



TE PŪRONGO Ā-TAU
ANNUAL REPORT 2021

Cover: Shania Bailey-Edmonds in *Pourakahua* by Jeffrey Addison
This page: Amanda Noblett in *Pourakahua* by Jeffrey Addison
Photographer: Philip Merry



TE RĀRANGI UPOKO

CONTENTS



- 4** TE PŪRONGO A NGĀ KAIHAUTŪ
CO-CHAIRS' REPORT
- 6** TE PŪRONGO A TE KAHUKURA
CHIEF EXECUTIVE'S REPORT
- 8** NGĀ UARA
OUR VALUES
- 10** TE WHĀNAU
OUR FAMILY
- 11** TE WHĀNAU WHĀNUI
OUR EXTENDED FAMILY
- 12** NGĀ KAUPAPA WHAIHUA
SNAPSHOT OF 2021
- 14** NGĀ WHAKAATURANGA
OUR PRODUCTIONS
- 18** NGĀ MAHI Ā-HAPORI
COMMUNITY WORKS
- 20** NGĀ PŪRONGO PŪTEA
FINANCIAL STATEMENTS
- TE PŪRONGO A TE KAITIAKI PŪTEA
TREASURER'S REPORT
- TE PŪRONGO A TE KAITĀTARI KAUTE
AUDITOR'S REPORT
- TE TAUĀKĪ O NGĀ WHIWHINGA MONI WHĀNUI
STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE
- TE TAUĀKĪ TŪNGA PŪTEA
STATEMENT OF FINANCIAL POSITION
- TE TAUĀKĪ KAPEWHITI
STATEMENT OF CASH FLOWS
- NGĀ WHAKAMĀRAMA MŌ NGĀ TAUĀKĪ PŪTEA
NOTES TO THE FINANCIAL STATEMENTS

TE PŪRONGO A NGĀ KAIHAUTŪ

CO-CHAIRS' REPORT

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

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

I renarena te tai mō ngā mate huhua i hinga mai nei, i hinga mai rā i ngā marae puta noa i te motu. Kei te tangi mō te Kaiarataki Māngairua o mua, a Puti Lancaster. Kāore e mutu ngā mihi aroha ki a koe mō ō mahi mō Taki Rua i roto i ngā tau. Otirā, ngā pāpā o Tānemahuta, a Neil Edward Gray rāua ko Peter Te Rangi Hīroa Ramsden. Moe mai rā koutou, hoatu koutou, e haere.

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 whakaaraha. Ko hūpē, ko roimata hei whakamauru 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 shed tears for those who have moved beyond the veil and in particular to our previous co-director of Taki Rua – Puti Lancaster: your work will never be forgotten. Other people of note who have passed on in the last year is the beloved father of Tānemahuta, Neil Edward Gray. We also mourn the passing of Peter Te Rangi Hīroa Ramsden, Ngāi Tahu rangatira and uncle to Tānemahuta. 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.

What an incredible year we have had in 2021 with COVID-19 continuing its global path and changing the world as we know it. The performing arts industry has been challenged with many shows, tours and festivals postponed or cancelled. Under the current traffic light system more intimate shows can continue. Aotearoa has fared better in the world as we navigated through new variants of this

pandemic. Zoom has continued to be a part of our daily operations, whilst working from home for staff safety is also normal across many industries. Taki Rua has adapted and we congratulate our Kahukura Tānemahuta Gray and the entire Taki Rua kaimahi 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 funding from Manatū Taonga Ministry for Culture and Heritage for a future large-scale production kaupapa.

Kaimahi

In 2021 we farewellled Taki Rua staff Nathan McKendry and Helena Coulton. We thank them for the years of commitment and expertise that they gave to Taki Rua, Te Haukāinga and all of the shows, tours and programmes during their tenure. We wish them the very best in their future endeavours.

We also welcomed new staff members Theresa Adams (Kaiwhakahaere Hanga Hōtaka / Production Manager) and Ellen Murfitt (Kaiāwhina Whai Pūtea / Funding Assistant). Already 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 many years of service that outgoing members Tama Kirikiri (Kaihautū / Co-Chair), Trish Stevenson (Kaitiaki Pūtea / Treasurer), Tolis Papazoglou and Roimata Kirikiri have contributed to the board. Their guidance on organisational structure, governance, finance, te reo Māori, tikanga and industry expertise has kept Taki Rua in a prime position. Thank you all so very much for your time and guidance to Taki Rua. Kāore e mutu ngā mihi ki a koutou katoa e hoa mā! We also welcomed new members Grant Roa and Hera Clarke-Dancer.

Finally we would like to acknowledge our key funders Creative New Zealand, Manatū Taonga Ministry for Culture and Heritage, Wellington City Council and the many individuals and organisations that give support to Taki Rua and its programme. As always, we appreciate your continued support that helps ensure that Taki Rua meets its role and responsibilities as a Toi Tōtara Haemata organisation.

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

Hei konā mai,



Toni Huata
Kaihautū / Co-Chairperson



Adrian Tangaroa Wagner
Kaihautū / Co-Chairperson

Ngahiriwa Rauhina in *Pourakahua*
Photographer: Philip Merry



TE PŪRONGO A TE KAHUKURA

CHIEF EXECUTIVE'S REPORT



Nō murimuri rā taku rere arorangi ki te taumata o Mātairangi. Ki runga rā, he mārāma 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 rērere 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 mahara.

Tihei Mouri Ora!

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

2021 was another challenging year for Taki Rua as it was for the wider arts industry. The COVID-19 pandemic continued to cause postponements and cancellations of our programme, however on a positive note, the majority of our main offerings could be presented live to audiences around the motu.

This year, the focus continued to remain with our long-standing touring and main bill engagements, that would provide the best financial support to our performing artists and creative teams. We had to park – again – our new initiatives – Tāwhio Te Reo Tātarakihi, *Te Kua Me Te Pūngāwerewere*, for kōhanga reo and pre-school tamariki; and *He Reo Auaha, Ka Ora* project with kura kaupapa Māori students in nurturing young writers of te reo Māori plays.

The year started with a wonderful partnership with Verb Wellington to stage the Nathaniel Lees directed live reading performance presentation of Whakatere Ngā Whetū - Navigating The Stars at The Garden Party readers and writers event at The Botanic Garden Soundshell.

Our main bill production of *Sing To Me* opened in Wellington in February, just a few short hours before our city returned to Alert Level 2 and Auckland to Alert Level 3. Thankfully, our season in Wellington could continue through to its conclusion. As part of the Auckland Arts Festival, the six-show season was reduced to four. With the postponements and cancellations of the Festival's first week, *Sing to Me*

became one of the opening acts. Two months later, the Palmerston North, Christchurch and Dunedin performances went ahead with no further alert level changes. This 3-city tour received major support from Creative New Zealand's Māori Presentation Fund.

Our Te Reo Māori Season puppet show *Pourakahua* completed its first term leg through parts of the North Island. Sadly, we had to cancel the season in August with several weeks of the third term tour remaining. We used part of this cancellation period to film the show and record a number of demo waiata tracks from the show. We will now reprise the show in 2022 in a 9-week national tour.

The final offering of 2021 was our free public The World In Faces exhibition, containing 10 beautiful photographic portraits of indigenous peoples around the world by Alexander Khimushin, held in our rehearsal room at Te Haukāinga. The exhibition looked beautiful, but sadly roof leaks and electrical challenges forced us to close the exhibition early.

As a result of these leaks, our rehearsal room remains out of bounds. This is a significant risk to our operations and we are dependent on the landlord's commitment to carrying out repairs as to whether we can stay in these premises. Those challenges aside, we welcomed Stella Reid, and Karin McCracken and Eleanor Bishop to take a hotdesk for their creative base, alongside our continued support of Te Hautūtū and an ongoing hotdesk hireage by PANNZ. Through the year, we provided both our main rehearsal room (Te Hau) and our largest office (Pukeahu) for rehearsals, workshops and classes by members of our wider arts industry. We hope to continue to provide this resource once the leaking issues are resolved.

