



TE PŪRONGO-Ā-TAU 2020

ANNUAL REPORT 2020

Cover: Kali Kopae and Scotty Cotter in *Sing to Me* by Alex Lodge
This page: Mapihi Kelland in *Ngā Manu Rōreka* by Apirana Taylor
Photographer: Philip Merry



TE RĀRANGI ŪPOKO

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TE PŪRONGO A NGĀ KAIHAUTŪ

CO-CHAIRS' REPORT

Opposite page: Ngahiriwa Rauhina, Hosea Tuita'alili, Mapihi Kelland and Amanda Noblett in *Ngā Manu Rōreka* in Te Hau rehearsal room, Te Haukāinga.
Photographer: Philip Merry

*Kōrihi te manu
Tākiri mai i te ata
Ka ao, ka ao, ka awatea
Tihei Mauri Ora!*

Whakaō mai, 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 hau e whā kia kōtuitui ai ngā kōrero hei onge mō ngā uri whakatipu e heke mai nei.

I renarena te tai mō ngā mate huahua i hinga mai nei, i hinga mai rā i ngā marae puta noa i te motu. Kei te tangi tonu te ngākau mō tā tātau hākui ko Hohi Ngapera Te Moana Kēri Kaa. Kāore e mutu ngā mihi aroha ki a koe mō ngā mahi kua mahia e koe mō tātau o Taki Rua i roto i ngā tau. Otirā koutou ko Anihaka Terenui Matakuariki Wagner, ko Sarah Lee Coulton, ko Neil Edward Gray hoki.

Ka noho pōhara te rahi i tō koutou tamōtanga, e kare 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 koutou, tēnā koutou, tēnā tātau katoa.

To our beloved Taki Rua whānau from the four winds, we extend warm greetings to you all. Tears fall for those who have moved beyond the veil of sight and in particular to our beloved and treasured stalwart of Taki Rua - Hohi Ngapera Te Moana Keri Kaa, also to Anihaka Terenui Matakuariki Wagner, Sarah Lee Coulton and more recently Neil Edward Gray, we mourn your passing. To you all who have joined the gathering of the stars of our ancestors who have gone before us, go forth, journey well and rest amongst them. To those of us left behind as reminders of them, we acknowledge and greet you all.

What an incredible year we have had in 2020 with COVID-19 sweeping the globe and changing the world as we know it. Aotearoa has fared better in the wake of this pandemic, however throughout the arts industry we have endured cancellations of live performance, tours, festivals and events. Zoom has become a normal reality and online streaming / pre-recorded performances for

online release during awards season and other events have become the new normal. 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.

Te Haukāinga

In 2020 we farewellled The Māori Sidesteps and welcomed new staff members. Collectively they have made great contributions to strengthening the team and forging our Taki Rua kaupapa.

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 five years of service that Angus Hodgson spent on the board, and his guidance on organisational structure and financial matters. So, thank you all very much. Kāore e mutu ngā mihi ki a koutou katoa e hoa mā!

Finally we would like to acknowledge our key funders Creative New Zealand and Wellington City Council. 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 are eternally appreciative. Ngā mihi aroha ki a koutou katoa.

Hei konā mai,



Tama Kirikiri
Kaihautū / Co-Chairperson



Toni Huata
Kaihautū / Co-Chairperson



TE PŪRONGO A TE KAHUKURA

CHIEF EXECUTIVE'S REPORT

Nō murimuri rā taku rere arorangi ki te taumata o Mātairangi. Ki runga rā, he mārama te tītiro ki ngā tai pounamu o ōku mātua. Tū mai e te rangatira me ō wāhi pikopiko, ō wahi hau anuanu, ō wāhi mātaratara hoki.

Ki ngā mate huhua noa, koutou kua rīrere atu ki te kōpū o te puna mahara, hue ha! hue ha! E auraki ake ana te roimata ki ngā tītīrerepō kua whakaeroero ki te ao hunahuna, haere e moe, e oki. Ka heke au ki runga i ngā wai tuku kiri o te whanganui-nei hei puna aroha, hei puna māhara.

Tihei Mouri Ora!

Ngā mihi maioha ki a koutou te Pōari. Ko te ngākau tonu e kōrero ana i tēnei wā. Ahakoa ngā āhuatanga pōuri i te ao nei, me whai oranga tonu tātou!

2020 was a significantly challenging year for Taki Rua, as it was for the arts industry. The COVID-19 pandemic caused multiple cancellations and re-adaptations of our programme, as we prepared different scenarios of what we would cut and keep in our programme. Although we could not perform for several weeks due to lockdowns (during which we paid our contracted artists in full), we were still able to deliver a sizeable portion of our community outreach across the nation.

Our focus remained on continuing our long-standing touring and main bill engagements. This would provide the best financial support to our performing artists and creative teams who had committed to our longer tours. We parked our new initiatives – Kōhanga Reo pilot season and *He Reo Auaha*, *Ka Ora* wharekura wānanga – and delayed our investment in the development of future projects.

Our main bill five-city tour of *Pōhutu*, by Bianca Hyslop and Rowan Pierce, was planned for August to October. However, due to missing out on vital funding support we made the difficult decision to cancel the tour.

Thankfully, we were still able to undertake most of the third term leg of our Te Reo Māori Season of *Ngā Manu Rōreka*, presenting a total of 75 school and community performances to 9,449 attendees. We rehearsed and presented our main bill development staging of *Sing To Me* in our rehearsal space at Te Haukāinga, providing a live

and Zoom showing to potential festival partners. Following that, we held a development workshop of *Pourakahua* in preparation for Te Reo Māori Season 2021.

Te Haukāinga, as our rehearsal and office base for Māori and the wider arts community, has been a solid shelter during this year. We said farewell in April to The Māori Sidesteps who took up residence in Miramar with Awa Films, to be closer to their film and television colleagues. We welcomed the Performing Arts Network New Zealand / Tourmakers who took up a hot desk in the Te Hautūtū office.

The COVID-19 environment has made it more of a struggle to fill our remaining two office spaces, so we have opened up the opportunity for the wider Wellington theatre community to come into the space as future tenants, building on the 50 organisations and communities that have hired our rehearsal space over the past five years.

Through this COVID-19 journey, we have tried to focus on the mental and emotional well-being of our community and really holding them with manaakitanga and kotahitanga. As a result of this, we now have freshly revised images of our company uara (values) designed by Jhaymeān Terekia.

