

takirua

2024 Annual Report





Te Rārangi Upoko Contents

Te Pūrongo a Ngā Kaihautū Chair Report

Te Pūrongo a Te Kaitiaki Pūtea Treasurer Report

Tumu Whakarae Chief Executive Officer's Report

Ngā Uara Our Values

Te Whānau Our Family

Te Whānau Whānui Our Extended Family

Ngā Kaupapa Whaihua Snapshot of 2024

Toni Huata

Ko Hatupatu rāua ko Kurungaituku Main Bill

Te Aka Tawhito Te Reo Māori Season

Te Kuia me te Pūngāwerewere Te Reo Tātarakihi Season

Ngā Pūrongo Pūtea Financial Statements



Te Pūrongo a Ngā Kaihautū Chair's Report

Tēnā koutou katoa, ngā manu kōrero o Te Whare Tapere o Rēhia. Tēnei te reo pōwhiri ki a koutou ngā iwi o ngā tai e whā kia rongō mai ai koutou ki ngā kōrero mō tō tātau kaupapa, arā, ka pēhea tōna ahunga atu ki ngā taumata e hiahiatia ana.

Heoi anō kai te tangi tonu te ngākau mō taku hoa rangatira me te heamana takirua a Toni, tatū atu ki a Simon kua hinga i ngā wiki tata. Nā reira e ngā mate haere ki te tini kua nunumi atu ki te pō. Waihō mātau ki muri nei!

We open with aroha and remembrance for those who have passed across the motu. We honour their memory and acknowledge the legacy they leave in our care. Our thoughts and condolences remain with the whānau who continue to grieve. We pay special tribute to former board member Simon Garrett and former co-chair Toni Huata, both of whom passed away recently. Their leadership, passion, and unwavering dedication to Taki Rua will be deeply missed and long remembered.

Te Haukāinga – Our Home Base 2024: A Year of Transition and Resilience

2024 was a challenging year for Taki Rua, marked by significant transition. We acknowledge and commend the dedication of our staff who continued to guide the waka with strength and commitment during the search for a new Tumu Whakarae following the departure of our former Kahukura, Tānemahuta Gray.

After a thorough and considered search by the board, we are pleased to welcome Willie Craig Fransen as our new Tumu Whakarae. Willie brings with him a deep passion for theatre, having worked as an actor and playwright. A former teacher, he most recently served at NZQA and is well connected within the national education sector, with strong relationships across a wide network of teachers throughout Aotearoa.

We are excited for the journey ahead under his leadership.

Ngā Kaiurungi o Taki Rua – Our Board

To the Board of Taki Rua, thank you for your consistent commitment and hard work throughout the year. Your governance, guidance and belief in the kaupapa has upheld the organisation's direction and strength.

We extend our heartfelt thanks and farewell to outgoing board members Sasha Gibb, Grant Roa, and Hera Clark-Dancer. Ka nui te mihi ki a koutou. Your invaluable contributions, leadership, and dedication to the kaupapa of Taki Rua will never be forgotten.

We also acknowledge the staff who have departed following the recent restructure. To all kaimahi – past and present – we express our deep gratitude for your commitment, creativity, and service to Taki Rua throughout 2024. Your mahi has shaped the journey of this organisation, and we thank you sincerely.



Te Pūrongo a Ngā Kaihautū Chair's Report

Acknowledgement of Funders

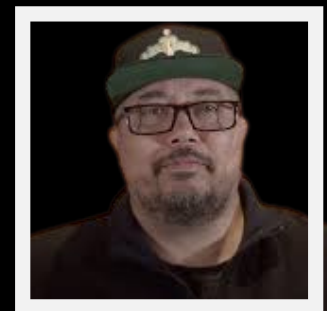
Our sincere thanks to our key funders and supporters, whose ongoing investment makes our work possible:

- * Creative New Zealand
- * Ministry for Culture and Heritage
 - * Wellington City Council
 - * Te Mātāwai
 - * Pelorus Trust
- * Aotearoa Gaming Trust
- * Eastern and Central Community Trust
 - * Wellington Energy Trust
 - * Sargood Bequest
 - * Lion Foundation
 - * Bay Trust
- * Foundation North
- * Te Taura Whiri i te Reo Māori
- * Blue Sky Community Trust
 - * Trust Tairāwhiti
 - * One Foundation
- * Grassroots Trust Central
- * Farina Thompson Charitable Trust
 - * Rotorua Trust

We also acknowledge the generous sponsorship from FNZ and the Aotearoa New Zealand Festival of the Arts.

Your unwavering support ensures Taki Rua continues to fulfil its responsibilities as a ****Toi Tōtara Haemata**** organisation, nurturing and championing Māori theatre across Aotearoa.

*Hei konā mai – with heartfelt thanks,
Ngā Kaiurungi o Taki Rua
Co-Chairs – 2024*



Adrian Tangaroa Wagner
Te Ātiawa, Te Whānau-a-Apānui,
Te Āti Haunui-a-Pāpāurangi, Ngāti Apa,
Ngāti Hauti, Ngāti Kahungunu

Kaihautū / Chairperson

Te Pūrongo a Te Kaitiaki Pūtea Treasurer's Report

E rau rangatira maa e reo karanga ki a koutou.