On the staffing side of Taki Rua, we welcomed as kaimahi one of our longest-standing performers, Amanda Noblett, as Kaitūhono Matua to extend her production experience. We farewellled our wonderful Pou Tikanga Mātauranga Māori, Pekaira Jude Rei; her guidance in ngā tikanga o Te Ātiawa and mentorship has left an indelible mark on the kaimahi of Taki Rua.

Towards the end of 2021, we bade farewell to Nathan McKendry our Kaiwhakahaere Matua/ General Manager. I would like to personally acknowledge the almost six years that Nathan and I worked together to strengthen Taki Rua, finding



our new home of Te Haukāinga, almost doubling our annual funding from Creative New Zealand, and increasing our outreach to communities up and down the country. I also would like to acknowledge the departure of our Kaiwhakahaere Hanga Hōtaka / Production Manager, Helena Coulton who had returned to Taki Rua for five years after holding previous roles within the company, her work in growing the outreach of our Te Reo Māori Season especially, and her mahi in helping Taki Rua present Tiki Taane Mahuta in 13 cities in 2017. Ngā mihi maioha ki a kōrua, and we wish you all the best on your future endeavours.

Two further staff members were welcomed into Taki Rua in the final months of 2021. Ellen Murfitt (Ngāti Raukawa ki te Tonga) is our Kaiāwhina Whai Pūtea / Fundraising and Marketing Assistant for 18 months thanks to Creative New Zealand's Revenue Generation Fund. Theresa Adams is our new Kaiwhakahaere Hanga Hōtaka / Production Manager, who brings experience from working on large-scale productions in Macau prior to returning home when COVID-19 affected her work there.

I would like to thank Cohen Stephens who had a huge production management year, particularly when we had three productions running concurrently to tie in with Festival partnership dates. Ngā mihi ki a koe e te teina. I also want to acknowledge the rest of the Taki Rua kaimahi for their ongoing commitment to producing and 'unproducing' our productions during this tumultuous time for the arts in Aotearoa.

Kia haumaruru te noho, whānau mā. These continue to be unprecedented times for our community and the world. Working together collectively through manaakitanga, kotahitanga and whanaungatanga, we can all navigate the next COVID-19 challenges in 2022 as a resilient arts whānau.



Tānemahuta Gray
Kahukura / Kaiarataki Toi
CEO / Artistic Director

Emma Katene and Rutene Spooner in *Sing to Me*
Photographer: Philip Merry



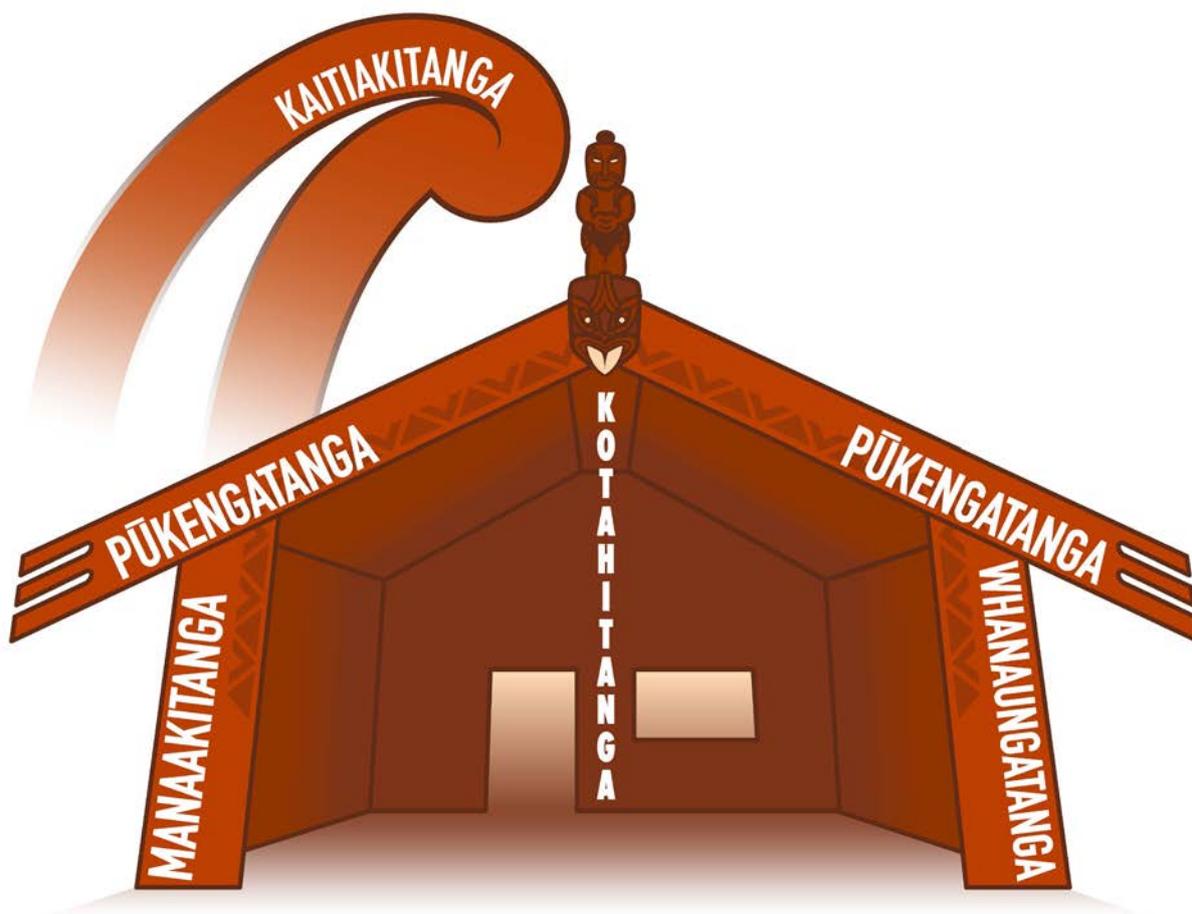
NGĀ UARA

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 wharenui.

UARA



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

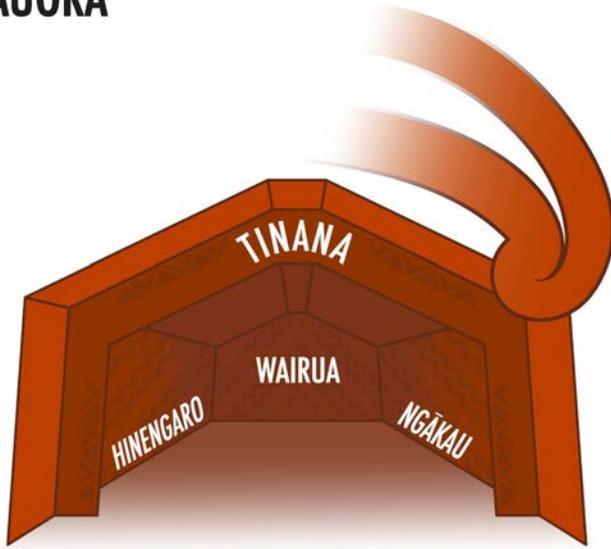
Whanaungatanga (amo): The importance of collaboration and mutual support in accordance with the dynamic of whanaungatanga is acknowledged in Taki Rua internal and external relationships.

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.