In the first three months we welcomed three new staff members. Pekaira Jude Rei as our Pou Tikanga Mātauranga Māori has supported the growth of our kawa, tikanga and te reo Māori capability within the Taki Rua whānau. Taylor-Rose Terekia brings with her a rich knowledge of te reo Māori and tikanga as the new Kaiwhakatairanga - Marketing and Communications Coordinator. Alex Granville joined us as the Kaiwhakahaere Pūtea – Funding Manager, bringing a keen eye for detail to support our company in securing future funding. In that time we also farewelled Liam Goulter. Thank you Liam for all the mahi you contributed in your role as Marketing and Sponsorship Coordinator.

As I said previously, it has not been an easy year. I want to deeply thank my kaimahi who showed tireless effort and perseverance behind the scenes in order for our programme to continue and grow. It is like the whakataukī 'mā muri ka ora a mua', it is those behind that give life to those who lead in front.

Nō reira, kia haumarū whānau mā. These are unprecedented times, and working with manaakitanga, kotahitanga and whanaungatanga will get us through this next phase on our collective journey into 2021 and beyond.

Nāku iti noa nei,



Tānemahuta Gray
Kahukura / Kai Arataki Toi
CEO / Artistic Director

Scotty Cotter and Te Aihe Butler in *Sing to Me* in
Te Hau rehearsal room, Te Haukāinga.
Photographer: Philip Merry.



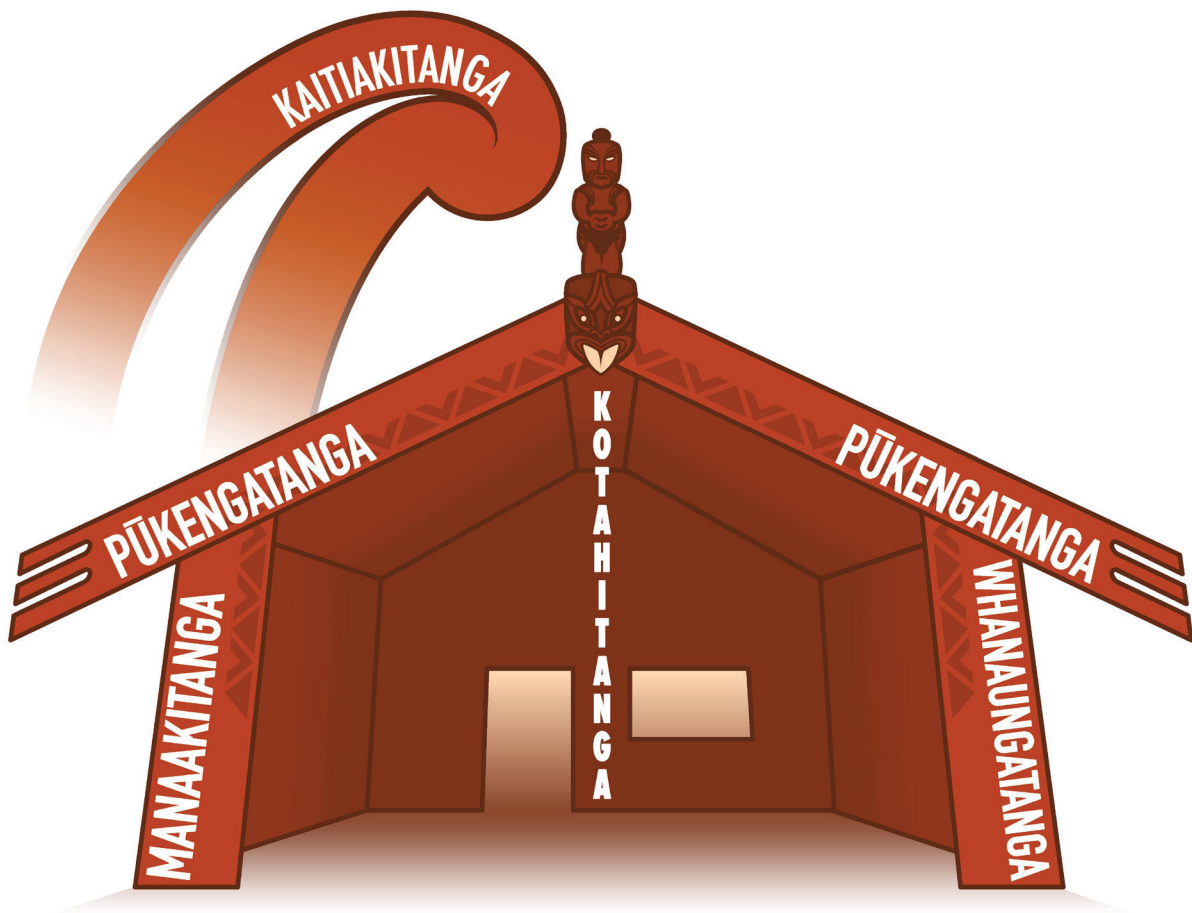
NGĀ UARA

OUR VALUES

Our Taki Rua whānau are continuously building on a hauora policy for our kaimahi, contracting freelance artists, 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 wharenui.

UARA



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

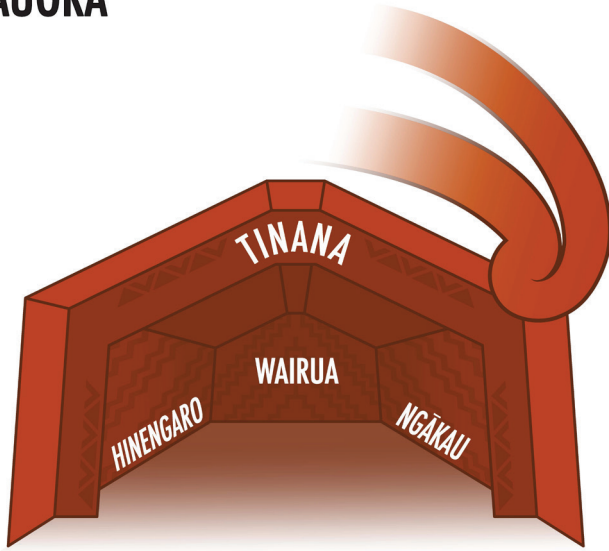
Whanaungatanga (amo): The importance of collaboration and mutual support in accordance with the dynamic of whanaungatanga is acknowledged in Taki Rua internal and external relationships.

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.

