / Funding and Marketing Manager</i>	Grace Couper	<i>Kaiwhakatairanga / Marketing and Communications Coordinator</i>
Joyce Kupe-Stephens	<i>Kaiwhakarite / Administrator</i>		

Ngā Kaitautoko Contributors

Amanda Noblett	<i>Kaitūhono Matua / Production Liaison</i>	Ash Moor	<i>Kaitautoko Kaute me Kirimana / Accounts & Contracts support</i>
Anne Stephenson & Jamie McNeilly	<i>Kaikaute / Connected Accountants</i>	Thomas Eyles	<i>Kaitātari Kaute / Auditor – (PJ Major Chartered Accountant & Qualified Auditor)</i>
Isaac Te Reina	<i>Videography / Kikiriata</i>	Philip Merry	<i>Kaiwhakaahua / Photographer</i>
Cohen Stephens	<i>Kaitautoko Rorohiko / IT Support</i>	Helena-Jane Kilkelly	<i>Kaiwhakarite Pukapuka / Book Project Manager</i>
David O'Donnell	<i>Kaituhituhi / Author</i>	Nicola Hyland	<i>Kaituhituhi / Author</i>

Te Whānau Whānui

Our Extended Family

Absolutely Positively Wellington City Council
Me Heke Ki Pōneke

creative nz
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Manatū Taonga
Ministry for Culture & Heritage

Te Mātāwai

TE TAURA WHIRI I TE REO MĀORI
MĀORI LANGUAGE COMMISSION

AOTEAROA GAMING TRUST

Christchurch City Council

Eastern & Central Community Trust

FOUNDATION NORTH
Pūtea Hāpai Oranga
Funding to Enhance Lives

Four Winds FOUNDATION

MACARTHY TRUST

PĀTAKA ART + MUSEUM | porirua city

Pelorus Trust

Pub Charity Limited

HE RŌPŪ TAUTOKO TITO WHĀKAARI O AOTEAROA PLAYMARKET
AGENT, ADVISOR, BOOKSHOP

Te Rūnanga o Arowhenua

TEANA
NGĀI TAHU
Rock Art Centre

Te Rūnanga o NGĀI TAHU

THE LION FOUNDATION

Trust Waikato
TE PUNA O WAIKATO

WEL ENERGY TRUST

Farina Thompson Charitable Trust, proudly managed by Perpetual Guardian.

He mihi tēnei ki a:

Te Rōpū Wāhine Māori Toko i te Ora Ngākau Kotahi Peka, Te Kōhanga Reo National Trust, Murray Lynch, Pekaira Jude Rei, Arowhenua Marae, Te Hautūtū whānau, Erina Daniels, Tawhi Thomas, Isaac Martyn, the PANNZ whānau, Eleanor Bishop & Karin McCracken. Phil Marshall, DCR. Prestige Print. G8 whānau: Hone Kouka, Mīria George, Tanea Heke, Amber Curreen, Tainui Tukiwaho, Marama Lloyd, Tama Waipara, Dolina Wehipeihana.

Tūngia Baker & Taki Rua Emerging Māori Writers & Actors Scholarships

Recipients: Tanira Kingi, Mihiroa Fox, Maioha Riwai-Couch, Mycah Keall, Rongopai Tickell

Te Tohu Tiketike o Taki Rua – Supported by the Judith Dale Estate

Wi Kuki Kaa

Rona Bailey

Rangimoana Taylor

Sunny Amey

Tūngia Baker

Bob Wiki

Jim Moriarty

Apirana Taylor

Keri Kaa

Simon Garrett

Tanea Heke

Hone Kouka

Ngā Kaupapa Whaihua

SNAPSHOT OF 2022

89

Practitioners

73

Live shows



Above: Ngā taiohi, *Te Ahu Taiohi*, photo credit Isaac Te Reina. Above right: Brydie Colquhoun, *Ko Hatupatu rāua ko Kurangaituku* workshop, photo credit Philip Merry.



12

Regions performed in

6

Pōwhiri in the whare

9,210

Tamariki & whānau experienced the Te Reo Māori Season

350

Kurī visits to Te Haukāinga



Top image: Hosea Tuita'alili, *Te Kuia me te Pūngāwerewere*. Above: Amanda Noblett, *Pourakhua 2022*, photo credit Philip Merry.

Te Ahu Taiohi

Rangatahi Engagement

Partners: Tāwhiri & Aotearoa New Zealand Festival of the Arts and Te Rākau Hua o te Wao Tapu Trust

Building on the foundations laid through wānanga the previous year, 29 Porirua taiohi spent 6 weeks working alongside Creative Producer Sasha Gibb, the Creative Paepae and eight choreographic and youth facilitators to delve deep into their sense of self, culture and identity, to express their ideas, struggles and dreams and turn them into a thought-provoking, multi-faceted production.

The collaborative nature of the devising process helped to ensure that ngā taiohi maintained ownership of their work, which showcased the group's ethnic diversity through dance, words and music. This allowed all students to experience a diverse range of movement styles and waiata from Māori, Samoan, Rarotongan and Micronesian communities, coupled with contemporary dance, hip-hop and the spoken word.