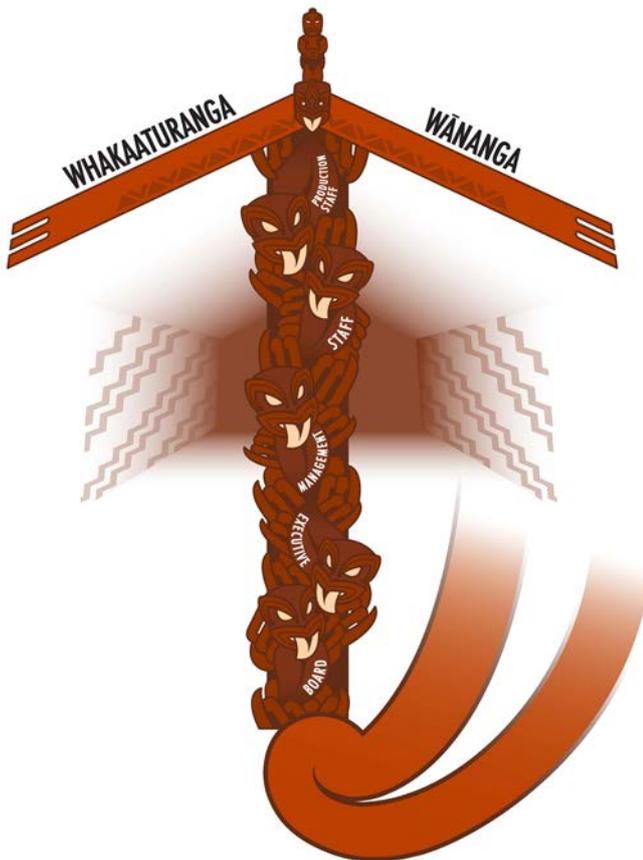
HAUORA



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

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

TE WHĀNAU O TAKIRUA



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

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 freelancers on the road before heading out again.

TE WHĀNAU

OUR FAMILY

Ngā Kaiurungi o Taki Rua *Board of Trustees*

Toni Huata Tama Kirikiri	Kaihautū / Co-Chairperson Kaihautū / Co-Chairperson <i>To June 2021</i>	Roimata Kirikiri Simon Garrett Jamie Ferguson	<i>To June 2021</i>
Adrian Tangaroa Wagner Trish Stevenson	Kaihautū / Co-Chairperson <i>From June 2021</i> Kaitiaki Pūtea / Treasurer <i>To June 2021</i>	Tolis Papazoglou Pearl Sidwell Hera Clarke-Dancer Grant Roa	<i>To June 2021</i> <i>Elected June 2021</i> <i>Elected June 2021</i>
Patrick Hape	Kaitiaki Pūtea / Treasurer <i>From June 2021</i>		

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

Tānemahuta Gray	Kahukura / CEO & Kaiarataki Toi / Artistic Director	Alex Granville	Kaiwhakahaere Pūtea / Funding Manager
Nathan McKendry	Kaiwhakahaere Matua / General Manager	Amanda Noblett	Kaitūhono Matua / Production Liaison
Cohen Stephens	Kaiwhakahaere Hanga Hōtaka / Production Manager	Ellen Murfitt	Kaiāwhina Whai Pūtea / Funding Assistant
Helena Coulton	Kaiwhakahaere Hanga Hōtaka / Production Manager	Philip Merry	Kaiwhakaahua / Photographer
Theresa Adams	Kaiwhakahaere Hanga Hōtaka / Production Manager	Jaimi McNeilly	Kaikaute / Accountant - Connected Accountants
Taylor-Rose Terekia	Kaiwhakatairanga / Marketing and Communications Coordinator	David Turner	Kaitātari Kaute / Auditor - DJ Turner & Associates
Joyce Kupe-Stephens	Kaiwhakarite / Administrator	Peta Kirikiri	Kaiako Reo Māori / Te Reo Māori Tutor
Ash Moor	Ringa Āwhina Tāhūhū / Executive Assistant	Jamie Ferguson	Kaitohutohu Ture / Legal Advisor - Kāhui Legal
		Guido Ballara	Kaitohutohu Ture / Legal Advisor - McBride Davenport James Law

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



TE WHĀNAU WHĀNUI

OUR EXTENDED FAMILY

He mihi tēnei ki a:



Farina Thompson Charitable Trust, Creative Arts Fund, Rātā Foundation, Oxford Sports Trust, First Light Community Foundation, Bendigo Valley Sports & Charity Foundation, Hutt Mana Charitable Trust, EkoCabs, Walrus, the Frame Shop, Prestige Print



He mihi hoki ki a:

Playmarket, Te Rōpū Wāhine Māori Toko i te Ora Ngākau Kotahi Peka, Te Kōhanga Reo National Trust, Te Taura Whiri i te Reo Māori, Te Mātāwai, Te Papa Tongarewa, Murray Lynch, Alexander Khimushin, Pekaira Jude Rei, Ataahua Papa, Verb Wellington, Simon Manns, Daniel Ryan, Hōhepa Waitoa, Juanita Hepi, Tengāruru Wineera, Jamie McCaskill, Te Ana Rock Art Centre, Te Rūnaka o Arowhenua, Arowhenua Marae, The Court Theatre, National Library of New Zealand, Papa Hou Theatre Christchurch, Mayfair Theatre Dunedin, Wallace Development Company Theatre Palmerston North, Q Theatre Auckland, Te Whaea National Dance & Drama Centre, Tanea Heke, Grace Hoete, Te Hautūtū whānau Erina Daniels, Mitch Tawhi Thomas, Isaac Martyn, PANNZ whānau, Eleanor Bishop & Karin McCracken, Stella Reid, Jon Hunter, Jan Bolwell, Java Dance Company, Red Scare Theatre Company, Bats Theatre, Trick of the Light Theatre Company and SOUNZ Centre for New Zealand Music.



NGĀ KAUPAPA WHAIHUA

SNAPSHOT OF 2021

79 Live shows

25

External hires
of Te Haukāinga
spaces

8666 Audience members
reached

6

Pōwhiri in
the whare





1008 *Visitors to
Te Haukāinga*

11 *Regions
performed in*

74 *Te Reo Māori
Classes*

220 *Hāngi Taki Rua Eats
style distributed*

189 *Kurī visits to
Te Haukāinga*

990 *Downloads
of "Tātou"
waiata*

504 *Hours spent organising
the storage room*



Above: The cast of *Pourakahua*
Photographer: Philip Merry

POURAKAHUA

TE REO MĀORI SEASON

Writer Jeffrey Addison

Translation support Henare Te Aika-Puanaki

Director Erina Daniels

For our 27th Te Reo Māori Season, we further developed and staged the 'flatsie' puppet production of *Pourakahua*, written and composed by Jeffrey Addison and Te Whaitaima Te Whare of Toropikopiko Puppetry. This show was the first Te Reo Māori Season production that had been offered to Taki Rua through our submission process.

The new production was delightfully directed by Erina Daniels, with sound design and further composition development by Maaka McGregor and costumes by Cara-Louise Waretini. It was also an opportunity to bring in artist Taupuruariki Brightwell to turn her considerable skills to the world of set design.

Pourakahua is tasked with finding a new homeland in Aotearoa, as climate change destroys kūmara that is the staple of her island community. She journeys around Aotearoa and meets up with numerous characters, inspired by Te Whaitaima and Jeffrey's study of the ancient rock art in Te Tihi o Maru (Timaru), and a connection with Arowhenua iwi in Te Waipounamu. The four performers, Amanda Noblett, Ngahiriwa Rauhina, Mapihi Kelland and Toi Whakaari graduate Shania Bailey-Edmonds brought the puppets to life, as we shaped the puppet story-telling into an interaction between actor and puppet. We also want to acknowledge Isaac Morris for his work maintaining the puppets on tour, and his support of the cast and crew as stage and company manager on the road.

COVID-19 posed significant challenges to the tour. We hoped to postpone the performances affected by the August lockdown, but in the end had to cancel 48 performances across 8 regions. We were able to undertake 61 performances, to 7,309 audience members of students and whānau nationwide.

Ngā mihi maioha ki ngā Kaiwhakaari me te Kaiwhakahaere Atamira i tā koutou upoko pakaru i tēnei tau taumaha.