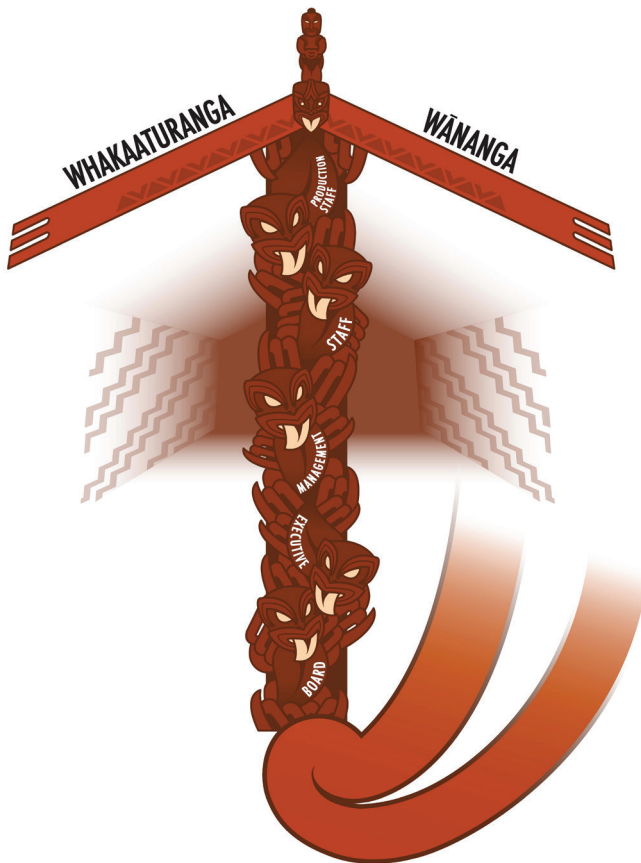
HAUORA



Entering through the whare, our four internal walls represent the hauora of our artists 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 Dr 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 wharenui (Papa-tū-ā-nuku) represents our membership. From this collective up through our poutokomanawa sits our kaiurungi, then our kaimahi who tautoko our artists at the top to adorn our tuanui with the beautiful kōwhaiwhai patterns representative of the productions we build for our communities.

HONONGA



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 artists on the road before heading out again.

TE WHĀNAU

OUR FAMILY

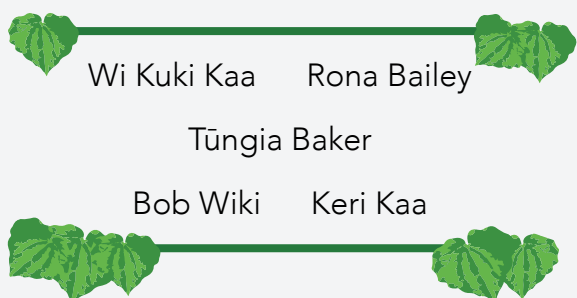
Ngā Kaiurungi o Taki Rua *Board of Trustees*

Tama Kirikiri	Kaihautū / Co-Chairperson	Tolis Papazoglou
Toni Huata	Kaihautū / Co-Chairperson	Pearl Sidwell
Trish Stevenson	Kaitiaki Pūtea / Treasurer	Adrian Wagner
Jamie Ferguson		Angus Hodgson Resigned 2020
Simon Garrett		Patrick Hape Elected 2020
Roimata Kirikiri		

Ngā Kaimahi o Taki Rua *Taki Rua Staff and Contributors*

Tānemahuta Gray	Kahukura / Chief Executive Officer & Kaiarataki Toi / Artistic Director
Nathan McKendry	Kaiwhakahaere Matua / General Manager
Pekaira Jude Rei	Pou Tikanga Mātauranga Māori
Helena Coulton	Kaiwhakahaere Hanga Hōtaka / Production Manager
Cohen Stephens	Kaiwhakahaere Hanga Hōtaka / Production Manager
Alex Granville	Kaiwhakahaere Pūtea / Funding Manager
Joyce Kupe-Stephens	Kaiwhakarite / Administrator
Taylor-Rose Terekia	Kaiwhakatairanga / Marketing and Communications Co-ordinator
Ash Moor	Ringa Āwhina Tāhūhū / Executive Assistant
Peta Kirikiri	Kaiako Reo Māori / Te Reo Māori Class Tutor
Philip Merry	Production Photographer
Jaimi McNeilly	Accountant, Connected Accountants
David Turner	Auditor
Jamie Ferguson	Legal Advisor, Kāhui Legal

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



Rangimoana Taylor Sunny Amey

Jim Moriarty Apirana Taylor

Simon Garrett

TE WHĀNAU WHĀNUI

OUR EXTENDED FAMILY



Absolutely Positively
Wellington City Council
Me Heke Ki Pōneke



TE AHUREI TOI O TĀMAKI | **AUCKLAND ARTS FESTIVAL**



Eastern & Central
COMMUNITY TRUST

Four Winds
FOUNDATION

DREAM IT, DO IT WITH
YOUTHTOWN



In-kind Sponsorship:

Inside Commercial

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He mihi tēnei ki a:

Playmarket, Borni Tukiwaho, Taurima Vibes, Keilani Gray, Akira Gray, Tamarererangi Gray, Jani King, Maria Deere, Mark Tipene, Daniel Ryan, Rangimoana Taylor, Nick Granville, Mia Granville, Jhaymeān Terekia, Tama Waipara, Tanea Heke, Hone Kouka, Mīria George, Dolina Wehipeihana, Tracey Marama-Lloyd, Amber Curren, Tainui Tukiwaho, Vanessa Immink, Te Tai Rāwhiti Festival, Kia Mau Festival, Toi Whakaari, Tawata Productions, Betsy & Mana, Atamira Dance Collective, Te Pou Theatre, Te Rēhia Productions, Tutu and Zoe.



To discuss how your organisation could benefit from a strategic partnership with Taki Rua please contact Nathan McKendry, Kaiwhakahaere Matua on 04 385 3110 or nathan@takirua.co.nz.



3 New Employees



3 Productions



91 Te Reo Māori Classes



622 visitors to Te Haukāinga



11 Performers Contracted



32 Creatives, Technicians and Managers Contracted



77 Performances




9kgs of Coffee Consumed

NGĀ KAUPAPA WHAIHUA

SNAPSHOT OF 2020



 10 Birthday Cakes

7,753km Travelled on
Te Reo Māori Season Tour



278 Online Meetings Hosted




35 Towns and cities visited



89 Design entries in our Pourakahua
Design Competition



 37 Funding Applications

1,053 Instagram Followers
9,011 Facebook Likes



35 posed for a pikitia at our Te Matoe o
Te Reo Symposium booth



NGĀ MANU RŌREKA

TE REO MĀORI SEASON

Above: Artwork by Izzy Joy

Below: Cast and crew of Ngā Manu Rōreka

Photographer: Taylor-Rose Terekia

Writer Apirana Taylor

Translator Materoa Haenga

Director Juanita Hepi

Taki Rua continued into its 26th year of Te Reo Māori Season by restaging Apirana Taylor's wonderful production *Ngā Manu Rōreka*. After its original outing in 2008, the new production was delightfully directed by Juanita Hepi. The production tells the story of two teenage students – Takimana and Rāmai – who are struggling at school. They find their purpose with support from their tūpuna, who journey into the modern world to prepare them for a local singing competition.