2024 was the start of the economic challenges faced by Taki Rua, due to less funding available for the sector.

An achievement amongst this economic climate was the fruition of our main stage production *Hatupatu / Kurungaituku: A Forbidden Love*, after a year of preparation for it. We again mihi to all those involved who worked tirelessly to bring this awesome production to fulfilment.

The funding issue identified that we had to review our Operations. The completed review indicated that changes had to be made for us to stay financially viable. Changes were implemented across the board. However, the most affected area was staffing.

Pre-review:

- Seven permanent positions
- Three fixed positions
- Two contractor positions

Post review:

- Four permanent positions
- Four contractor positions

Advisory panels

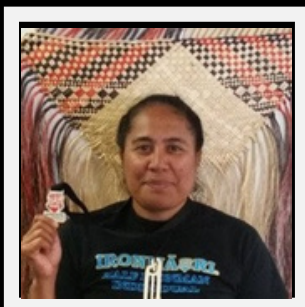
- Kahui kaumatua
- Artistic advisory

We know that these economic challenges will continue for at least the next two years. To help counteract these obstacles, we have implemented more prudent financial practices. While still continuing to seek opportunities for sustainable growth.

The 2024 audited financial statements are provided in this report.

Nooku te aroha ki ngaa kaimahi i mahi ai i teenei tau uaua.

He pouri teeraa waa ki te wehenga ouu eteehi i te paheketanga ohaoha o te whare nei. Heoi anoo e piiaataa mai ngaa pukenga me ngaa maatauranga ki ouu raatou mahi hou. Koia kei a raatou.



Roimata Tauroa

Ngaati Korokii Kahukura, Ngapuhi,
Ngaati Tuwharetoa, Ngaati Maniapoto,
Ngaati Kea Ngaati Tuara
Kaitiaki Pūtea/Treasurer



Tumu Whakarae Chief Executive Officer's Report

As the newly appointed Tumu Whakarae of Taki Rua, I have spent my first months in 2025 getting to know the company, the people, and the path that led us here. The 2024 year was one of major transition, challenge, and renewal for Taki Rua—a year that set the stage for our future.

Following the resignation of Tānemahuta Gray at the end of 2023, who stepped away from his role as CEO to direct ***Hatupatu / Kurungaituku: A Forbidden Love***, the company entered a sustained period of restructure and reflection. With no Tumu Whakarae in place, company operations were led by Producer Paul McLaughlin and Alex McKellar, supported by a lean but committed team.

In 2024, the company presented three significant works:

Hatupatu / Kurungaituku: A Forbidden Love, was a major production—an ambitious large-scale aerial work that premiered in Pōneke and toured to Tāmaki Makaurau, Ōtautahi, and finally Rotorua. This visually striking blend of theatre, music, aerial choreography, and design resonated strongly with audiences across the motu, with a particularly emotional return to its Rotorua roots.

Te Aka Tawhito, written by Tere Harrison, was the Te Reo Māori Season offering. A high-energy tour of Te Ika-a-Māui that also reached Rakiura—an historic first for Taki Rua—it was warmly received by kura and local communities, reinforcing the vital role of reo Māori theatre.

Te Kuia me te Pūngāwerewere, an adaptation of Patricia Grace's beloved story, toured to kōhanga reo and early childhood centres. With the unforgettable Amanda Noblett returning as Kuia and a cast that brought spiders and humour to life, this show again proved the demand for quality theatre for our youngest tamariki.

With no permanent Production Manager in place, the company brought in Toi Whakaari graduate Geoff Pinfield in an interim capacity. His quick step-in and professionalism ensured seamless delivery of our touring works and upheld Taki Rua commitment to excellence on the road.

Open auditions were held for both ***Te Aka Tawhito*** and ***Te Kuia me te Pūngāwerewere***, part of a renewed focus on inclusion of new talent. Several outstanding practitioners joined the Taki Rua whānau through this process, bringing new energy to our work.

In the background, Jeremy Hunt extended his contract to support Alex McKellar with the increasingly demanding funding environment. With fewer funds available from historic supporters, the team worked hard to maintain affordable pricing and ensure accessibility across our programme.

Former kaimahi Ash Ryan (née Moor) continued to offer critical support with administrative and invoicing systems. Her behind-the-scenes work brought consistency and continuity to operations while she also welcomed her first child. We extend our deep thanks to Ash for this vital contribution.

Throughout the year, the Board led a detailed and consultative restructure process, engaging widely with past and present kaimahi, whānau, and the broader arts sector. By the end of 2024, that mahi had laid the foundation for a stronger and more focused organisation.

Alongside the delivery of our 2024 programme, considerable planning and budgeting work was undertaken to prepare the company for the year ahead. This included building a robust structural framework to support the incoming Tumu Whakarae. I am grateful to step into a role that has been carefully and thoughtfully prepared. I also acknowledge the transparent and regular communication with Creative New Zealand, whose continued support was crucial throughout this transition.