Production: Jeffrey Addison, Te Whaitaima Te Whare, Erina Daniels, Taupuruariki Brightwell, Cara-Louise Waretini, Maaka McGregor, Isaac Morris, Amanda Noblett, Ngahiriwa Rauhina, Mapihi Kelland and Shania Bailey-Edmonds.

Special thanks to: Te Rūnaka o Arowhenua, Arowhenua Marae, Te Ana Rock Art Centre, Edwin Wikatene, Karuna Thurlow, Darren Solomon, Te Papa Tongarewa, National Library of New Zealand, Prestige Print, Pekaira Jude Rei, Izzy Joy, Juanita Hepi, Tola Newbery, Simon Manns, Philip Merry and Matatū Consultancy.



Above: Emma Katene and Rutene Spooner in *Sing to Me*
Photographer: Philip Merry

SING TO ME

MAIN BILL TOUR

Writer Alex Lodge

Director Miriama McDowell

A powerful dark comedy “theatre musical” with a richly layered script by Alex Lodge, *Sing To Me* looks at the challenging dynamics of mixed ethnic relationships and raising children in vastly different environmental and cultural contexts. Inspired from the kōrero of Pania and the Reef, the show is set from the perspective of a musician narrator (Te Aihe Butler) who unfolds the relationship of a hunter sea maiden, Whetū (Emma Katene), and a land human optometrist, Ata (Rutene Spooner) as we experience their blossoming love and raising of a child in a climate crisis. This hard edged and finely barbed script explores the breakdown of their relationship and its effect on the destruction of the natural environment around them.

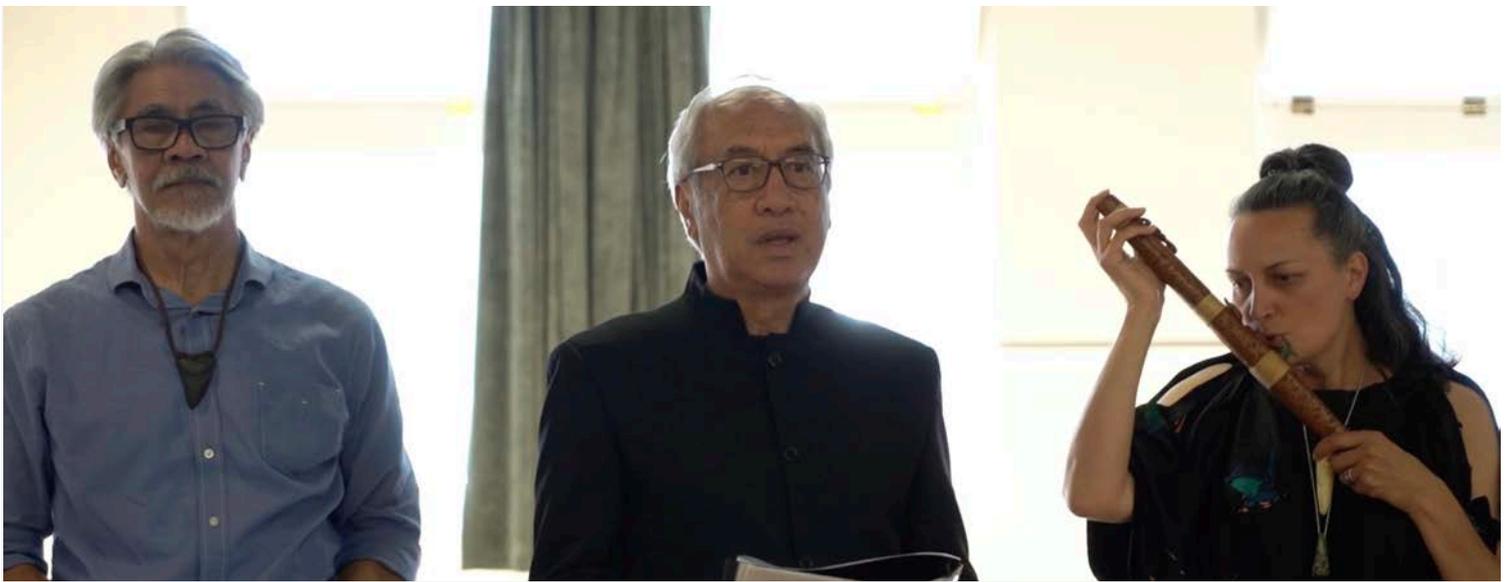
The production was strongly directed by Miriama McDowell who was able to ignite powerful performances from Rutene Spooner and Emma Katene, alongside Te Aihe Butler’s multi-layered sound design and live onstage narration and musicianship, framing the production within the immersive divide between sea and land. Jane Hakaraia’s set, AV and lighting design allowed the show to move within the voluminous world of the ocean, and the harsh backdrop of the city streets and grey bleakness of the optometrist office. Te Ura Hoskins created a quirky modern costuming of the insecure Ata, and the warrior efficiency garments of sea maiden Whetū, with the Musician balancing the two worlds out.

Despite performing during the lockdowns (as mentioned in the Kahukura report) we were able to complete the national tour. The show did have some technical challenges and personnel relationship challenges throughout the journey, and also was challenged by close family passings and illness during the Wellington production week. Taki Rua would like to apologise to the cast and crew for our inability to fully hold the show with the hauora and care that we aspire to with each production. We acknowledge the cast and crew and Taki Rua kaimahi for their commitment to realise the full tour, and share this powerful script and performances with our audiences nationwide.

He mihi aroha ki te whānau whānui o *Sing to Me* i tēnei whakaaturanga ahakoa ngā piki me ngā heke o tēnei haerenga.

Production: Alex Lodge, Miriama McDowell, Jane Hakaraia, Te Ura Hoskins, Te Aihe Butler, Emma Katene, Rutene Spooner, Tānemahuta Gray, Simon Manns, Cohen Stephens, Debra Thomas, Austin Mather, Bradley Harris, Ash Moor, Anne de Geus, Kezia Maule, Jodie Walker, Blair Ryan, Daniel Ryan and Nathan McKendry.

Special thanks to: Apra Amcos, local crews, MJF Lighting, Production Transport Services, Brandon Terekia, Conor Cameron, Olivia Chan, Sophia Chan, Scotty Cotter, Kali Kopae, Puti Lancaster, Isaac Morris, Mia Bentley, Amanda Noblett, Hannah Kelly, Moana Ete, Nadya Macey, Izzy Joy, Michael de Young, Lucy de Young, Dave Whitehead, Libby Hakaraia, Māoriland Film Festival, Cameron Reid, Theodore Reid, Gail Pittaway, Martin Lodge, Max Pittaway, Charlotte Bradley, Winipere Morrison and Philip Merry.



Above: Nathaniel Lees, Witi Ihimaera and Ariana Tikao

NAVIGATING THE STARS

MAIN BILL DEVELOPMENT

Writer Witi Ihimaera

Director Nathaniel Lees

Navigating The Stars is the recently published book of Māori myth and legends by consummate Māori author Witi Ihimaera. Witi, alongside Claire Mabey from Verb Wellington approached Taki Rua to present a live performance reading of three of the legends in a free performance at the Botanic Gardens Soundshell as part of the new Summer Festival “The Garden Party”.

We felt this was a great opportunity to enlist award winning director Nathaniel Lees with Witi (*All Our Sons* in 2015), to realise this fun family production, with musician Ariana Tikao performing with taonga pūoro and actors Moana Ete and Isaac Te Reina joining Nathaniel Lees onstage with a sumptuous cameo performance as Tama-Nui-Te Rā by Witi himself. Joshua Tucker both stage managed and operated the performance, with waiata and karakia recordings and compositions undertaken by Tānemahuta Gray, Amanda Noblett and Taylor-Rose Terekia. We thank Hirini Melbourne’s whānau for allowing us to include some of his waiata for the presentation.