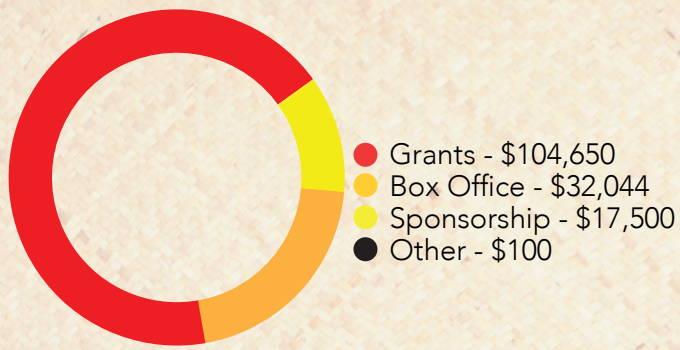
The four actors Amanda Noblett, Ngahiriwa Rauhina, Mapihi Kelland and Hosea Tuita'alili brought a wonderful vibrancy, with emotional potency and humour. Maaka McGregor's fantastic soundtrack, Rose Kirkup's amazing wharehau set design alongside Cara-Louise Waretini's vibrant costumes wove into Apirana's beautiful narrative to enhance the audience experience. Austin Mather led the cast and stage management while advancing his own te ao Māori knowledge throughout the tour.

COVID-19 posed significant challenges, with the show having to be postponed twice. The first time was in the middle of our schools and public performances in the Auckland Arts Festival 2020, ahead of the nationwide lockdown. We were able to re-jig the tour for the third term to include Auckland and Northland, but unfortunately the August lockdown forced us to cancel those regions' shows again.

Despite the postponement challenges, we still presented 75 performances out of 130 potential bookings, to 9,449 attendees nationwide. We want to acknowledge the schools who allowed us to tour during Alert Level 2 restrictions, who recognised the hauora value for their students to experience live performance at their respective kura.



Income

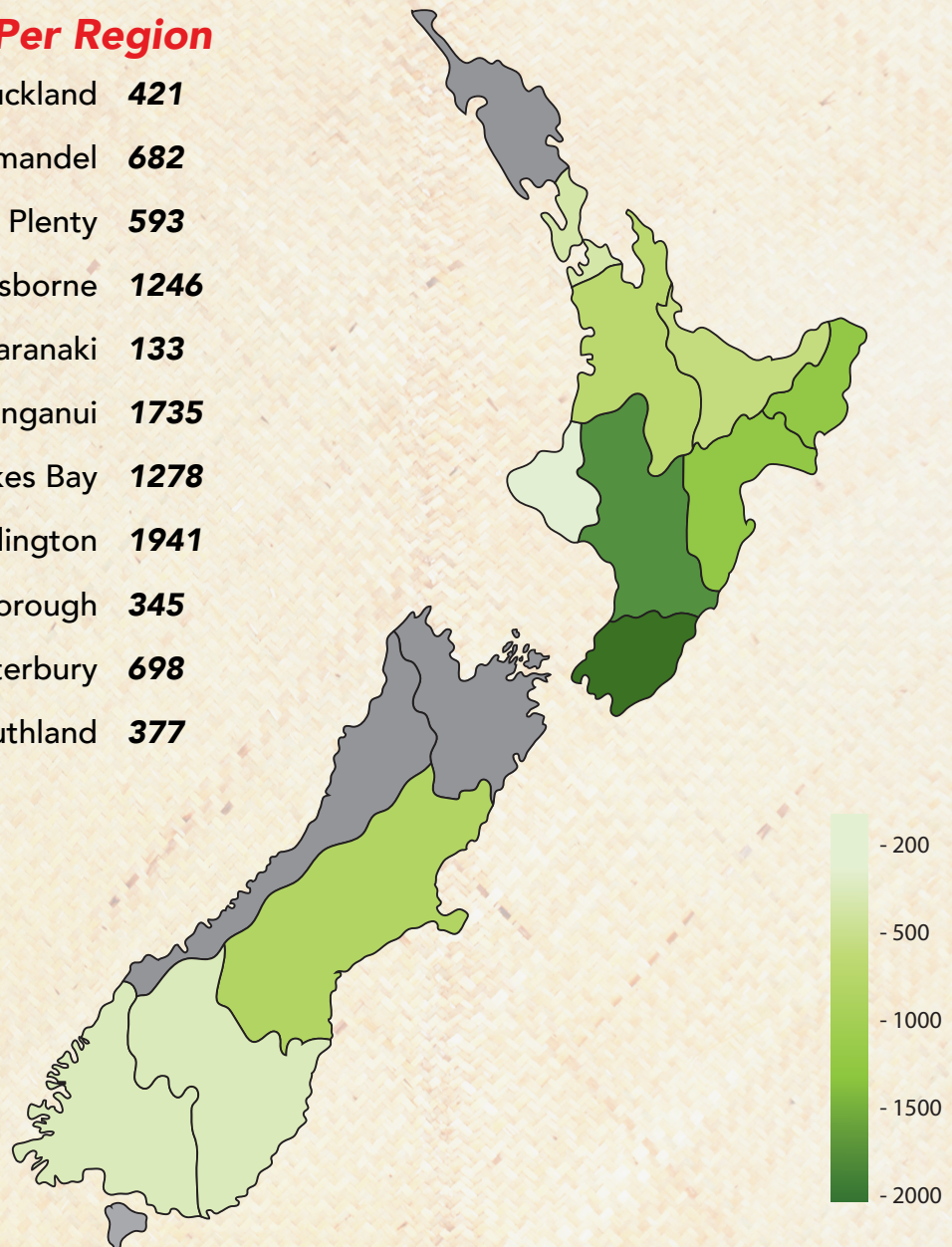


Expenses



Attendance Per Region

Auckland	421
Waikato / Coromandel	682
Bay of Plenty	593
Gisborne	1246
Taranaki	133
Manawatū / Wanganui	1735
Hawkes Bay	1278
Wellington	1941
Marlborough	345
Canterbury	698
Otago / Southland	377