Despite the internal challenges, the creative work on stage and on tour in 2024 was remarkable. The response from audiences and partners alike reaffirms the enduring significance of ngā kaupapa o Taki Rua and its place in the theatre landscape of Aotearoa.

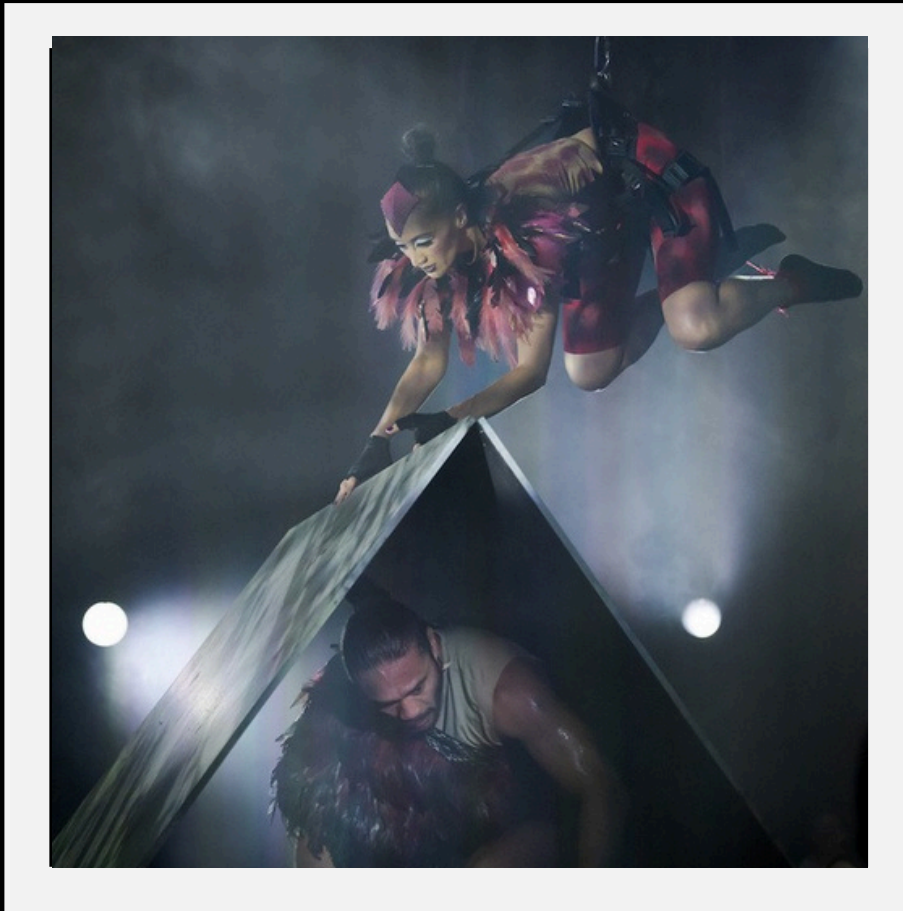
Craig Fransen

Ngāi Tahu, Ngāti Apa ki te Rā Tō, Te Aupouri, Ngāti Whātua, Ngāti Horana
Tumu Whakarae / Chief Executive



Ngā Uara Our Values

Our Taki Rua whānau are continuously building on a hauora policy for our kaimahi, freelancers, board and community that will support the health and well-being of our sector. We have five core values, uara, which guide our processes. These values are represented by the front aspect of a whareniui.



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

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

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

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

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

Te Whānau Our Family

Ngā Kaiurungi Board Members

Adrian Tangaroa Wagner *Kaihautū / Chairperson*

Roimata Tauroa *Kaitiaki Pūtea / Treasurer*

Jamie Ferguson

Pearl Sidwell

Taylor Terekia

Sasha Gibb (Outgoing)

Hera Clark-Dancer (Outgoing)

Grant Roa (Outgoing)

Toni Huata (Departed)

Ngā Kaimahi Staff Members

Craig Fransen *Tumu Whakarae / Chief Executive Officer*

Alexandra McKellar *Kaiwhakahaere Whakawhanake Taura Here / Partnerships and Audience Development Manager*

Paul McLaughlin *Kaiwhakaputa / Producer*

Jade TeKira *Kaiwhakarite Pūtea Pākihi / Finance and Business Coordinator*

Joyce Kupe Stephens (Finished)

Jeremy Hunt (Finished)

Theresa Hanaray (Finished)

Ngā Kaitautoko Contributors

Cohen Stephens *Kaitautoko Rorohiko / IT Support*

Helena-Jane Kilkelly *Kaiwhakarite Pukapuka / Book Project Manager*

David O'Donnell *Kaituhituhi / Author*

Nicola Hyland *Kaituhituhi / Author*



Te Whānau Whānui Our Extended Family



Supported by



Creative NZ	Ministry of Culture and Heritage
Wellington City Council	Te Mātāwai
Pelorus Trust	Aotearoa Gaming Trust
Eastern and Central Community Trust	Wellington Energy Trust
Sargood Bequest	Lion Foundation
Bay Trust	Foundation North
Te Taura Whiri	Blue Sky Community Trust
Trust Tairāwhiti	One Foundation
Grassroots Trust Central	Farina Thompson Charitable Trust
Rotorua Trust	RDU