Te Ahu Taiohi was a challenging but fulfilling project for Taki Rua to be part of. The growth and development that we witnessed in ngā taiohi was incredible. The rangatahi absolutely flourished and did an amazing job with the mix of dance styles that they learnt alongside the choreographic facilitators. They gave their all to a very special show, and

navigated all the challenges we faced to avoid closing down. Officially all shows and associated artist talks were cancelled, however, the participants did perform two shows to a restricted audience of whānau and stakeholders.

The high-quality filming of the production and very affordable online viewing option helped to reach a bigger audience. Given the reduction in live audience capacity, from the 2,100 maximum over three shows down to 200 over two shows under the red traffic light setting under the COVID Protection Framework, this was absolutely the right call as it meant that friends and wider whānau didn't miss out on witnessing the amazing accomplishments by the rangatahi.

A massive mihi to Theresa Adams for her incredible work as production manager. Her contribution was significant in providing a Taki Rua thread right through the rehearsals and performance period, and the show would not have held together so well without her presence.

For Taki Rua, it was an honour to be invited onto Te Ahu Taiohi and to help nurture the creativity of these amazing Porirua rangatahi. It was also a wonderful opportunity to team up with old friends and new, in a dynamic and fresh forum.

“

The tutors and taiohi were really inclusive right from the beginning when my daughter was keen to try but very whakamā. I also really liked how she was allowed to take some time to build her confidence, and that once she had shown some of the potential, there were high expectations for her alongside everyone else. She was allowed (and encouraged) to be herself.

Comments from one whānau member.

”



Ngā taiohi, Te Ahu Taiohi, photo credit Isaac Te Reina.

Credits

Show Producer and Producing Partners

Tāwhiri Festivals & Experiences: Sasha Gibb

Te Rākau Hua o Te Wao Tapu Trust: Jim Moriarty and Helen Pearse-Otene

Taki Rua Productions: Tānemahuta Gray

Creative Paepae (Directors)

He mauri raranga – thematic, narrative, hauora, aesthetic:
Jim Moriarty and Helen Pearse-Otene

Kapa Haka fusion and scale: Tānemahuta Gray

Movement and rehearsal: Mapihi Kelland

Choreographic Youth Facilitators

Jared Hemopo

Amanda Noblett

Wāhia Te Pouri

Myah Miranda

Ihaia Ropata

Luke Hanna

Dylan Vailima Fa'atui

John Ulu Va'a

Design and Composition

Music Producer: Reon Bell

Costume Designer: Cara-Louise Waretini

Lighting and AV Designer: Hāmi Hawkins

Videographer: Isaac Te Reina

Production

Stage Manager: Bridget Carpenter

Technical Manager: Elliot Harris

Associate Producer and Stage Manager:
Waitahi Aniwaniwa McGee

Production Manager: Theresa Adams

Technical Stage Manager: Debra Thomas



Pourakahua

Te Reo Māori Season

Writer: Jeffrey Addison

Translation support: Henare Te Aika-Puanaki

Director: Regan Taylor

With the cancellation of 48 (of 109) scheduled performances of *Pourakahua* in 2021 primarily due to COVID lockdowns, the decision was made to bring Jeffrey Addison's play back in 2022. Within *Taki Rua*, it came to be known as *Pourakahua 2.0*.

We encountered a number of challenges when many of the original team were unavailable in 2022. Again, COVID played a major part. The pandemic and lockdowns resulted in huge uncertainty within the industry, and many self-employed practitioners went in search of more secure work. As the entire country emerged from multiple COVID lockdowns to a new normal, a backlog of theatre projects vied to engage from a reduced pool of practitioners; there were more opportunities in film and television; some practitioners chose to take on more permanent roles within the industry; others left the industry altogether; while still others returned to study.

Despite these challenges, we were very pleased to assemble the 2022 team of Amanda Noblett, J.R. Ballantyne, Reuben Butler and Rongopai Tickell (performers); Te Okanga Huata-Wagner (acting intern), Jacob Banks (stage manager); and Regan Taylor (director). The freelance designers too, had more demands to juggle and we were thankful to retain them for 2.0 with some additional support.

Our principal rehearsal space at Te Haukāinga – Te Hau – was still out of commission during this time, so the first few weeks of rehearsals took place in the much smaller space, Puke Ahu. Thanks to our arts colleagues at Pātaka Art + Museum, we were able to re-locate to their Performing Arts Studio for the final week of rehearsals and for production week. As a contingency, we commissioned Isaac Te Reina to film the show, before touring began.



Rongopai Tickell, J.R. Ballantyne, *Pourakahua*, photo credit Philip Merry.

One of the highlights of the Te Reo Māori Season 2022 was the transformation of *Pourakahua* from the year before. Some of the lovely touches included changing the orientation of tall scenery panels to create new scenes; the clever use of poi as the propeller on a waka; and incorporating an explanation of the differences of the Kāi Tahu dialect for the audience to listen out for. (At one point, Rongopai was pronounced 'Rokopai' to humorously demonstrate one of the characteristics of the Kāi Tahu mita.)