Production: Apirana Taylor, Materoa Haenga, Juanita Hepi, Austin Mather, Maaka McGregor, Rose Kirkup, Cara-Louise Waretini, Amanda Noblett, Ngahiriwa Rauhina, Mapihi Kelland and Hosea Tuita'alili

Special thanks to: Creative New Zealand, Wellington City Council, Auckland Arts Festival, Foundation North, Rātā Foundation, Southern Trust, Whanganui Community Foundation, Bay Trust, Eastern & Central Community Trust, Four Winds Foundation, Te Papa Tongarewa, National Library of New Zealand, Prestige Print, Izzy Joy and Philip Merry



PŌHUTU

MAIN BILL TOUR

Pōhutu performance photos supplied by
Bianca Hyslop and Rowan Pierce

Creators Bianca Hyslop and Rowan Pierce

Mātanga Mātauranga Māori Tūi Matira Ranapiri-Ransfield

Pōhutu is a powerful dance theatre work from creators Bianca Hyslop and Rowan Pierce. Its first full length staging played in Wellington at the 2019 Kia Mau Festival. The show is inspired by the Pōhutu geyser in Whakarewarewa (Rotorua) where Bianca links her whakapapa to, as well as the personal journey of Bianca's grandmother experiencing memory loss through Alzheimer's.

It was after this showing that Taki Rua sought a partnership with Bianca and Rowan to tour *Pōhutu* to 5 cities nationwide, supporting their plan to perform in New York at the New Zealand New Performance Festival curated by Sam Trubridge. COVID-19 put a stop to the New York component of that plan. Focus then continued on the 5-city nationwide tour. Production conversations were undertaken via Zoom during lockdown. Plans were put into place to rehearse the show in Wellington and Auckland, with performances in both cities as well as in Christchurch, Tauranga and Palmerston North.

Due to unsuccessful funding applications and to ongoing risks presented by COVID-19, we had to make the difficult decision to cancel the tour.

We extend to Bianca, Rowan, Tūi Matira Ranapiri-Ransfield and the *Pōhutu* team our humble appreciation and aroha in working with us to try and keep the tour viable and riding a very challenging journey due to COVID-19.

Production: Bianca Hyslop, Rowan Pierce, Tūi Matira Ranapiri-Ransfield, Emma Ransley, Kelly Nash, Lucie Camp, Nancy Wijohn and Blair Ryan





SING TO ME

MAIN BILL DEVELOPMENT

Writer Alex Lodge

Director Miriama McDowell

Above: Te Aihe Butler, Scotty Cotter and Kali Kopae

Below: Cast, crew and designers of *Sing to Me* 2020

Photographer: Philip Merry

Sing to Me is the third work that Taki Rua selected from our biennial submissions programme. A powerful and poetic script by Alex Lodge that looks at the love and challenges of intercultural relationships against the backdrop of a climate catastrophe.

The original plan was to build the show in Wellington and present its first development season at Centrepunt Theatre in Palmerston North. Unfortunately COVID-19 limitations forced us to cancel the Palmerston North performances, but we were still able to undertake creative design planning via Zoom, rehearsals and showings at our Te Haukāinga rehearsal room.

Miriama McDowell led the design team including Jane Hakaraia (set, props, lighting and AV), Te Ura Hoskins (costume) and Te Aihe Butler (sound). Kali Kopae played the fierce sea maiden Whetū, Scotty Cotter the quirky optometrist Ata, with Te Aihe as the show's musician and narrator throughout the work. We were able to stage the full show in our rehearsal space (albeit without lights and AV), and showcased the work to Festival directors for potential performances in 2021.

As a result, *Sing To Me* was selected by the Auckland Arts Festival for performances in March 2021.

Production: Alex Lodge, Miriama McDowell, Tānemahuta Gray, Jane Hakaraia, Te Ura Hoskins, Te Aihe Butler, Kali Kopae, Scotty Cotter, Debra Thomas and Blair Ryan

Special thanks to: Mia Bentley, Puti Lancaster, Amanda Noblett, Hannah Kelly, Moana Ete, Izzy Joy and Philip Merry



NGĀ MAHI Ā-HĀPORI

COMMUNITY WORKS

Ngā Hua Toi

Taki Rua joined Te Tai Rāwhiti Festival, Kia Mau Festival, Toi Whakaari, Tawata Productions, Betsy & Mana, Atamira Dance Collective, Te Pou Theatre and Te Rēhia Productions to create 'Ngā Hua Toi', to provide advisory support to the independent Māori dance and theatre sector.

Funded by Creative New Zealand's Te Hā o Ngā Toi, Ngā Hua Toi held video presentations and virtual kaputi & kōrero sessions. These supported independent artists to grow their skills in producing, marketing, creating digital online content and applying for funding. We also held a Zoom wānanga to hear from artists in our community on how they were navigating the COVID-19 challenges.

Taki Rua would like to acknowledge the excellent holding and producing of this kaupapa by Vanessa Immink, which was designed and presented by the G8 Creative Agency advisory panel consisting of Tama Waipara, Tanea Heke, Hone Kouka, Mīria George, Dolina Wehipeihana, Tracey Marama-Lloyd, Amber Curren, Tainui Tukiwaho and Tānemahuta Gray.

Te Reo Māori Classes

Once again te reo Māori teacher, Peta Kirikiri, took the community in beginner and intermediate classes, and we explored for a short period some expert level classes. In total we held 91 classes. The majority of classes were over Zoom both during and after lockdown.

Internships

In 2020, we had design student Mia Bentley join us from Te Kura Toi Whakaari o Aotearoa – NZ Drama School to work alongside Jane Hakaraia on the set and props build of Sing to Me. Mia was an excellent addition to the creative team, and Jane spent sessions with her focusing on set and lighting design, with Miriama McDowell leading her secondment mentorship.

We also welcomed Ngahiriwa Rauhina to spend time with the Taki Rua team developing as a creative producer by attending over several months all our management and production team meetings, and our executive team meetings, and having one on one development time with Nathan and Tānemahuta. We are encouraged that this

opportunity supported by CNZ will aid in another talented emerging producer and growing our Māori performing arts industry pool further.

National Māori Theatre Hui

"Nā te waewae i kimi: by the feet it was sought" - Tariana Turia

Taki Rua were fortunate to attend the National Māori Theatre hui hosted by Ōtepoti Māori theatre practitioners at Puketeraki Marae, Karitāne on 26-29 November. The central theme of the hui was 'whanaukataka', reconnecting with our industry whānau after a difficult year for live performance. It was also about hauora and Te Whare Tapere, this was supported by key speakers Juanita Hepi, Charles Royal, James Webster and Hinemoa Jones. E mihi ana ki te haukāinga o Karitāne, Ōtepoti whānui. Kā tohuka o te manaaki. Bring on National Māori Theatre Hui 2022 in Hauraki!