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



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

Tūngia Baker & Taki Rua Emerging Māori Writers & Actor Scholarships

Tanira Kingi	Mihiroa Fox
Maioha Riwai-Couch	Mycah Keall,
Rongopai Tickel	Īhaka Martyn
Huia Max	

Ngā Kaupapa Whaihua Snapshot of 2024



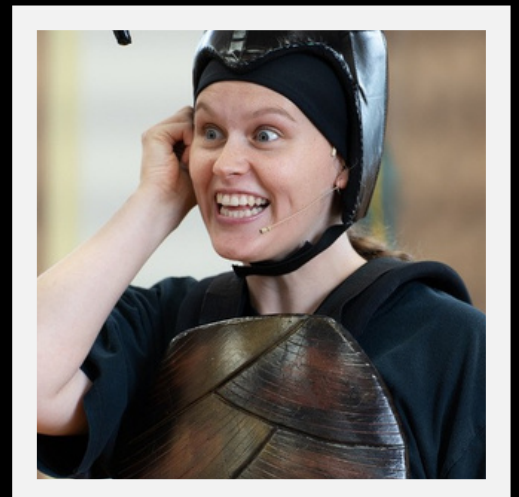
Total audience members
across the year:
16,127

Tamariki and rangatahi performed to:
10,710



Number of shows:
129

Regions performed in:
18 from Cape Reinga to Rakiura!



Whakanuia, whakamihia a Toni Huata, tō tātou ake māreikura o ngā toi



I te Mane te rā tekau o Pepuere ka rangona kua mate te Manu Tīōriori, a Toni Huata. I te Turei te tekau mā tahi o Pepuere ka tae atu ngā tini me ngā mano ki Pipitea Marae mō tana poroporoaki ki Pōneke i mua i tana tangihanga ki Heretaunga. Such was the great love for Toni that her many friends, admirers, current and past workmates, whānau and fellow entertainers would arrive on-mass from far and wide to celebrate what a wonderful lively character she was. E ai ki tētahi she ‘had a smile that would light up the place’ and many times at Pipitea Marae that morning faces lit up as people spoke about her life.

Before making Wellington her home, Toni was originally from Hastings, with her tribal affiliations being Ngāti Kahungunu and Rongowhakaata. She was also proud of her tauwi Welsh, Irish and Lebanese roots. She was Takirua personified. It is therefore no surprise that our theatre company, Taki Rua Productions, has been a big part of her Wellington world. Initially attracted to Kaupapa Māori Theatre by Jimmy Moriarty mā through their Te Rākau Hua o Te Wao Tapu theatre company, it was only natural that she would also become involved in Taki Rua whakaari. These included some of the earlier Te Reo Māori Season shows in the late 1990’s. More recently she was a Takirua board member and at the time of her passing, she was still co-chair of the company.

As one of the leading Māori female solo musical artists, Toni has performed on stages and venues in countries across the world including Aotearoa whānui, Europe, the United Kingdom, Canada, The United States, The South Pacific, Australia and Asia. Always abiding by the mantra of ‘Treating other people well and others will treat you well’, Toni has collaborated with some of New Zealand’s most celebrated musicians including Gareth Farr, Brannigan Kaa, Tehimana Kerr, Ariana Tikao, Ngahiwi Apanui and Kirsten Te Rito. When she passed, Toni was the producer of the Pao Pao Pao music showcase and Kaihautū Pūoro Māori (Director of Māori Music) at SOUNZ Centre for New Zealand Music.

Kei te maumahara tātou ki tōna māia, ki tōna manawanui, ki tōna kaha ki tōna atawhai me tana ngāwaritanga. Kei te tangi tonu te ngākau, kei te hotuhotu tonu te manawa.

E te Māreikura o ngā toi, moe mai, moe mai, moe mai rā.

Hatupatu / Kurungaituku: A Forbidden Love

Main Bill

TAKI RUA PRESENTS THE FNZ NATIONAL TOUR OF

HATUPATU KURUNGAITUKU

A Forbidden Love



**BREATHTAKING
IMMERSIVE AERIAL
THEATRE**

Inspired by the
Te Arawa iwi kōrero

ARTISTIC DIRECTOR
Tānemahuta Gray
MĀUI | TIKI TAANE MAHUTA

KAPA HAKA CHOREOGRAPHER
Wetini Mītai-Ngātai
TE MATARAE | O REHU

In early 2024, Taki Rua premiered *Hatupatu / Kurungaituku: A Forbidden Love*, a groundbreaking aerial dance-theatre work that reimagined the Te Arawa pūrākau of Hatupatu and the bird-woman Kurungaituku. Directed by Tānemahuta Gray, the production combined kapa haka, contemporary dance, and immersive multimedia to deliver a visceral exploration of love, betrayal, and survival. The show toured to Wellington, Auckland, Christchurch, and Rotorua, and was widely acclaimed for its innovation, ambition, and cultural depth.

This large-scale work was made possible through the strong support of the Ministry for Culture and Heritage via the Te Urungi – Innovation Fund, naming sponsor FNZ, Creative New Zealand, Wellington City Council, and many other financial and in-kind partners.