It was a fun Sunday morning activity for the 250 audience members. The show was filmed for potential online presentations.

TE AHU TAIOHI

RANGATAHI ENGAGEMENT

Partners Tāwhiri and Te Rākau Hua o te Wao Tapu

We were able to partner with Tāwhiri and Te Rākau to develop *Te Ahu Taiohi* with Porirua youth as part of the Tungia Tahia Festival within the 2022 Aotearoa New Zealand Festival. Tānemahuta joined the creative paepae of Jim Moriarty, Helen Pearse-Otene, Mapihi Kelland and 8 fabulous choreographic facilitators and kaiāwhina that were brought together by the phenomenal Sasha Gibb of Tāwhiri. The first workshops focused on structuring the showcase of stories, life experiences and talents. The second, in October, was a week long wānanga with Porirua rangatahi to start the building of this production. This wānanga allowed for whakawhanaungatanga in preparation for the 6 weeks of rehearsals and performances in early 2022.



Above: Taki Rua kaimahi at the opening of *The World In Faces*
Photographer: Philip Merry

THE WORLD IN FACES

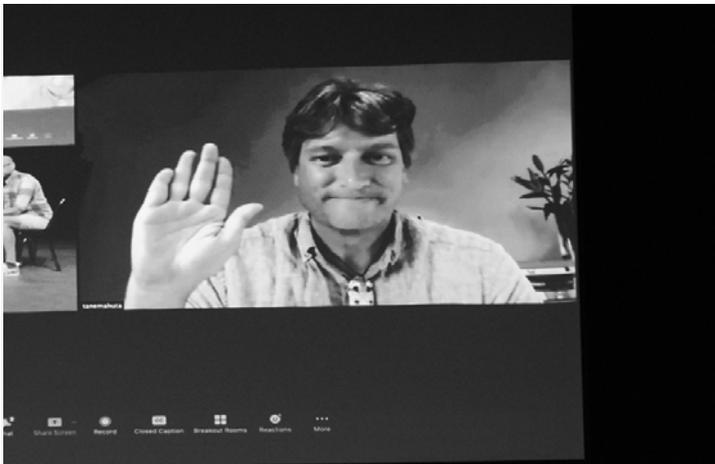
PHOTOGRAPHIC EXHIBITION

Artist Alexander Khimushin

We partnered with Alexander Khimushin to present his exquisite photographic portraits of indigenous communities from around the world. From the Goroka people of Papua New Guinea to the Mekan people of Omo Valley, Ethiopia, iwi taketake represent over 476 million people from over 90 countries who claim the right to self-determination, including the right to control their own political, social and cultural development.

Helena Coulton instigated the initial engagement after encountering Alexander's work online as part of his partnership with UNESCO, that promotes the culture, language and uniqueness of indigenous communities around the world. We selected 10 portraits from the hundreds he has taken with communities worldwide, and turned our rehearsal room into an exhibition space for a 2 week installation. Nathan McKendry led the spatial design and Cohen Stephens production managed the exhibition. A huge thank you to Tengaruru Wineera for translating into te reo Māori the profiles of each portrait.

The exhibition ran for 10 days in November and December, but unfortunately a huge storm that caused flooding in the rehearsal venue forced an early closure of the exhibition with 81 attending the exhibition.



NGĀ MAHI Ā-HAPORI

COMMUNITY WORKS

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

Through a year filled (again) with lockdowns and restrictions, Taki Rua continued to offer a relaxed space at Te Haukāinga for Wellington-based arts practitioners to hone their craft, to share kai, conversation and ideas, and to rehearse. We mihi to Te Hautūtū members Erina Daniels, Mitch Tawhi Thomas, Isaac Martyn, and Heather O'Carroll and Emily Hakaraia of PANNZ, Eleanor Bishop and Karin McCracken, and Stella Reid, for their residences at Te Haukāinga through the year. We mihi also to the 20 individuals and groups who came to Te Haukāinga to rehearse, hold wānanga, and teach classes. Thank you to you all, for being part of what makes Te Haukāinga such a great community hub.

Despite a COVID-19 alert level increase that caused our Matariki event to move online with 24 hours' notice, we were still able to provide hāngi for the first time, distributing 220 packs to the community via our COVID-safe point at Te Haukāinga or through home deliveries "Taki Rua Eats" style. This was a wonderful occasion for the Taki Rua whānau whānui, to mourn those who had passed including one of our key pou Keri Kaa and to welcome in Tanea Heke as our new Pou Tiketike o Taki Rua. We also provided two Tūngia Baker & Taki Rua Emerging Māori Writer and Actor scholarships for Toi Whakaari student Rongopai Tickell (Ngāi Tahu) and Te Auaha graduate Mycah Keall (Te Ātiawa) to support their studies and journey into the arts industry.

Te Reo Māori Classes

Our beginners and intermediate te reo Māori classes, taught by Peta Kirikiri, continued to be well-supported by the wider community. Most of the 74 classes were taught successfully via Zoom; the largest class size was eight students. Huge mihi to Peta for all of the new learnings in te reo Māori, as he shifts to other mahi.

Ngā Hua Toi

Ngā Hua Toi was formed in 2020 to tautoko and advocate for Māori dance and theatre practitioners during COVID-19 and beyond. The

group continued to stay active throughout 2021, offering regular online opportunities for arts whānau to gather together and to stay connected with each other. Ngā Hua Toi was a presenting partner at the 2021 PANNZ Arts Market: Me Uru Kahikatea was the first in-person event for Ngā Hua Toi since its establishment the previous year, an opportunity to whakawhitiwhiti kōrero, waiata and whakawhanaunga to uplift ngā tangata Māori in theatre and dance. Ngā Hua Toi also produced a free, online video tutorial series called Te Kopa Iti ā Toi, covering topics such as Producing, Grants Writing and Arts Marketing, to prepare independent artists for future opportunities in the performing arts. Ngā Hua Toi has been supported by Creative New Zealand and the Ministry for Culture and Heritage.

Ngā Hua Toi partner organisations:

Kia Mau Festival, Atamira Dance Company, Tawata Productions, Te Tairāwhiti Arts Festival, Taki Rua, Hāpai Productions, Te Pou Theatre, Te Rēhia Theatre, Betsy & Mana Productions

Te Rōpū Mana Toi

In 2021, Tānemahuta Gray became a member of Te Rōpū Mana Toi, which was re-convened by Creative New Zealand (CNZ) to advise and advance arts advocacy work at the national level. The group from throughout Aotearoa offers an independent sector perspective, and is currently developing its vision and agenda. As part of Te Rōpū Mana Toi, Tānemahuta contributed to the submission to the Ministry for Culture and Heritage (MCH) for the Long-Term Insights Briefing process for Ministers. It is a unique opportunity to be a part of this consultation process for our industry, and our submission challenged MCH to rethink ways of structuring their processes and work in more effective ways for the arts community. Te Rōpū Mana Toi has also been going through training from The Workshop, who provide insight on how to better prepare advocacy communications strategies to the wider mainstream community. Tānemahuta and Karl Chitham (Director, Dowse Art Museum) presented at the Arts Council's December hui to discuss advocacy objectives for CNZ into 2022.

Te Rōpū Mana Toi members:

Elise Sterback, Jeremy Mayall, Kim Morton, Gretchen La Roche, Tānemahuta Gray, Megan Peacock-Coyle, Karl Chitham, Pati Umaga, Dolina Wehipeihana, Rosabel Tan

Other Advocacy

Tānemahuta worked alongside other sector leaders in a bid led by Tāwhiri to meet with MCH over arts support through the COVID-19 Delta outbreak. Soon after that meeting, \$37.5 million was re-allocated to support the industry. This included an additional \$5 million to CNZ for independent artists' and companies' works, and support of multi-year companies struggling during the outbreak.