COVID-19 Response

It would be remiss to not mention the dire challenges we continue to encounter due to COVID-19. A significant achievement in 2020 was the successful lobbying of \$25 million from CNZ to support the arts industry recovery, led by Tānemahuta and Meg Williams (NZ Festival).

Tānemahuta's leading voice during this time was pertinent as he spoke on numerous pandemic panels and Zoom check-in hui that catered to a number of art community groups on a local and global scale, with an emphasis on supporting our indigenous artists.

Other Outreach

Our Taki Rua whānau are active members of our Māori and wider arts community, carrying manaakitanga and kanohi kitea (the seen face) wherever we go. This is all a part of Taki Rua's outreach to local, national and international communities.

Tānemahuta Gray and Nathan McKendry travelled to Melbourne for Australia Performing Arts Market's (APAM) first 'Gathering' event at the Asia-Pacific Triennial of Performing Arts (Asia TOPA) in Feb 2020. Thanks to the support of CNZ we were granted a Profile Session to present a tour-ready production. Taki Rua, with Jason Te Kare, pitched

Cellfish, which he co-wrote with Miriama McDowell and Rob Mokaraka, for potential touring. This was a great opportunity to present Taki Rua and Māori writers on a global stage.

Matariki was celebrated in Te Haukāinga with a wonderful evening of kai, kōrero and waiata with Taki Rua whānau and arts practitioners.

Taki Rua staff attended the Whānau Rangatiratanga Summit at Wharewaka in Sep 2020. The event hosted by Whānau Ora invited local Māori and whānau owned businesses to discuss impacts and solutions forward in a COVID-19 environment.

Te Matoe o Te Reo, a Te Reo Māori Symposium also held at Wharewaka, saw Taki Rua hold a information stall promoting Te Reo Māori Season (TRMS). We took a number of set pieces and costumes from past and present seasons, creating a photo booth and encouraging whānau and tamariki to snap a pic for a chance to win a TRMS show in 2021.

Tānemahuta (mau rākau choreography) and Ash Moor (production management) worked alongside second year Toi Whakaari students on their schools performance of Romeo and Juliet, directed by Mitch Tawhi Thomas and Anya Tate-Manning. It was a strong Aotearoa flavour to one of Shakespeare's classic works.

Tānemahuta and Toni Huata also continued their kapa haka training at the New Zealand School of Dance, upskilling the mātauranga Māori of the next generation of NZ dancers.

In his role as Kaiarataki Māori - Māori Strategic Advisor to Tāwhiri (NZ Festival of the Arts) Tānemahuta, with support from Toni and Adrian Wagner, worked alongside the festival whānau to hold their own haka pōwhiri for the international guests arriving for the NZ Festival held in Feb/ March 2020.





NGĀ WHANAKETANGA

DEVELOPMENTS

*Pourakahua workshop crew and Taki Rua
kaimahi at Timaru airport*

Pourakahua *Writer: Jeffrey Addison*

Pourakahua is the first work from our submissions process to be selected for Te Reo Māori Season. The narrative is built out of the rock art caves in Arowhenua, Te Waipounamu. A spirit bird travels to Aotearoa from Hawaiki to find a new home for their people and a place where kumara root will be able to grow.

Pourakahua has previously been presented in English (with Māori waiata) by Jeffrey Addison and Whaitaima Te Whare from kaupapa Māori puppet company Toropikopiko Puppets. They wanted to see the show presented in Te Reo Māori, working with Edwin Wikatene, Karuna Thurlow and Darren Solomon (Kōtahi Mano Kāika) to translate the work in preparation for their submission to Taki Rua.

After being selected, Erina Daniels along with Tānemahuta Gray worked as dramaturgs to further develop the shows narrative journey. We then invested in a 10-day workshop to explore the rock art caves and develop the shows narrative and staging with a creative team and performers. The creative team include Maaka McGregor (sound), Cara-Louise Waretini (costume) and newcomer set designer Taupuruariki Brightwell.

Taki Rua 40th Anniversary Celebrations

Interviews for our 40th Anniversary Book have begun, including a wide pool of Taki Rua kaimahi and performers over the years. The information discovered already within the archives at the National Library (prepared by the late Rona Bailey), and onsite at Te Haukāinga, has provided a strong base of research for the book's November 2023 release date.

Pourakahua Design Competition 2020

We held a national competition for tauira in Years 3 to 10 to design their interpretation of Pourakahua, a half-human and half-bird hybrid. We received 89 entries from across Aotearoa and age groups. We awarded the top prize of an iPad, whose chosen design will also feature on *Pourakahua* marketing, to Cassidy Paiti, Year 8 from Gisborne Intermediate. We also awarded runner-up prizes to Te Aotaki Bryan (Year 4, Aberdeen Primary), Harry Langford (Year 6, Hoon Hay School), Sarita Kotze (Year 7, Chisnallwood Intermediate) and Teina Harawira (Year 9, Te Wharekura o Ruatoki). We thank all the tauira and their kaiako / parents for supporting.



Winning design by Cassidy Paiti

NGĀ PŪRONGO PŪTEA

FINANCIAL STATEMENTS

TE PŪRONGO A TE KAITIAKI PŪTEA TREASURER'S REPORT

Taki Rua reports a net profit of \$15,982 for the 2020 financial year. This reflects careful financial management to maintain and slightly increase our equity position whilst navigating the complexity and uncertainty caused by the COVID-19 pandemic and its impact on the performing arts. Despite changing circumstances during 2020 Taki Rua was able to continue touring Te Reo Māori season to schools and communities and to focus on the development of future artistic programming.

Taki Rua continues to retain sufficient funds to ensure the company remains strong in the coming years.

The audited financial accounts for Taki Rua for the 2020 financial year are included in this Annual Report.

TE PŪRONGO A TE KAITĀTARI KAUTE AUDITOR'S REPORT

We have audited the accompanying performance report of the Taki Rua Productions Society Incorporated ("the Society") on pages 1 to 16 which comprises the entity information, statement of service performance, statement of financial performance and statement of cash flows for the year ended 31 December 2020, the statement of financial position as at 31 December 2020, and the statement of accounting policies, and other explanatory information.