The narrative followed Hatupatu, killed by his brothers and later revived and ensnared by Kurungaituku. Their complex and shifting relationship unfolded through aerial performance and striking choreography, culminating in Kurungaituku's self-sacrifice to save Hatupatu. The production featured Eds Eramiha as Hatupatu and Kasina Campbell as Kurungaituku, supported by a talented ensemble. The creative team included Wētini Mītai-Ngātai (kapa haka), Regan Taylor (Direction), Helena-Jane Kilkelly (Producer), John Verryt (set), Elizabeth Whiting (costumes), Paddy Free (sound), Jo Kilgour (lighting), and Delainy Kennedy and Rachel Nesor (AV).

Audiences were fully immersed in the environment, with performers soaring overhead and the staging evoking the geothermal landscapes of Rotorua. The show's cultural authenticity and powerful design resonated deeply—particularly in Rotorua, where the story holds strong ancestral connection.

This was one of the most aspirational and technically complex productions for Taki Rua to date. It placed significant demands on the company and the large team of creatives and production staff.

While the process presented real challenges, it also offered valuable opportunities for both experienced professionals and emerging artists, continuing our commitment to knowledge-sharing and the development of theatre at scale.

Hatupatu / Kurungaituku: A Forbidden Love exemplified the kaupapa of Taki Rua, presenting Māori narratives through contemporary theatre, blending tradition and innovation to move and inspire audiences across Aotearoa.

Te Aka Tawhito

Te Reo Māori Season



The Taki Rua 2024 Te Reo Māori Season featured *Te Aka Tawhito*, a high-energy new play by Tere Harrison, directed by Regan Taylor. The show followed Rongotai, a young DJ reconnecting with her roots through the guidance of Kui Hauora, her cousin Whaiora, and the magic of ancestral sound. Performed entirely in te reo Māori, the production balanced humour, heart, and kaupapa Māori values, connecting with tamariki across Aotearoa.

The show toured extensively throughout the North and South Islands, reaching thousands of students and kura. A standout moment was the company's first-ever performance on Rakiura (Stewart Island), where the team were warmly welcomed and tamariki responded with huge enthusiasm to experiencing theatre in te reo Māori. Strong new connections were also formed with kura and kōhanga reo, including at Okere Falls near Rotorua.

This year's season combined fresh talent with experienced leadership. Monica-Ellen Graham-Vincent and Parekawa Findlay joined the tour for the first time, alongside recent Toi Whakaari graduate Olivia Cowley as Stage Manager. Long-time performer Amanda Noblett brought deep experience and guidance, supporting the kaupapa of tuakana-teina within the team.

The tour was artistically successful, culturally rich, and a clear highlight of the Taki Rua 2024 programme.



Te Kuia me te Pūngāwerewere

Te Reo Tātarakihi Season



The Taki Rua 2024 Tātarakihi Tour featured ***Te Kuia me te Pūngāwerewere***, Jamie McCaskill's warm and playful adaptation of Patricia Grace's beloved story. Designed specifically for kōhanga reo and younger tamariki, the show brought to life the characters of Kui and the spirited spiders in a te reo Māori performance full of music, laughter, and heart.

This was the second Tātarakihi tour for Taki Rua, focused on Te Ika a Māui, with Te Waipounamu scheduled for 2025. The cast included Mycah Keall, Amanda Noblett, and two exciting new talents discovered through open auditions: Waitahi Aniwaniwa McGee and Manahi Taoho. Manahi was a new find for Taki Rua, having applied via open auditions. His mahi on the show was outstanding and soon after the completion of the tour he was accepted for the Actor Training Course at Toi Whakaari. Amanda Noblett again delivered a warm and hilarious Kui, anchoring the show with her experience and charisma.

Stage Manager Olivia Cowley, fresh from Te Aka Tawhito, continued to impress in her second tour with the company.

The tour confirmed once again that there is strong appetite for theatre made specifically for early learners. Tamariki across the motu were captivated by the cheeky spiders, the wise fireant and the unforgettable Kui, reinforcing the value of high-quality te reo Māori storytelling for our youngest audiences.



Annual Report

Taki Rua Productions Society Incorporated
For the year ended 31 December 2024

Prepared by Connected Accountants



Contents

3	Entity Information
5	Approval of Financial Report
6	Statement of Service Performance
8	Statement of Financial Performance
9	Statement of Financial Position
1	Statement of Cash Flows
0	Statement of Accounting Policies
1	Notes to the Performance Report
1	Auditor's Report
1	
3	
1	
9	



Entity Information

Taki Rua Productions Society Incorporated For the year ended 31 December 2024

Legal Name of Entity

Taki Rua Productions Society Incorporated

Entity Type and Legal Basis

Taki Rua Productions Society Incorporated is an incorporated society under the Incorporated Societies Act 1908. The Society is also a registered charity under the Charities Act 2005.