Taki Rua also advocated strongly for Māori in the formulation of Wellington City Council's Aho Tini 2030 arts and culture strategy, representing arts organisations' and independent artists' perspectives to the Wellington City Councillors and officers in a series of wānanga.

Other Outreach

Outside of Taki Rua, our whānau are active participants in the wider communities that we serve, whether it be celebrating the launch of new books on Māori by Māori, online story-telling of *Te Kuia Me Te Pūngāwerewere*, chairing the board of Wellington Summer Shakespeare, producing or stage managing major events, or performing K-Pop in te reo Māori. In an internal register, we counted more than 25 separate outreach occasions by Taki Rua kaimahi in 2021, at local, national and international levels. Our links with Toi Whakaari and Victoria University of Wellington Te Herenga Waka continue to grow, and the experience and skills of individuals within Taki Rua in mau rākau, producing roles, kaikōrero and kaikaranga continue to be in demand.

NGĀ PŪRONGO PŪTEA

FINANCIAL STATEMENTS

TE PŪRONGO A TE KAITIAKI PŪTEA TREASURER'S REPORT

Taki Rua reports a net loss of \$43,609 for the 2021 financial year. This reflects the financial challenges related to COVID 19, wage subsidies (see note 11 of Notes to Performance Report), and the payroll cycle for 01/01/22. This payment was made in 2022 however the auditor has taken the position that these wages should appear in YE accounts for 2021.

Taki Rua retains a moderate equity position and are implementing improved operational systems and tighter controls in 2022 to gain on that position. The audited financial accounts for Taki Rua for the 2021 financial year are included in this Annual Report.

TE PŪRONGO A TE KAITĀTARI KAUTE AUDITOR'S REPORT

Opinion

We have audited the accompanying performance report of the Taki Rua Productions Society Incorporated ("the Society"), which comprise the financial information on pages 7 to 20, the entity information on pages 3 to 4, and the statement of service performance on page 6. The complete set of financial information comprise the statement of financial position as at 31 December 2021, the statement of financial performance and statement of cash flows for the year then ended, and notes to the financial information, including a summary of significant accounting policies.

In our opinion the accompanying performance report presents fairly, in all material respects:

- the entity information as at 31 December 2021;
- the financial position of the entity as at 31 December 2021, and of its financial performance, and its cash flows for the year then ended; and
- the service performance for the year ended 31 December 2021 in accordance with the entity's service performance criteria

in accordance with 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 financial information in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)) and the audit of the service performance information in accordance with the ISAs and New Zealand Auditing Standard (NZ AS) 1 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 the entity in accordance with Professional and Ethical Standard 1 (Revised) Code of Ethics for Assurance Practitioners 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, the 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's responsibility for the performance report

The Executive is responsible on behalf of the entity for:

- a) the preparation and fair presentation of the entity information, financial information and statement of service performance] in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not for-profit) issued by the New Zealand Accounting Standards Board;

b) service performance criteria that are suitable in order to prepare service performance information in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not-for-profit); and

c) such internal control as those charged with governance determine is necessary to enable the preparation of the financial information and statement of service performance that are free from material misstatement, whether due to fraud or error.

In preparing the performance report, those charged with governance are responsible 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 those charged with governance either intend to liquidate the entity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibility for the audit of the performance report

Our objectives are to obtain reasonable assurance about whether the entity information, financial information as a whole, and the statement of service performance are 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 NZ AS 1 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 or collectively, 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 AS 1, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the entity information, the financial information and the service performance information, 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 of the entity information, the financial information and the service performance

information in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

- Obtain an understanding of the process applied by the entity to select what and how to report its service performance.

- Evaluate whether the service performance criteria are suitable so as to result in service performance information that is in accordance with the Public Benefit Entity Simple Format Reporting – Accrual (Not-for-profit).

- Evaluate the overall presentation, structure and content of the performance report and whether the performance report represents the underlying transactions, events and service performance in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not-for-profit) in a manner that achieves fair presentation.

- Conclude on the appropriateness of the use of the going concern basis of accounting by those charged with governance 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.

We communicate with those charged with governance 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
31st May 2022

TE TAUĀKĪ O NGĀ WHIWHINGA MONI WHĀNUI

Statement of Comprehensive revenue and expense

FOR THE YEAR ENDED 31 DECEMBER 2021

	NOTES	2021	2020
Revenue			
Donations, fundraising and other similar revenue	1	5,139	2,711
Revenue from providing goods or services	1	1,352,867	1,183,794
Interest, dividends and other investment revenue	1	389	1,019
Total Revenue		1,358,395	1,187,525
Expenses			
Volunteer and employee related costs	2	759,189	720,457
Costs related to providing goods or service	2	469,563	283,751
Other expenses	2	173,254	167,334
Total Expenses		1,402,005	1,171,542
Surplus/(Deficit) for the Year		(43,609)	15,982

TE TAUĀKĪ TŪNGA PŪTEA

Statement of financial position

FOR THE YEAR ENDED 31 DECEMBER 2021

	NOTES	31 DEC 2021	31 DEC 2020
Assets			
Current Assets			
Bank accounts and cash	3	470,229	337,598
Debtors and prepayments	3	55,066	46,863
Goods and services tax		4,999	9,546
Total Current Assets		530,294	394,007
Non-Current Assets			
Property, Plant and Equipment	5	57,267	48,611
Total Non-Current Assets		57,267	48,611
Total Assets		587,561	442,617
Liabilities			
Current Liabilities			
Creditors and accrued expenses	4	411,671	206,405
Employee costs payable	4	49,769	66,483
Total Current Liabilities		461,441	272,888
Total Liabilities		461,441	272,888
Total Assets less Total Liabilities (Net Assets)		126,120	169,730
Accumulated Funds			
Accumulated surpluses or (deficits)	6	169,730	153,747
Current year earnings		(43,609)	15,982
Total Accumulated Funds		126,120	169,730

TE TAUĀKĪ KAPEWHITI

Statement of cash flows

FOR THE YEAR ENDED 31 DECEMBER 2021

	2021	2020
Cash Flows from Operating Activities		
Donations, fundraising and other similar receipts	5,139	2,711
Receipts from providing goods or services	1,570,139	1,247,915
Cash receipts from other operating activities	176,962	170,208
Payments to suppliers and employees	(1,499,870)	(1,154,397)
GST	(93,699)	(118,792)
Interest Received	389	1,019
Total Cash Flows from Operating Activities	159,060	148,665
Cash Flows from Investing Activities		
Payment for property, plant and equipment	(26,429)	(27,615)
Total Cash Flows from Investing Activities	(26,429)	(27,615)
Net Cash Flows	132,631	121,050
Cash Balances		
Bank accounts and cash at beginning of period	337,598	216,548
Bank accounts and cash at end of period	470,229	337,598
Net change in cash for period	132,631	121,050

NGĀ WHAKAMĀRAMA MŌ NGĀ TAUĀKĪ PŪTEA

notes to the financial statements

FOR THE YEAR ENDED 31 DECEMBER 2021

1. Analysis of Revenue

	2021	2020
Donations		
Koha	5,139	2,711
Total Donations	5,139	2,711
Revenue from providing goods or services		
Box Office/Performance Fees	41,250	29,447
Grants and Sponsorship		
Creative New Zealand Totara grant	900,000	850,000
Creative New Zealand One off grant	72,000	2,000
Wellington City Council Grant	41,058	23,058
Auckland Arts Festival Trust	45,000	17,500
Otago Community Trust	-	-