Opinions

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 1 to 16 fairly presents:
 - the financial position of Taki Rua Productions Society Incorporated as at 31st December 2020;
 - the financial performance and cashflows for the year then ended;
 - the entity information for the year then ended; and
 - the service performance for the year then ended *and is prepared, in all material respects, in accordance with the requirements of Public Benefit Entity Simple Format Reporting Standard – Accrual (Not-For-Profit) issued in New Zealand by the New Zealand Accounting Standards Board.*

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), and the audit of

the entity information and statement of service performance in accordance with the International Standard on Assurance Engagements (New Zealand) ISAE (NZ) 3000 (Revised). Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the performance report is free from material misstatement.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Other than in our capacity as auditor we have no relationship with, or interests in, the Society.

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's responsibility for the performance report

The Executive is 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 changes in equity, statement of cash flows, statement of accounting policies and notes to the performance report

in accordance with the Public Benefit Entity Simple Format Reporting Standard – Accrual (Not-For-Profit), and

c) for such internal control as the Executive determines is necessary to enable the preparation of the performance report that is free from material misstatement, whether due to fraud or error.

In preparing the performance report, the Executive is responsible for assessing the Society'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 either intends to liquidate the Society or to cease operations, or has no realistic alternative but to do so.

Auditor's responsibility for 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 with ISAs (NZ) and ISAE (NZ) 3000 (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 economic decisions of users taken on the basis of this performance report.

As part of an audit in accordance with ISAs (NZ) and ISAE (NZ) 3000 (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.

- Conclude on the appropriateness of the use of the going concern basis of accounting by the Executive and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Society'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 Society 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 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.

DJ Turner & Associates
Chartered Accountants
Wellington, NZ
25th May 2021

TE TAUĀKĪ O NGĀ WHIWHINGA MONI WHĀNUI

Statement of comprehensive revenue and expense

FOR THE YEAR ENDED 31 DECEMBER 2020

	NOTES	2020	2019
Revenue			
Donations, fundraising and other similar revenue	1	2,711	2,478
Fees, subscriptions and other revenue from members	1	-	122
Revenue from providing goods or services	1	1,183,794	1,039,579
Interest, dividends and other investment revenue	1	1,019	577
Total Revenue		1,187,525	1,042,755
Expenses			
Volunteer and employee related costs	2	583,562	342,361
Costs related to providing goods or service	2	420,646	504,620
Other expenses	2	167,334	168,047
Total Expenses		1,171,542	1,015,028
Surplus/(Deficit) for the Year		15,982	27,727

TE TAUĀKĪ NEKENEKE TŪTANGA

Statement of changes in equity

FOR THE YEAR ENDED 31 DECEMBER 2020

	NOTES	2020	2019
Accumulated Funds			
Accumulated surpluses or (deficits)	6	153,747	126,020
Current year earnings		15,982	27,727
Total Accumulated Funds		169,730	153,747

TE TAUĀKĪ TŪNGA PŪTEA

Statement of financial position

FOR THE YEAR ENDED 31 DECEMBER 2020

	NOTES	2020	2019
Assets			
Current Assets			
Bank accounts and cash	3	368,901	216,548
Debtors and prepayments	3	46,863	59,641
Total Current Assets		384,461	276,189
Non-Current Assets			
Property, Plant and Equipment	5	48,611	35,872
Total Non-Current Assets		48,611	35,872
Total Assets		433,072	312,061
Liabilities			
Current Liabilities			
Creditors and accrued expenses	4	206,405	114,573
Employee costs payable	4	66,483	37,402
Other current liabilities	4	(9,546)	6,339
Total Current Liabilities		263,342	158,314
Total Liabilities		263,342	158,314
Total Assets less Total Liabilities (Net Assets)		169,730	153,747

TE TAUĀKĪ KAPEWHITI

Statement of cash flows

FOR THE YEAR ENDED 31 DECEMBER 2020

	2020	2019
Cash Flows from Operating Activities		
Receipts from providing goods or services	1,247,915	1,024,496
Cash receipts from other operating activities	170,208	299,806
Payments to suppliers and employees	(1,151,664)	(1,071,843)
GST	(118,792)	(66,769)
Koha	2,711	2,478
Membership Fees	-	140
Interest Received	1,019	577
Total Cash Flows from Operating Activities	151,397	188,885
Cash Flows from Investing Activities		
Payment for property, plant and equipment	(27,615)	(20,543)
Total Cash Flows from Investing Activities	(27,615)	(20,543)
Cash Flows from Financing Activities		
Loan Repayments	-	2,513
Total Cash Flows from Financing Activities	-	2,513
Net Cash Flows	123,782	170,855
Cash Balances		
Cash and cash equivalents at beginning of period	213,816	48,426
Cash and cash equivalents at end of period	337,598	213,816
Net change in cash for period	123,782	165,390

NGĀ WHAKAMĀRAMA MŌ NGĀ TAUĀKĪ PŪTEA

notes to the financial statements

FOR THE YEAR ENDED 31 DECEMBER 2020

	2020	2019
1. Analysis of Revenue		
Donations		
Koha	2,711	2,478
Total Volunteer and employee related costs	2,711	2,478
Fees, Subscriptions and other revenue from members		
Membership Fees	-	122
Total Fees, Subscriptions and other revenue from members	-	122
Revenue from providing goods or services		
Box Office/Performance Fees	31,609	107,608
Grants and Sponsorship		
Sponsorship Income	-	2,000
Creative New Zealand Totara grant	850,000	473,196
Creative New Zealand One off grant	2,000	117,400
Wellington City Council Grant	23,058	45,000
Auckland Arts Festival Trust	17,500	17,500
Otago Community Trust	-	6,522
Eastern & Central Community Trust	5,000	-
Eastland Community Trust	-	5,000
New Plymouth District Council	-	10,000
Lion Foundation	-	12,000
Whanganui Community Foundation	7,000	-
Other Government Agency Grant	-	55,000
Wellington Community Trust	30,000	-
Trust Waikato	-	2,500
Southern Trust	7,900	9,000
Rātā Foundation	12,000	-
Foundation North	51,250	-
Four Winds Foundation	3,000	-
Bay Trust	7,500	7,500
Youthtown Inc	2,000	-
Te Māngai Pāho	4,000	-
Total Grants and Sponsorship	1,022,208	762,618
Sundry Income	2,480	5,282
Rental Income	3,350	6,375
Capital E Partnership Income	-	117,473
Sub Leases	24,411	36,087
Carpark Rental	1,170	4,160
Covid 19 Wage Subsidy	100,728	-
Total Other Income	132,139	169,377
Total Revenue from providing goods or services	1,185,956	1,039,603