Te Reo Māori Seasons, by their very nature as touring shows, are never easy on the road team. It is a physically and mentally demanding production, during which team dynamics shift and are tested on a daily basis. While our freelance whānau felt more held by Taki Rua during rehearsals compared with past Seasons. The group experienced some challenges and illnesses in the first half of the leg. The issues were resolved through Taki Rua support; but sadly, we had to say farewell to a member of the team due to health reasons. Director Regan was able to take up their role on the tour, to our relief. Overall, everyone enjoyed the opportunity to make a significant impact on so many tamariki all around the country.

Audience response to *Pourakahua 2.0* was very positive. Audience estimates were conservative, in case COVID forced more cancellations. In total, the team performed 60 shows, to a combined audience of 9,210. The 2022 performances were met with many happy faces in the audiences and awesome surveyed feedback from teachers and caregivers. Some classes even brought their own karetao or flatsie puppets to join in the fun.

Production: Jeffrey Addison, Te Whaitaima Te Whare, Regan Taylor, Taupuruariki Brightwell, Cara-Louise Waretini, Maaka McGregor, Jacob Banks, Amanda Noblett, Rongopai Tickell, J.R. Ballantyne, Reuben Butler, Te Okanga Huata-Wagner, Hannah Taylor.

Special Thanks: Tāwhiri Events and Experiences, Pātaka Art + Museum, Te Papa Tongarewa, Korauui Marae, Ōrongomai Marae, Matatū Consultancy, Philip Merry, Isaac Te Reina, Tāhuroa Ohia.

Whakapapa: Te Rūnaka o Arowhenua, Te Ana Rock Art Centre, Arowhenua Marae, Edwin Wikatene, Karuna Thurlow, Darren Solomon, Pekaira Jude Rei, Izzy Joy, Juanita Hepi, Tola Newbery, Simon Manns, Shania Bailey-Edmonds, Ngahiriwa Rauhina, Mapihi Kelland, Isaac Morris.

Below: J.R. Ballantyne, Rongopai Tickell
Below middle: J.R. Ballantyne, Amanda Noblett.

J.R. Ballantyne, Amanda Noblett, Reuben Butler, Rongopai Tickell, *Pourakahua*, all photos credit Philip Merry.



Te Kuia me te Pūngāwerewere

Te Reo Tātarakihi Season

Adapted from an original story by Patricia Grace.

Writer / Director: Jamie McCaskill

Translator: Hōhepa Waitoa

Illustrator: Robyn Kahukiwa

After many postponements, there was great relief that we were finally able to present the Greater Wellington pilot season of *Te Kuia me te Pūngāwerewere*. Jamie reworked the 2019 Te Reo Māori Season version into a 20-minute show specially for tamariki nohinohi (pre-schoolers). Based on the original children's book by Patricia Grace and illustrated by Robyn Kahukiwa, Jamie's play provided an opportunity for very young children to experience highly accessible te reo Māori theatre.

The group gelled well together, and the room for development in this pilot season allowed the show to find a new form for the pre-school audiences. Much learning took place during performance week, and adjustments after each day of shows helped to create more pre-show and show engagement with the tamariki.

The cast reported feeling held by the Taki Rua whānau, but missed the Executives as the workshop for *Ko Hatupatu rāua ko Kurangaituku* took place during two weeks of the three-week *Te Kuia* rehearsal period. Sadly, this running of two productions concurrently was unavoidable, with the Omicron variant pushing the original March / April dates into December, in order to keep our tamariki as safe as possible from the outbreak.

The grant from Te Mātāwai enabled us to remove the \$5 entry cost for our audiences, which made the show more accessible for local families and kōhanga reo. Also supporting this great kaupapa were community partners Pātaka Art + Museum, Johnsonville Community Centre, Ōrongomai Marae and Korauui Marae. 12 performances were scheduled over four days – three performances at each venue. Sadly, our performances at Ōrongomai were cancelled due to tangihanga. The team used this time to film the show for Taki Rua archives and restaging purposes.

Amanda Noblett, Hosea Tuitā'alili, Rongopai Tickell,
Te Kuia me te Pūngāwerewere, photo credit Philip Merry.



The easing of COVID-19 restrictions meant that Taki Rua and partner venues were able to increase the original reduced capacity. 30% of seating was set aside to give the general public the opportunity to bring their tamariki on the day. All performances were fully booked by ECEs and Kōhanga Reo ahead of show week, although there were a number of cancellations on the day due to illnesses among family and kaiako. A total of 422 tamariki attended the 9 shows that went ahead.