Registration Number

Incorporated Society No. 301296

Charity No. CC 23689

Entity's Purpose or Mission

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

Entity Structure

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

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

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

Main Sources of Entity's Cash and Resources

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

Main Methods Used by Entity to Raise Funds

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

Entity's Reliance on Volunteers and Donated Goods or Services

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



Physical Address

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

Postal Address

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



Approval of Financial Report

Taki Rua Productions Society Incorporated For the year ended 31 December 2024

Ngā Kaiurungi are pleased to present the approved financial report including the historical financial statements of Taki Rua Productions Society Incorporated for the year ended 31 December 2024.

APPROVED

Roimata Tauroa

Roimata Tauroa

Treasurer

Date 26/6/25

Adrian Tangaroa Wagner

Adrian Wagner

Chairman

Date 26-06-2025



Statement of Service Performance

Taki Rua Productions Society Incorporated For the year ended 31 December 2024

Description of Entity's Outcomes

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

In 2024, Taki Rua Productions Society Incorporated delivered on all intended outcomes, continuing to lead the creation and delivery of kaupapa Māori and te reo Māori-based theatre to communities across Aotearoa.

The year commenced with Hatupatu – Kurungaituku: A Forbidden Love, one of the most ambitious productions in the company's history. This aerial, large-scale reimagining of the traditional pūrākau was performed exclusively in te reo Māori. Touring four major centres—Pōneke, Tāmaki Makaurau, Ōtautahi, and Rotorua—the production was met with widespread wonder and acclaim, particularly in Rotorua, where the story originates. The show exemplified our goal of sharing Māori stories through high-quality theatrical experiences and reinforced our commitment to revitalising te reo Māori in both mainstream and Māori communities.

Later in the year, Taki Rua toured Te Aka Tawhito by Tere Harrison as part of the annual Te Reo Māori Season. This work featured an all-female cast and crew and travelled the length of the country—from Kaitiaki to Rakiura—engaging school communities and kura kaupapa Māori in te reo Māori theatre. The inclusion of Rakiura in the tour marks a significant milestone, as it was the first time any of our Te Reo Māori Season shows reached this region. The response from communities was overwhelmingly positive, and the company plans to return in future years.

Our 40-minute touring show for kōhanga reo and primary-aged tamariki, Te Kuia me te Pūngāwerewere—adapted and directed by Jamie McCaskill from the book by Patricia Grace—was again met with enthusiasm throughout Te Ika a Māui. This production has become a cornerstone of our strategy to engage young audiences in authentic, accessible reo Māori theatrical experiences. The popularity and accessibility of this format have ensured its place as a permanent part of Taki Rua's annual programming.

In addition to public performances, Taki Rua continued to develop and support a diverse group of theatre practitioners. Several new artists, designers, and production crew gained professional experience through our shows. Our open audition policy expanded access to opportunities within the company and supported the development of emerging Māori theatre-makers.

Despite ongoing structural changes aimed at refining and strengthening our operating model, Taki Rua maintained consistent delivery of high-calibre theatre. We reached tamariki, rangatahi, whānau, and wider communities—including those in rural and isolated areas—many of whom have limited access to theatre in te reo Māori.



Through this year's activity, Taki Rua advanced its core kaupapa:

- Supporting the revitalisation and everyday use of te reo Māori
- Providing professional pathways for Māori theatre practitioners
- Ensuring national access to kaupapa Māori theatre for audiences of all ages

The company remains committed to serving as a leader in kaupapa Māori theatre and to creating impactful work that strengthens cultural identity and language across Aotearoa.

	2024	2023
Description and Quantification of the Entity's Outputs		
Number of Productions and Workshops	3	4
Number of Performances and Workshops	129	110
Number of Attendees	16,127	9,324
Number of Performers	16	14
Number of Practitioners	49	58



Statement of Financial Performance

Taki Rua Productions Society Incorporated For the year ended 31 December 2024

	NOTES	2024	2023
Revenue			
Donations, fundraising and other similar revenue	1	450	6,205
Revenue from providing goods or services	1	2,666,555	1,734,906
Interest, dividends and other investment revenue	1	42,456	42,781
Other revenue	1	6,781	6,248
Total Revenue		2,716,242	1,790,140
Expenses			
Volunteer and employee related costs	2	449,429	536,391
Costs related to providing goods or service	2	1,975,640	819,526
Other expenses	2	175,051	207,715
Total Expenses		2,600,120	1,563,632
Surplus/(Deficit) for the Year		116,121	226,508



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

Statement of Financial Position

Taki Rua Productions Society Incorporated

As at 31 December 2024

	NOTES	31 DEC 2024	31 DEC 2023
Assets			
Current Assets			
Bank accounts and cash	3	854,323	1,864,041
Debtors and prepayments	3	5,109	221,000
Goods and services tax		6,153	-
Total Current Assets		865,585	2,085,040
Non-Current Assets			
Property, Plant and Equipment	5	35,162	41,190
		35,162	41,190
Total Assets			
Total Non-Current Assets		900,747	2,126,231
Liabilities			
Current Liabilities			
Creditors and accrued expenses	4	18,611	99,769
Employee costs payable	4	12,358	15,172
Goods and services tax	3	-	57,654
Income in advance	4	57,475	1,257,455
Total Current Liabilities		88,444	1,430,049
Total Liabilities		88,444	1,430,049
Total Assets less Total Liabilities (Net Assets)		812,303	696,182
Accumulated Funds			
Accumulated surpluses or (deficits)	6	812,303	696,182
Total Accumulated Funds		812,303	696,182