Interest, dividends and other investment revenue		
Interest Received	1,019	576
Total Interest, dividends and other investment revenue	1,019	576
Total Revenue	1,189,686	1,042,780
	2020	2019
2. Analysis of Expenses		
Volunteer and employee related costs		
ACC Levy	1,058	787
Kiwisaver Employer Contribution	16,690	9,945
Wages	565,815	331,630
Total Volunteer and employee related costs	583,562	342,361
Costs related to providing goods or services		
APRA / License Fees	300	402
Audition Costs	944	3,652
Teaching Resource Manager	-	5,000
Capital E Partnership Expenses	19,080	-
Casual Labour	1,520	23,815
Designer Royalties	-	3,850
Hauora Expenses	1,826	-
IT Services	-	165
Maintenance - premises	-	4,238
Marketing and Advertising	3,008	42,633
Payroll Expenses	1,164	1,058
Per Diems	1,850	3,050
Te Haukāinga Expenses	2,600	2,655
Repairs and Maintenance	3,154	5,535
Sponsorship	1,000	1,935
Stationery	2,175	5,301
Taki Rua Whanau - Non-Production	4,990	4,526
Taki Rua Christmas Functions	1,686	2,621
Website Costs	49	54
Workshop Costs	313	-
Production Personnel	270,022	219,475
Production Expenses	104,965	174,654
Total Costs related to providing goods or services	420,646	504,620
Other expenses		
Accounting Fees	5,250	5,250
AGM	1,252	1,162
Annual Programme Launch Event	-	203
Audit Fees	3,594	3,567
Bank Fees	768	763
Board Meetings	1,059	1,088
Cleaning	4,272	4,537
Communications Phone/Internet	8,636	7,762
Computer Expenses	3,076	1,326
Conferences	9,272	13,072

Depreciation	14,876	12,750
Equipment Storage & Archives	-	1,042
Flights - Local	1,552	1,865
General Expenses	212	7,009
Health and Safety	3,001	867
In Land Travel Costs - for staff	1,048	7,209
Insurance	3,112	1,762
Interest	314	1
Koha Expenses	2,631	3,634
Legal Expenses	4,275	-
Marketing - Generic TRP	356	99
Office Equipment Rental	714	810
Parking	121	456
Pitch Process Advisory Panel	-	1,000
Postage & Couriers	218	243
Power and Utilities	2,400	3,423
Printing/Photocopying	1,492	2,152
Professional and Strategic Development	1,188	5,570
Recruitment Costs	8,995	396
Recycling & Rubbish Removal	1,491	2,123
Rent	65,000	65,000
Subscriptions	12,231	11,189
Tax Penalties	4,541	-
Vehicle Hire	385	718
Total Other expenses	167,334	168,047
Total Expenses	1,170,724	1,009,020

	2020	2019
3. Analysis of Assets		
Bank accounts and cash		
Kiwi Credit Card Master	28,025	-
Kiwi Grants	127,816	51,758
Kiwi Eftpos MB	307	-
Kiwi Eftpos TRMS	195	15
Kiwi Online Savings	150,243	109,749
Kiwi Box	1,400	9,471
Kiwi General Expenses	56,083	24,246
Kiwi Te Haukāinga	3,308	1,603
Kiwi GST	-	20,814
Westpac Bank Cheque Account	803	2,220
GST Account	-	1
Westpac EFTpos Account	-	208
Petty Cash	720	520
Total Bank accounts and cash	337,598	216,548
Debtors and prepayments		
Accounts Receivable	1,900	6,493
Payments in Advance	44,963	53,148
Total Debtors and prepayments	46,863	59,641

	2020	2019
4. Analysis of Liabilities		
Creditors and accrued expenses		
Accounts Payable	22,857	13,723
Accruals	8,750	8,750
Income in advance	174,797	92,100
Total Creditors and accrued expenses	206,404	114,573
Employee costs payable		
PAYE owing	31,792	11,603
Wages Payable	34,691	25,800
Total Employee costs payable	66,483	37,402
Other current liabilities		
GST	(9,546)	6,339
Total Other current liabilities	(9,546)	6,339

	2020	2019
5. Property, Plant and Equipment		
Computer Equipment		
Computer Equipment	46,287	36,627
Accumulated Depreciation	(36,290)	(28,293)
Total Computer Equipment	9,997	8,334
Furniture and Fittings		
Furniture and fittings owned	27,797	27,167
Accumulated depreciation - furniture and fittings owned	(16,205)	(15,793)
Total Furniture and Fittings	11,592	11,374
Theatre Fittings		
Theatre fittings owned	63,896	46,570
Accumulated depreciation - theatre fittings owned	(36,393)	(30,406)
Sets Accum. Deprec.	(481)	-
Total Theatre Fittings	27,022	16,163
Total Property, Plant and Equipment	48,611	35,872

	2020	2019
6. Accumulated Funds		
Accumulated Funds		
Opening Balance	153,747	126,020
Accumulated surpluses or (deficits)	15,982	27,727
Total Accumulated Funds	169,730	153,747
Total Accumulated Funds	169,730	153,747

7. Commitments

Non-Cancellable Operating Lease Commitments	This Year	Last Year
	\$	\$
Due within 1 Year	65,000	65,000
Due between 1-5 Years	65,000	130,000
Total	130,000	195,000

8. Contingent Liabilities and Guarantees

There are no contingent liabilities or guarantees as at 31 December 2020 (Last year - nil).

9. Related Party Transactions

		This Year	Last Year
		\$	\$
Description of Related Party Relationship	Description of the transaction	Value of Transactions	Value of Transactions
Liam Goulter, son of the Treasurer, Trish Stevenson	Marketing & Sponsorship Co-ordinator Salary	10,499	27,026
Peta Kirikiri, brother of the Chairperson, Tama Kirikiri	Te Reo teacher	6,825	5,700

10. Ability to Continue Operating

The entity will continue to operate for the foreseeable future.

11. Events After the Balance Date

The performance report has been prepared based upon conditions that existed at 31st December 2020 and considering those events occurring subsequent to that date. The Executive has considered the impact of the Covid- 19 pandemic and have determined that no adjustments be made to the performance report. The Executive does not foresee any issues affecting the going concern assumption.

The Executive will continue to monitor the impact of Covid-19 on the Society but at the date of signing this report the Executive does not believe the Society has been or will be adversely financially affected by the pandemic. (2019 - Nil). There are no other significant events after the balance date.



This page: Juanita Hepi, director of Ngā Manu Rōreka
Photographer: Philip Merry



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