Eastern & Central Community Trust	5,000	5,000
Eastland Community Trust	-	-
New Plymouth District Council	-	-
Whanganui Community Foundation	-	7,000
Wellington Community Trust	25,000	30,000
Trust Waikato	-	-
Southern Trust	-	7,900
Rātā Foundation	3,000	12,000
Foundation North	51,000	51,250
Oxford Sports Trust	1,000	-
Four Winds Foundation	5,000	3,000
Bay Trust	10,000	7,500
Youthtown Inc	-	2,000
Te Māngai Pāho	-	4,000
NZ Community Trust	12,155	-
Ministry of Culture and Heritage	55,750	
Christchurch City Council	5,000	-
Legacy Performing Arts Trust	5,000	-
Hutt Mana Charitable Trust	1,970	-
Kiwi Gaming Trust	7,724	-
Bendigo Valley Sports & Charity Foundation	2,000	-
Creative Arts Fund	5,000	-
First Light Community Foundation	1,300	-
Farina Thompson Charitable Trust	5,000	-
Total Grants and Sponsorship	1,258,957	1,022,208
Sundry Income	8,955	2,480
Rental Income	5,407	3,350
Capital E Partnership Income	-	-
Sub Leases	6,900	24,411
Royalties Income	928	-
Carpark Rental	-	1,170
Covid 19 Wage Subsidy	30,470	100,728
Total Other Income	52,660	132,139
Total Revenue from providing goods or services	1,352,867	1,183,794
Interest, dividends and other investment revenue		
Interest Received	389	1,019
Total Interest, dividends and other investment revenue	389	1,019
TOTAL REVENUE	1,358,395	1,187,525

	2021	2020
2. Analysis of Expenses		
Volunteer and employee related costs		
ACC Levy	1,705	1,058
Kiwisaver Employer Contribution	18,709	16,690
Wages	738,775	702,710
Total Volunteer and employee related costs	759,189	720,457
Costs related to providing goods or services		
APRA / License Fees	253	300
Audition Costs	-	944
Capital E Partnership Expenses	-	19,080
Casual Labour	4,879	1,520
Hauora Expenses	3,331	1,826
Kaumatua	200	-
Marketing and Advertising	39,829	3,008
Music Mastering	9,600	-
Payroll Expenses	1,324	1,164
Per Diems	850	1,850
Producer	3,000	-
Te Haukāinga Expenses	15,457	2,600
Repairs and Maintenance	1,605	3,154
Resource Materials	975	-
Sponsorship	4,000	1,000
Stationery	2,635	2,175
Taki Rua Whanau - Non-Production	3,322	4,990
Taki Rua Christmas Functions	4,189	1,686
Website Costs	141	49
Workshop Costs	127	313
Production Personnel	167,681	133,126
Production Expenses	206,165	104,965
Total Costs related to providing goods or services	469,563	283,751
Other expenses		
Accounting Fees	5,250	5,250
Taki Rua Annual Events	1,381	1,252
Audit Fees	3,544	3,594
Bank Fees	478	768
Board Meetings	1,199	1,059
Cleaning	5,422	4,272
Communications Phone/Internet	6,983	8,636
Computer Expenses	1,040	3,076
Conferences	1,296	9,272
Consulting Fees	600	-
Depreciation	17,659	14,876
Fixed Assets under \$500	327	-
Flights - Local	457	1,552
General Expenses	1,003	212
Health and Safety	1,064	3,001
In Land Travel Costs - for staff	540	1,048
Insurance	3,957	3,112

Interest	-	314
Koha Expenses	4,490	2,631
Legal Expenses	21,759	4,275
Loss on Asset Disposal (Gain/Loss)	115	-
Marketing - Generic TRP	2,902	356
Office Equipment Rental	1,428	714
Parking	151	121
Pitch Process Advisory Panel	3,000	-
Postage & Couriers	588	218
Power and Utilities	3,121	2,400
Printing/Photocopying	904	1,492
Professional and Strategic Development	2,742	1,188
Recruitment Costs	4,444	8,995
Recycling & Rubbish Removal	2,405	1,491
Rent	63,777	65,000
Subscriptions	8,236	12,231
Tax Penalties	-	4,541
Vehicle Hire	991	385
Total Other expenses	173,254	167,334

2021 2020

3. Analysis of Assets

Bank accounts and cash

Credit Cards	1,866	(3,277)
Kiwi Grants	423,927	127,816
Kiwi Eftpos MB	695	307
Kiwi Eftpos TRMS	-	195
Kiwi Online Savings	7,255	150,243
Kiwi Box Office	700	1,400
Kiwi General Expenses	18,178	56,083
Kiwi Te Haukāinga	690	3,308
Kiwi GST / PAYE	16,049	-
Westpac Bank Cheque Account	-	803
Petty Cash	870	720
Total Bank accounts and cash	470,229	337,598

Debtors and prepayments

Accounts Receivable	3,390	1,900
Payments in Advance	24,392	44,963
Sundry Debtors	27,284	-
Total Debtors and prepayments	55,066	46,863

Other current assets

GST	4,999	9,546
Total Other current assets	4,999	9,546

2021 2020

4. Analysis of Liabilities

Creditors and accrued expenses

Accounts Payable	2,556	22,857
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Accruals	8,750	8,750
Covid Wage Subsidy Repayable	10,800	-
Income in advance	389,566	174,797
Total Creditors and accrued expenses	411,671	206,404
Employee costs payable		
PAYE owing	22,423	31,792
Wages Payable	27,346	34,691
Total Employee costs payable	49,769	66,483
Other current liabilities		
Rounding	-	-
Total Other current liabilities	-	-

2021 2020

5. Property, Plant and Equipment

Computer Equipment

Computer Equipment	47,327	46,287
Accumulated Depreciation	(41,156)	(36,290)
Total Computer Equipment	6,172	9,997

Furniture and Fittings

Furniture and fittings owned	11,466	27,797
Accumulated depreciation - furniture and fittings owned	(1,440)	(16,205)
Total Furniture and Fittings	10,026	11,592

Theatre Fittings

Theatre fittings owned	78,492	63,896
Accumulated depreciation - theatre fittings owned	(36,467)	(36,393)
Sets Accum. Deprec.	(957)	(481)
Total Theatre Fittings	41,069	27,022

Total Property, Plant and Equipment

57,267 48,611

2021 2020

6. Accumulated Funds

Accumulated Funds

Opening Balance	169,730	153,747
Accumulated surpluses or (deficits)	(43,609)	15,982
Total Accumulated Funds	126,120	169,730

Total Accumulated Funds

126,120 169,730

7. Commitments

Non-Cancellable Operating Lease Commitments	This Year	Last Year
	\$	\$
Due within 1 Year	65,000	65,000
Due between 1-5 Years	195,000	65,000
Total	260,000	130,000

Pursuant to a Deed of lease dated 30th June 2016, Taki Rua Productions Inc leases offices at Level 1, 274 Taranaki Street, Wellington from Taranaki 2010 Limited. A new lease for the premises and carparks was entered into for an initial term of 5 years from 1 January 2018 until 31 December 2022, incorporating one right of renewal for three years from 1 January 2023.

8. Contingent Liabilities and Guarantees

There are no contingent liabilities or guarantees as at 31 December 2021 (Last year - nil).

9. Related Party Transactions

		This Year	Last Year
		\$	\$
Description of Related Party Relationship	Description of the transactio	Value of Transactions	Value of Transactions
Liam Goulter, son of the Treasurer, Trish Stevenson	Marketing & Sponsorship Co-ordinator Salary	-	10,499
Peta Kirikiri, brother of the Chairperson, Tama Kirikiri	Te Reo teacher	6,360	6,825

10. Ability to Continue Operating

Taki Rua Productions Society Inc is reliant on the receipt of future contracts and grants to continue operating. Having considered projections going forward, the Executive considers that the entity will continue to operate for the foreseeable future.

11. Impacts of Covid on 2021

The Covid alert level ramifications created a significant impact for the organisation. The first impact was in February and March when the Auckland Alert level 3 and nationwide alert level 2 response by the national Government forced us to present our main bill production of Sing To Me in the alert level 2 setting reducing box office capacity, and secondly a renegotiated shorter season and fee for the Auckland Festival season that reduced the shows from 6 to 4. The change in alert levels caused impact to audience numbers attending both of our major city presentations.