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

Statement of Cash Flows

Taki Rua Productions Society Incorporated For the year ended 31 December 2024

	2024	2023
Cash Flows from Operating Activities		
Donations, fundraising and other similar receipts	450	6,205
Receipts from providing goods or services	1,466,575	2,815,614
Cash flows from other operating activities	6,781	6,976
Payments to suppliers and employees	(2,447,554)	(1,745,141)
GST	(74,817)	66,233
Interest received	42,456	42,781
Net Cash Flows from Operating Activities	(1,006,109)	1,192,668
Cash Flows from Investing Activities		
Payments to acquire plant, property, and equipment	(3,608)	(2,979)
Net Cash Flows from Investing Activities	(3,608)	(2,979)
	2024	2023
Cash Balances		
Cash and cash equivalent at beginning of period	1,864,041	674,352
Cash and cash equivalent at end of period	854,324	1,864,041
Net change in cash for the period	(1,009,717)	1,189,689



Statement of Accounting Policies

Taki Rua Productions Society Incorporated

For the year ended 31 December 2024

Basis of Preparation

The Society has elected to apply PBE SFR-A (NFP) Public Benefit Entity Simple Format Reporting - Accrual (Not-For-Profit) on the basis that it does not have public accountability and has total annual expenses equal to or less than \$5,000,000. All transactions in the Performance Report are reported using the accrual basis of accounting. The Performance Report is prepared under the assumption that the entity will continue to operate in the foreseeable future.

Goods and Services Tax (GST)

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

Income Tax

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

Bank Accounts and Cash

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

Changes in Accounting Policies

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

Recognition of Income

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

Interest is recognised on an accrual basis

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

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



Property, Plant and Equipment

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

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

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

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



Notes to the Performance Report

Taki Rua Productions Society Incorporated For the year ended 31 December 2024

	2024	2023
1. Revenue		
Donations		
Koha	450	6,205
Total Donations	450	6,205
Revenue from providing goods or services		
Box Office/Performance Fees		
Box Office/Performance Fees	212,832	37,487
Total Box Office/Performance Fees	212,832	37,487
Contract Revenue		
Creative New Zealand Tota Grant	988,380	1,007,760
Wellington City Council grant	64,637	75,900
Eastern & Central Community Trust	10,000	20,000
Lion Foundation	15,000	20,000
Wellington Community Trust	-	25,000
Rātā Foundation	12,000	-
Foundation North	25,000	30,000
Four Winds Foundation	3,000	-
Bay Trust	-	2,500
Ministry of Culture and Heritage	775,036	331,044
Farina Thompson Charitable Trust	-	5,000
Aotearoa Gaming Trust	6,405	2,600
Te Mātāwai	38,000	60,000
Te Taura Whiri i Te Reo Māori	-	50,000
Trust Tairāwhiti	-	10,000
Blue Sky Community Trust	776	3,800
Grassroots Trust Central	-	3,415
One Foundation	(457)	3,500
Pelrous Trust	-	4,000
Sargood Bequest	-	4,400
Thomas George Macarthy Trust	-	5,000
Wellington Energy Trust	-	3,000
Experience Wellington	-	28,000
Kia Mau Festival	-	2,500
Website Internet Grant	5,425	-
Community trust Mid and South Canterbury	9,000	-
Community Trust South	2,500	-
NZ Community Trust	14,019	-
Rotorua Trust	30,000	-
Western Bay Community	5,000	-
Aotearoa New Zealand Festival of the Arts	100,000	-



	2024	2023
FNZ Limited	350,000	-
Total Contract Revenue	2,453,722	1,697,419
Total Revenue from providing goods or services	2,666,554	1,734,906
Interest, Dividends and Other Investment Revenue		
Interest Received	42,456	42,781
Total Interest, Dividends and Other Investment Revenue	42,456	42,781
Other Revenue		
Sundry Income	1,145	3,050
Rental Income	1,775	2,067
Sub Leases	3,750	1,050
Royalties Income	111	81
Total Other Revenue	6,781	6,248
Total Revenue	2,716,241	1,790,140
	2024	2023

2. Analysis of Expenses

Volunteer and employee related costs

ACC Levy	1,177	961
Governance Expenses	5,181	1,863
KiwisaverEmployerContribution	11,075	17,009
Wages	431,996	516,558
Total Volunteer and employee related costs	449,429	536,391

Costs related to providing goods or services

Accessibility	300	-
Advertising - Generic TRP	-	293
AGM - Annual GeneralMeeting	292	796
APRA / License Fees	2,470	-
Casual Labour	35,939	47,536
Designer Royalties	-	300
Hauora Expenses	-	304
IT Services	6,502	1,796
Marketing and Advertising	113,291	25,204
Payroll Expenses	2,118	1,094
Per Diems	-	480
Producer	34,000	16,000
Programme Costs	3,127	1,392
Te Haukainga Expenses	469	767
Repairs and Maintenance	894	1,652
Resource Materials	1,599	16
Sponsorship	1,000	870
Stationery	196	511
Taki Rua Whanau - Non-Production	3,696	3,119
Unrealised Currency Gains	-	220