Overall, this pilot of *Te Kuia me te Pūngāwerewere* was highly successful. A number of learnings will be applied to future processes. One such example is to have a back-up venue for marae that have to prioritise their own events. On another occasion, our performance was disrupted by a fire alarm, which meant evacuating the venue and keeping the tamariki engaged while waiting for the all clear to re-enter. Audience numbers were better than projected and feedback was very positive. Dozens of audience members submitted their feedback, which will be incorporated into our proposed regional tour in 2023. The team was so happy to share te reo Māori with the youngest of our tamariki in a pilot of what we hope will become as popular as our annual Te Reo Māori Season. More than 630 people not only saw *Te Kuia me te Pūngāwerewere* but they also actively engaged with the show through action, singing and shouting to the performers (“he’s behind you!!”).

Production: Jamie McCaskill, Hōhepa Waitoa, Wai Mihiniui, Maaka McGregor, Charlotte Kelleher, Hannah Taylor, Jasmine Day, Amanda Noblett, Rongopai Tickell, Dylan Vailima Fa’atui, Hosea Tuita’alili.

Special Thanks: Patricia Grace, Robyn Kahukiwa, Pātaka Art + Museum, Johnsonville Community Centre, Ōrongomai Marae, Koraunui Marae, Te Rito Performance Centre, Philip Merry, Prestige Print, Haumako, Penguin Random House.

Whakapapa / Previous Collaborators: Matu Ngaropo, Kura Forrester, Scotty Cotter, Amanda Noblett, Jason Te Kare, Isaac Te Reina, Olivia Chan, Te Awhiroa Kuka-Sweet, Maaka Pōhatu, Te Puawaitanga Winterburn, Kerryn Palmer, Capital E.



Rongopai Tickell, Dylan Vailima Fa’atui, Hosea Tuita’alili, Amanda Noblett, *Te Kuia me te Pūngāwerewere*, photo credit Philip Merry.

Ko Hatupatu rāua ko Kurangaituku

Main Bill Development

In 2021, Taki Rua was successful in applying to Te Tahua Āki Auahatanga – Innovation Fund, a new fund to boost arts innovation in the COVID-19 era from the Ministry for Culture and Heritage.

Our vision: to produce, on a biennial basis, contemporary immersive kaupapa Māori works of scale in unique settings. The ambitious proposal was borne out of a desire to bring important kaupapa Māori stories to life in a powerful and innovative way, by weaving together story-tellers, creators and performers, theatrical techniques and immersive technologies. MCH approved support for the first two phases of the three-phase proposal, for delivery by June 2024.

The first phase presents *Tiki Taane Mahuta* in its fullest form, by using audio-visual elements and surround sound to immerse the audience in the ascension journey of the tūpuna realm and to provide a more immediate connection with musicians Tiki Taane and Sam Trevethick (Shapeshifter) and the dancers in full flight.

The second phase brings the audience into a more physical integration with the performance and its narrative. An aerial kapa haka and dance theatre work based on the Te Arawa kōrero of *Ko Hatupatu rāua ko Kurangaituku*, this brand-new production moves out of the proscenium arch theatre into a warehouse setting where the story unfolds around and above the audience and envelops them in the Hatupatu and birdwoman narrative.

Rising costs and the ongoing risk of COVID-19 required Taki Rua to make some tough choices. In the end, *Tiki Taane Mahuta* was cancelled and Taki Rua successfully negotiated with MCH to focus on delivering phase two only. Challenges continued to affect Taki Rua however and at one point, further significant increases in production costs – and therefore additional fundraising required – jeopardised our ability to deliver the full project.

More importantly, preparations were ongoing in our consultations with Te Arawa iwi. As a result, we pressed pause on consultation hui and workshops, until new dates could be found.

The aerial and choreographic workshop went ahead in November / December at the new Tāwhiri venue at 11 Hutchison Road. Performers and technicians focussed on aerial work, kapa haka and aerial climbing counter-balance training, while the creative team continued work on potential scenes and designs for the narrative.

The workshop itself was not without its challenges: a number of team members could not attend the full duration, a few due to being ill with COVID-19 or taking care of whānau with COVID-19 while yet others had conflicting dates with their other kaupapa.

Approximately 25 guests attended the short showing at the end of the workshop period. Reactions from Festival colleagues were mixed; however, discussions are continuing with the Aotearoa New Zealand Festival of the Arts.



Ngā Mahi ā-Hapori Community Works

Feedback from workshop participants was extremely positive and there was much aroha in the room, not only for this kaupapa but also for the way that the team was held by Taki Rua.

The rare opportunity to provide training in harnessed-based aerials gave us space to explore a new innovative performance genre in the form of a 360-degree show. The workshop was vital in rebuilding New Zealand's pool of talented aerial performers and technicians. We hope that there will be more opportunities for further training in this area.

Production: Tānemahuta Gray, Whiti Hereaka, Edmund Eramiha, Kasina Campbell, Sharn Te Pou, Brydie Colquhoun, Manuel Solomon, Ooshcon Masseurs, John Verryt, Elizabeth Whiting, Paddy Free, Jo Kilgour, Delainy Kennedy & Rachel Naser (*Artificial Imagination*), Al Fraser, Andrew Gibson, Sam Johnston, Bridget Carpenter, Tom Hoyle, Antony Goodin, Theresa Adams, Connor Leech, Hannah Taylor, Gabriella Eaton.