Following this alert level drop, and the challenge in securing funds through community trusts due to nationwide oversubscription to a reduced portion of funding due to Covid challenges for these trusts, we made the call to drop once again from our programme our Tāwhio Te Reo Tātarakihi performances to pre-school tamariki, and our He Reo Auaha, Ka Ora; Māori script writing programme for rangatahi within Kura Kaupapa workshops. This was to mitigate the losses and challenging working environment to present to unvaccinated pre-schoolers, and going into schools who were reticent to bring in external learning opportunities from outside the classroom, and to address our financial challenges to be able to deliver on the full 2021 programme.

The third significant loss was the August 17th Delta Alert level 4 announcement by the Government after 1 Delta case, which closed our Te Reo Māori Season national tour with 5.5 weeks remaining. The investment into developing, designing and rehearsing this production in 2020 (workshop development) and 2021 (show rehearsals and tour) was \$280,000. We amortise those development and rehearsal costs over the weeks that we tour the show into the regions in Aotearoa. In addition, the risks of not delivering the programme into regions that had provided investment funding through regional and national charitable and foundation trusts and local authority grants, meant that the requirement to refund that money, despite the bulk of the show development and accommodation pre-booking costs already made and not refundable, meant the company took a large financial loss of this programme, when amortised against the investment into the Te Reo Māori Season. We took up the Wage Subsidy to cover the ongoing staff costs, and to support paying out the cast their full fees, and refunding the show deposits from the schools who we could not attend. We attempted to reprogramme the remainder of the season in October and November, but the ongoing alert level 3 and 2 levels, and reticence of the schools to rebook the show, meant we cancelled again. We were forced to expend further funds to film the show, for online presentation to kura, if the show could not be performed again.

In November, the decision was made to postpone the show, and seek new dates in 2022, which due to director and cast availability would be in the August to November window. The wage subsidy and resurgence payment offered by the NZ

Government was paramount in us not requiring to cause any fulltime staff redundancies, and a mitigation against having to return funds raised for the tour, having to be refunded to their respective regional trusts. We are proud of our achievement thus far through the Covid pandemic, that we haven't had to either reduce salaries of fulltime staff, or undertake redundancy action, whilst paying out all our contracted independent artists their full fees. The wage subsidy and resurgence payment, has been vital in us not having to take this action, whereas numerous other organisations in the arts have unfortunately had to take up that mitigating response to the ongoing financial turbulence. The quick pivoting required to cut back our programme, and focus on our key programme presentations that would provide the sizeable contracts for the freelance industry practitioners, has also played a role in allowing those artists to still remain in the industry, as we ended the second year of the Covid pandemic.

On 17 August 2021 at 11:59 pm, after a report of a new community case presumed to be infected with the Delta variant of the virus earlier that day, New Zealand moved to alert level 4, entering a nationwide lockdown for a minimum of three days.

On 1 September 2021, Auckland and the Northland Region remained on Alert Level 4 while the rest of the country transitioned into Alert Level 3 from 1 September 2021. On 8 September, all of New Zealand except Auckland moved into Alert Level 2 at 11:59pm on 7 September. However, mandatory mask-wearing and limits on both indoor and outdoor gatherings of 50 and 100 people respectively were introduced. On 22 September, Auckland moved down to Alert Level 3 while the rest of the country remained on Alert Level 2. Event limit restrictions were also relaxed for areas under Level 2, with 100 people being allowed in indoor hospitality venues.

On 4 October, Alert Level three restrictions were reinstated in several parts of Waikato including Raglan, Huntly, Ngāruawāhia and Hamilton following the detection of community cases. On 7 October, Level 3 restrictions in the Waikato were extended to include a wider area including Te Kuiti, the Waipa District, Otorohanga, Te Awamutu, Karapiro and Cambridge. On 8 October, Alert Level 3 restrictions were reinstated in the Northland Region after a positive case from Auckland visited the region.

On 2 November, the Waikato region transitioned to step 2 of Alert Level 3. Step 2 allows retailers to operate with face masks and physical distance; increased the number of people at outdoor gatherings to 25; and eliminated the two-household restriction. On 10 November, Auckland transitioned to step 2 of Alert Level 3 from 10 November. As a result, retailers, museums, and zoos reopened while outdoor gatherings were allowed with a 23 person limit. The Far North District, which entered into a Level 3 lockdown the previous week, moved down to Alert Level 2 on 12 November.

On 3 December, New Zealand transitioned into the COVID-19 Protection Framework ("Traffic light system), ending the previous "alert level system". Auckland and areas in the North Island with low vaccination started on the Red setting while the rest of the country commenced on the Orange setting. On 15 December, the Government lifted the internal border around Auckland, easing travel to and from the metropolitan region. On 31 December, most areas under the Red setting with the exception of the Northland Region transitioned to the Orange setting. At 11:59pm, 20 January 2022 Northland moved to Orange to prepare for Omicron. On 23 January 2022, at 11:59pm, all of New Zealand moved into the Red light Covid-19 setting.

On 13 April 2022, at 11:59pm, New Zealand moved from the Red to Orange light Covid-19 setting and New Zealand remains at the Orange light setting at the time of publishing this report.

These actions might affect the financial performance of the 2022 financial year.

12. Events After the Balance Date

The performance report has been prepared based upon conditions that existed on 31 December 2021 and considering those events occurring subsequent to that date.

The setting of the national Red Light COVID-19 Protection Framework has impacted our 2022 Programme with a requirement to postpone two of the productions. Our large scale Main Bill Tour, Tiki Taane Mahuta, is being postponed to June / July 2023 due to the difficulties of trying to rehearse and perform in the current surging Omicron environment. We have also postponed our Tāwhio Te Reo Tātarakihi pre-school programme, Te Kuia me te Pūngāwerewere, until November / December 2022 from the original March / April dates for the same reason. Currently, all other programmed activity is holding with our original programme dates in the back half of 2022 based on the current projection that the Omicron surge will reduce in 3-4 months. We continue to review the situation dependent on pandemic variances and the primary safety of our staff, contractors and community in this environment.

There are no other significant events after the balance date.

13. Significant Grants and Donations with Conditions which have not been recorded as a Liability

Description	Original Amount	Not Fulfilled Amount	Purpose and Nature of the Condition(s)
Covid Wage Subsidy	\$32,400	\$10,800	Funds to be used on Wage expenses with a minimum 40% decline in revenue in the 14 days between 23 November and 6 December, when compared with their revenue during a typical 14-day period in the six weeks immediately before the Alert Level escalation.
Wellington City Council 2021-2022 *	\$47,131	\$28,566	Contribute to the Arts & Culture Capital Status subject to satisfactory accountability reporting.
Christchurch City Council Community Grant 2021-2022 *	\$10,000	\$5,000	Funds to be used for performances in Christchurch of 'Sing to Me' and 'Pourakahua'.
Foundation North	\$36,000	\$36,000	Funds to be used for Te Reo Māori Season 2022.
Ministry for Culture and Heritage 2021-2024 *	\$320,000	\$264,250	Funds to be used for the development and delivery of two immersive live productions of largescale contemporary Māori performing art pieces: 1. Tiki Taane Mahuta 2. Hatu Patu me Kurangaituku. Subject to satisfactory accountability reporting.

* Funding which relate to multiyear funding agreements

14. Goods or Services Provided to the Entity in Kind

There were no goods or services provided to the entity in kind (Last year - nil).

15. Assets used as security for Liabilities

There were no assets used as security for liabilities (Last year - nil).

16. Assets Held on Behalf of Others

There were no assets held on behalf of others (Last year - nil).

This page: Ngahiriwa Rauhina in *Pourakahua*
Photographer: Philip Merry





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Taki Rua Annual Report 2021
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