Te Arawa Iwi / Mātauranga Māori Committee: Pouroto Ngaropo, Hone Hurihanganui, Grace Hoete, Hinauri Mead.

Special Thanks: Tāwhiri Events and Experiences, YooCrew.

Taki Rua advocated actively on behalf of Māori performing arts and artists, and maintained a visible presence in the communities that we connect to.

Te Haukāinga

Te Haukāinga had significant challenges arising from the December 2021 flood during our World in Faces exhibition in the Te Hau rehearsal space and kitchen. The leaking roof was not repaired until November 2022 and Te Hau remained out of bounds throughout that time. It was difficult not being able to provide a viable rehearsal space for our wider arts community and a place for the community to gather in numbers.

Matariki

Despite the challenges, we celebrated the whanaungatanga of Matariki with the honouring of Hone Kouka as our new recipient of the Te Tohu Tiketike o Taki Rua. This was held in our smaller Puke Ahu space with whānau and friends celebrating the incredible career of Hone and acknowledging his Artistic Co-Directorship of Taki Rua in the 1990s.

We also repeated our popular hāngi "Taki Rua Eats" for pickup and drop off to 80 members of our community.

Other Outreach

Taki Rua continued to participate in the Ngā Hua Toi "Kaputī & Kōrero" sessions online for our freelance community throughout 2022. In addition, Tānemahuta continued on Creative New Zealand's advocacy panel Te Rōpū Mana Toi, to support the wider arts sector's aspirations, and as chair of Ngā Kaiwhakahaere, a Māori advisory board for Toi Whakaari: NZ Drama School. Tānemahuta also held a lecture on Tikanga within a theatre context and joined the Producers Panel at the Kia Mau skills wānanga held at Te Auaha in mid-winter.

Images (left to right): Brydie Colquhoun, Ooshcon Masseurs, Edmund Eramiha, Manuel Solomon, Sharn Te Pou, Ko Hatupatu rāua ko Kurangaituku, photo credit Philip Merry.

Ngā Pūrongo Pūtea

Financial Statements

Hinonga pārongo Entity Information

Taki Rua Productions Society Incorporated, for the year ended 31 December 2022

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 1908. 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 6 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 Kaiāwhina Whai 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 Street,
Wellington, New Zealand, 6011

Postal Address

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



Harinatanga o te Taūakī Putea

Approval of Financial Report

Taki Rua Productions Society Incorporated, for the year ended 31 December 2022

Ngā Kaiurungi are pleased to present the approved financial report including the historical financial statements of Taki Rua Productions Society Incorporated for the year ended 31 December 2022.

APPROVED



Sasha Gibb (Mar 31, 2023 14:22 GMT+13)

Sasha Gibb
Treasurer

Date 31/03/2023



T Huata (Mar 30, 2023 13:18 GMT+13)

Toni huata

Co-Chair

Date 30/03/2023



Te Tauākī Whakahaere Ratonga

Statement of Service Performance

Taki Rua Productions Society Incorporated, for the year ended 31 December 2022

Description of Entity's Outcomes

Developing 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 a role in the revitalisation and usage of the Māori language in Aotearoa.

Finally we aim to create high quality kaupapa Māori theatre to share our culture and stories with all New Zealanders and international audiences.

In 2022, Taki Rua Productions Society Incorporated delivered three productions, one aerial and choreographic workshop and released a commercial recording of a waiata.

A three-way partnership with Aotearoa New Zealand Festival of the Arts and Te Rākau Hua o Te Wao Tapu Trust, *Te Ahu Taiohi* saw Porirua-based rangatira taiohi work alongside professional choreographers and other artists to tell their own stories and experiences through movement and storytelling. Taki Rua provided two kaimahi towards this kaupapa to support the creative paepae production leadership, choreography and production management elements.

Over January and February, rehearsals for *Te Ahu Taiohi* took place at Mana College and Pātaka Gallery with three planned performances at Te Rauparaha Arena. Unfortunately due to a resurgence of COVID-19, one performance was cancelled outright while the other two were open to whānau only. A filmed version of the show was available to the general public online.

As a further result of the increase in COVID-19 cases, all other Taki Rua productions were postponed to the second half of 2022. The focus turned to ensuring the safety of kaimahi and their whānau. Kaimahi worked from home with the gradual return to the office in a staggered approach as cases began to decrease. June saw two operational events, the AGM (held on-line) and Matariki hāngi which is an opportunity for the whānau of Taki Rua to give back to the community.

The second production of the year was our annual Te Reo Māori Season national tour, with rehearsals starting in August. This was a re-staging of Jeffrey Addison's *Pourakahua* from 2021, as that tour had been shortened due to nationwide lockdowns. We delivered a nine-week national tour, with the cast of Amanda Noblett, Reuben Butler, Rongopai Tickell, J. R. Ballantyne and with Jacob Banks as stage manager. Director, Regan Taylor, created an exciting new version of the show, which was enjoyed by a total audience of more than nine thousand nationwide.

Just one week later, we welcomed the team of *Te Kuia me te Pūngāwerewere*, which Jamie McCaskill re-developed into a 25-minute performance for our pre-school tamariki and their whānau, thus providing this age demographic with a unique performance experience in te reo Māori. Performed by Amanda Noblett, Rongopai Tickell, Dylan Fa'atui and Hosea Tuita'alili and stage managed by Jasmine Day, this version of *Te Kuia me te Pūngāwerewere* was presented free of charge to several hundred tamariki nohinohi, as a pilot to test audience engagement.

The te reo Māori waiata, 'Tirotiro Tāwhiti' from *Pourakahua*, was publicly released prior to the physical tour of that play.

The entire organisation carried a heavy workload in preparation for the 2022-2024 development workshops, pilot and staging of *Ko Hatupatu rāua ko Kurangaituku*. This began with a two-week aerial and choreographic workshop held in Wellington, which involved a large team of design creatives, technicians and cast.

Our large scale Main Bill Tour, *Tiki Taane Mahuta*, is being cancelled from its original April-June 2022 dates, due to the difficulties of trying to rehearse and perform in the current surging Omicron environment, and the significant cost increases to stage the production in the current climate.



	2022	2021
Description and Quantification of the Entity's Outputs		
Number of Productions and Workshops	4	4
Number of Performances and Workshops	73	105
Number of Attendees	10,599	8,666
Number of Performers	43	12
Number of Practitioners	46	19



Te Tauākī Pūtea Statement of Financial Performance

Taki Rua Productions Society Incorporated, for the year ended 31 December 2022

	Notes	2022	2021
Revenue			
Donations, fundraising and other similar revenue	1	3,720	5,139
Revenue from providing goods or services	1	1,456,145	1,300,207
Interest, dividends and other investment revenue	1	10,985	389
Other revenue	1	9,190	52,660
Total Revenue		1,480,039	1,358,395
Expenses			
Volunteer and employee related costs	2	605,267	651,332
Costs related to providing goods or service	2	434,916	577,419
Other expenses	2	129,385	173,254
Total Expenses		1,169,568	1,402,005
Surplus/(Deficit) for the Year		310,471	(43,609)

The accompanying notes form part of these financial statements. These financial statements should be read in conjunction with the accompanying Auditor's Report.



Te Tauākī Tūnga Pūtea

Statement of Financial Position

Taki Rua Productions Society Incorporated, as at 31 December 2022



	Notes	31 Dec 2022	31 Dec 2021
Assets			
Current Assets			
Bank accounts and cash	3	683,077	468,363
Debtors and prepayments	3	17,530	55,066
Goods and services tax		0	4,999
Total Current Assets		700,607	528,428
Non-Current Assets			
Property, Plant and Equipment	5	48,793	57,267
Total Non-Current Assets		48,793	57,267
Total Assets		749,400	585,695
Liabilities			
Current Liabilities			
Creditors and accrued expenses	4	24,865	20,240
Employee costs payable	4	68,116	49,769
Goods and services tax	3	3,425	0
Income in advance	4	216,402	389,566
Total Current Liabilities		312,808	459,575
Total Liabilities		312,808	459,575
Total Assets less Total Liabilities, Net Assets		436,592	126,120
Accumulated Funds			
Accumulated surpluses or (deficits)	6	126,120	169,730
Current year earnings		310,471	(43,609)
Total Accumulated Funds		436,592	126,120

The accompanying notes form part of these financial statements. These financial statements should be read in conjunction with the accompanying Auditor's Report.

Te Tauākī Kapewhiti Statement of Cash Flows

Taki Rua Productions Society Incorporated, for the year ended 31 December 2022

	2022	2021
Cash Flows from Operating Activities		
Donations, fundraising and other similar receipts	3,720	5,139
Receipts from providing goods or services	1,287,162	1,570,139
Cash receipts from other operating activities	0	176,962
Payments to suppliers and employees	(1,103,366)	(1,499,870)
GST	8,424	(93,699)
Interest Received	10,985	389
Total Cash Flows from Operating Activities	206,925	159,060
Cash Flows from Investing Activities		
Payment for property, plant and equipment	(2,802)	(26,429)
Total Cash Flows from Investing Activities	(2,802)	(26,429)
Net Cash Flows	204,123	132,631
Cash Balances		
Cash and cash equivalents at beginning of period	470,229	337,598
Cash and cash equivalents at end of period	674,352	470,229
Net change in cash for period	204,123	132,631



Te Tauākī Kaute Statement of Accounting Policies

Taki Rua Productions Society Incorporated, for the year ended 31 December 2022

Basis of Preparation

The Society has elected to apply PBE SFR-A (NFP) Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit) on the basis that it does not have public accountability and has total annual expenses equal to or less than \$2,000,000. 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.

Goods and Services Tax (GST)

The entity is registered for GST. All amounts are stated exclusive of goods and services tax (GST), including income in advance. 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

There have been no changes in accounting policies during the financial year (last year - nil).

Recognition of Income

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	50% DV
Furniture & Fittings	10% – 16% DV
Office Equipment	48% – 60% 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.



Ngā Whakamārama mō Ngā Tauākī Pūtea

Notes to the Performance Report

Taki Rua Productions Society Incorporated, for the year ended 31 December 2022



1. Analysis of Revenue

	2022	2021
Donations		
Koha	3,720	5,139
Total Donations	3,720	5,139
Revenue from providing goods or services		
Box Office/Performance Fees	29,261	86,250
Contract Revenue		
Creative New Zealand Totara grant	950,000	900,000
Creative New Zealand One off grant	-	127,750
Wellington City Council grant	61,065	41,058
Otago Community Trust	7,450	-
Eastern & Central Community Trust	-	5,000
Lion Foundation	20,000	-
Wellington Community Trust	-	25,000
Trust Waikato	2,500	-
Rātā Foundation	14,200	-
Foundation North	36,000	51,000
Oxford Sports Trust	-	1,000
Four Winds Foundation	4,800	5,000
Bay Trust	-	10,000
Te Māngai Pāho	5,500	-
NZ Community Trust	-	12,155
Ministry for Culture and Heritage	183,837	-
Christchurch City Council	5,000	5,000
Legacy Performing Arts Trust	-	5,000
Hutt Mana Charitable Trust	-	1,970
Kiwi Gaming	-	7,724
Bendigo Valley Sports & Charity Foundation	-	2,000
Creative Arts Fund	-	5,000
First Light Community Foundation	-	1,300
Pourakahua Grant Tasman	-	3,000
Farina Thompson Charitable Trust	5,000	5,000
Aotearoa Gaming Trust	4,900	-

Porirua City Council	2,000	-
Pub Charity	20,000	-
Te Mātāwai	44,631	-
Te Taura Whiri i Te Reo Maori	50,000	-
Trust Tairāwhiti	10,000	-
Total Contract Revenue	1,426,883	1,213,957
Total Revenue from providing goods or services	1,456,144	1,300,207
Interest, dividends and other investment revenue		
Interest Received	10,985	389
Total Interest, dividends and other investment revenue	10,985	389
Other revenue		
Sundry Income	3,500	8,955
Rental Income	835	5,407
Sub Leases	4,200	6,900
Royalties Income	655	928
Covid Wage Subsidy	-	30,470
Total Other revenue	9,190	52,660
Total Revenue	1,480,039	1,358,395



2. Analysis of Expenses

	2022	2021
Volunteer and employee related costs		
ACC Levy	1,220	1,705
Governance Expenses	2,583	-
Kiwisaver Employer Contribution	15,819	18,709
Wages	585,645	630,918
Total Volunteer and employee related costs	605,267	651,332
Costs related to providing goods or services		
AGM	2,034	-
APRA / License Fees	-	253
Teaching Resource Manager	-	400
Casual Labour	10,442	4,879
Designer Royalties	631	-
Hauora Expenses	21	3,331
IT Services	1,565	-



Kaumatua	-	200
Marketing and Advertising	1,649	39,829
Music Mastering	-	9,600
Payroll Expenses	1,341	1,324
Per Diems	200	850
Producer	435	3,000
Programme Costs	96	-
Te Haukāinga Expenses	1,529	15,457
Repairs and Maintenance	866	1,605
Resource Materials	-	975
Sponsorship	1,000	4,000
Stationery	433	2,635
Taki Rua Whānau – Non-Production	2,456	3,322
Taki Rua Christmas Functions	-	4,189
Unrealised Currency Gains	(220)	-
Website Costs	(90)	141
Workshop Costs	-	127
Production Personnel	224,024	275,137
Production Expenses	186,506	206,165
Total Costs related to providing goods or services	434,916	577,419
Other expenses		
Accounting Fees	7,100	5,250
Taki Rua Annual Events	124	1,381
Annual Events Marketing	1,304	-
Audit Fees	4,644	3,544
Bank Fees	215	478
Board Meetings	473	1,199
Cleaning	5,118	5,422
Communications Phone/Internet	6,723	6,983
Computer Expenses	1,260	1,040
Conferences	-	1,296
Consulting Fees	-	600
Depreciation	11,276	17,659
Equipment Storage & Archives	951	-
Fixed Assets under \$500	-	327
Flights – Local	-	457
General Expenses	460	1,003
Health and Safety	1,786	1,064
In Land Travel Costs – for staff	1,973	540
Insurance	5,575	3,957
Koha Expenses	3,212	4,490

Legal Expenses	1,530	21,759
Loss on Asset Disposal (Gain/Loss)	-	115
Marketing – Generic TRP	1,287	2,902
Office Equipment Rental	1,428	1,428
Parking	77	151
Pitch Process Advisory Panel	-	3,000
Postage & Couriers	39	588
Power and Utilities	2,081	3,121
Printing/Photocopying	436	904
Professional and Strategic Development	471	2,742
Recruitment Costs	2,312	4,444
Recycling & Rubbish Removal	1,782	2,405
Rent	58,304	63,777
Subscriptions	7,443	8,236
Vehicle Hire	-	991
Total Other expenses	129,385	173,254



3. Analysis of Assets

	2022	2021
Bank accounts and cash		
Kiwi Grants	602,433	423,927
Kiwi Eftpos MB	864	695
Kiwi Eftpos TRMS	317	-
Kiwi Online Savings	7,366	7,255
Kiwi Box Office	54,302	700
Kiwi General Expenses	10,115	18,178
Kiwi Te Haukāinga	6,631	690
Kiwi GST / PAYE	178	16,049
Petty Cash	870	870
Total Bank accounts and cash	683,077	468,363
Debtors and prepayments		
Accounts Receivable	8,399	3,390
Payments in Advance	9,131	24,392
Sundry Debtors	(0)	27,284
Total Debtors and prepayments	17,530	55,066
Other current assets		
GST	(3,425)	4,999
Total Other current assets	(3,425)	4,999



4. Analysis of Liabilities

	2022	2021
Creditors and accrued expenses		
Credit Cards	8,725	(1,866)
Accounts Payable	7,390	2,556
Accruals	8,750	8,750
Sundry Creditors	-	10,800
Total Creditors and accrued expenses	24,865	20,240
Income in Advance		
Income in advance	216,402	389,566
Total Income in Advance	216,402	389,566
Employee costs payable		
PAYE owing	31,756	22,423
Wages Payable – Payroll	19,327	-
Leave Liability	17,033	27,346
Total Employee costs payable	68,116	49,769

5. Property, Plant and Equipment

	2022	2021
Computer Equipment		
Opening Balance	5,445	9,487
Additions	2,802	1,040
Disposals	-	(21)
Depreciation	(3,243)	(5,062)
Total Computer Equipment	5,003	5,445
Furniture and Fittings		
Opening Balance	2,512	2,972
Additions	-	-
Disposals	-	(27)
Depreciation	(363)	(433)
Total Furniture and Fittings	2,149	2,512
Theatre Fittings		
Opening Balance	49,310	36,152
Additions	-	25,389
Disposals	-	(67)

Depreciation	(7,669)	(12,164)
Total Theatre Fittings	41,641	49,310
Total Property, Plant and Equipment	48,793	57,266

6. Accumulated Funds

	2022	2021
Accumulated Funds		
Opening Balance	126,120	169,730
Accumulated surpluses or (deficits)	310,471	(43,609)
Total Accumulated Funds	436,592	126,120
Total Accumulated Funds	436,592	126,120

7. Related Party Transactions

There were no transactions involving related parties during the financial year (2021: Nil)

8. Commitments

	This Year	Last Year
Non-Cancellable Operating Lease Commitments	\$	\$
Due within 1 Year	65,000	65,000
Due between 1-5 Years	195,000	195,000
Total	260,000	260,000

Operating Lease Commitments are stated exclusive of GST.

9. Reclassification of 2021 Expenses

Certain expenses have been reclassified from the 2021 financial statements to provide better comparative information. The overall expense total remains the same, there have been no changes to the reported profit in 2021.

10. Contingent Liabilities and Guarantees

There are no contingent liabilities or guarantees as at 31 December 2022 (Last year - nil).

11. Ability to Continue Operating

The entity will continue to operate for the foreseeable future.

12. Events After the Balance Date

There are no significant events after the balance date.





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 18, 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 2022, the statement of financial position as at 31 December 2022, the statement of accounting policies and other explanatory information.

In our opinion:

- a) the reported outcomes and outputs, and quantification of the outputs to the extent practicable, in the statement of service performance are suitable;
- b) the performance report on pages 19 to 32 presents fairly, in all material respects:
 - the entity information for the year ended 31 December 2022;
 - the service performance for the year then ended; and
 - the financial position of Taki Rua Productions Society Incorporated as at 31 December 2022, and its financial performance, and cash flows for the year then ended in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit).

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 (NZ AS1) 'The Audit of Service Performance Information (NZ)'. 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's Responsibility for the Performance Report

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

(a) identifying outcomes and outputs, and quantifying the outputs to the extent practicable, that are relevant, reliable, comparable and understandable, to report in the statement of service performance;

(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 Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit) issued in New Zealand by the New Zealand Accounting Standards Board, 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 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, 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.
- 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.

- Perform procedures to obtain evidence about and evaluate whether the reported outcomes and outputs, and quantification of the outputs to the extent practicable, are relevant, reliable, comparable and understandable.

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.

Other Matter

It is noted that the prior period was audited by the predecessor auditor, DJ Turner & Associates, and an unmodified opinion was issued on 31 May 2022.



PJ Major Chartered Accountant
PORIRUA
3 April 2023





Brydie Colquhoun, *Ko Hatupatu rāua ko Kurangaituku*,
photo credit Philip Merry.



Level 1, 274-278 Taranaki Street,
Mount Cook, Wellington 6011
PO Box 24167, Wellington 6142

Phone: 04 385 3110

Email: info@takirua.co.nz

Taki Rua Annual Report 2022
Designed by Grace Couper.

takirua.co.nz