	2024	2023
Venue Labour	11,457	-
Production Personnel	693,018	364,613
Production Expenses	1,065,274	352,563
Total Costs related to providing goods or services	1,975,640	819,526
Other expenses		
Accounting Fees	22,498	22,116
Taki Rua Annual Events	39	5,728
Audit Fees	3,744	3,544
Bad Debts	-	609
Bank Fees	118	207
Board Meetings	668	991
Cleaning	6,038	6,201
Communications - Phone & Internet - Te Haukainga Office	6,222	6,342
Computer Expenses	-	158
Conferences	-	1,028
Consulting Fees	1,372	19,083
Depreciation	9,636	10,582
Equipment Storage & Archives	3,860	2,005
Fixed Assets under \$500	-	739
Flights - Local	347	-
General Expenses	384	1,352
Health and Safety	636	442
In Land Travel Costs - forstaff	291	(314)
Insurance	6,943	5,712
Koha Expenses	1,168	1,723
Legal Expenses	18,600	26,455
Marketing - Generic TRP	320	460
Office Equipment Rental	1,305	1,653
Parking	188	154
Postage & Couriers	34	-
Power and Utilities	2,324	2,872
Printing/Photocopying	515	1,259
Professional and Strategic Development	1,523	425
Realised Currency Gains	-	(186)
Recruitment Costs	9,710	3,710
Recycling & Rubbish Removal	2,713	2,330
Rent	65,000	65,000
Subscriptions	8,854	11,234
Vehicle Hire	-	4,099
Total Other expenses	175,051	207,715



2024 2023

3. Analysis of Assets

Bank accounts and cash

Kiwi Grants	454,973	1,678,338
Kiwi Eftpos MB	2,282	864
Kiwi Eftpos TRMS	962	226
Kiwi Online Savings	8,023	7,684
Kiwi Box Office	338,337	127,192
Kiwi General Expenses	33,214	40,108
Kiwi TeHaukāinga	16,354	9,451
Kiwi GST / PAYE	178	178
Total Bank accounts and cash	854,323	1,864,041

Debtors and prepayments

Credit Cards	-	17,500
Payments in Advance	5,109	203,499
Total Debtors and prepayments	5,108	221,000

Other current assets

GST	6,153	-
Total Other current assets	6,153	-

2024 2023

4. Analysis of Liabilities

Creditors and accrued expenses

Credit Cards	3,250	-
Accounts Payable	6,611	91,019
Accruals	8,750	8,750
Total Creditors and accrued expenses	18,611	99,768

Income in Advance

Income in advance	57,475	1,257,455
Total Income in Advance	57,475	1,257,455

Employee costs payable

Leave Liability	12,358	15,172
Total Employee costs payable	12,358	15,172

Other current liabilities

GST	-	57,654
Total Other current liabilities	-	57,654



	2024	2023
5. Property, Plant and Equipment		
Computer Equipment		
Opening Balance	4,326	5,003
Additions	3,608	2,979
Disposals	-	-
Depreciation	(3,819)	(3,656)
Total Computer Equipment	4,115	4,326
Furniture and Fittings		
Opening Balance	1,838	2,149
Additions	-	-
Disposals	-	-
Depreciation	(261)	(311)
Total Furniture and Fittings	1,577	1,838
Theatre Fittings		
Opening Balance	35,026	41,641
Additions	-	-
Disposals	-	-
Depreciation	(5,557)	(6,615)
Total Theatre Fittings	29,46	35,02
Total Property, Plant and Equipment	9	6
	35,16	41,19
	2024	2023
	2	0
6. Accumulated Funds		
Accumulated Funds		
Opening Balance	696,182	436,592
Change in Opening Balance to reflect change in Accounting Policy	-	33,082
Accumulated surpluses or (deficits)	116,121	226,508
Total Accumulated Funds	812,30	696,18
Total Accumulated Funds	3	2
	812,30	696,18
7. Related Party Transactions		
There were no transactions involving related parties during the financial year (2023: Nil)	3	2



8. Commitments

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

Operating Lease Commitments are stated exclusive of GST.

9. Contingent Liabilities and Guarantees

There are no contingent liabilities or guarantees as at 31 December 2024 (Last year - nil).

10. Ability to Continue Operating

The entity will continue to operate for the foreseeable future.

11. Events After the Balance Date

There are no significant events after the balance date.





INDEPENDENT AUDITOR'S REPORT To the Members of Taki Rua Productions Society Incorporated

Opinion

We have audited the accompanying performance report of Taki Rua Productions Society Incorporated on pages 1 to 18, which comprises the entity information, the statement of service performance, the statement of financial performance and statement of cash flows for the year ended 31 December 2024, the statement of financial position as at 31 December 2024, the statement of accounting policies including material accounting policy information and other explanatory information.

Qualified Opinion:

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report:

- 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 18 presents fairly, in all material respects:
 - the entity information for the year ended 31 December 2024;
 - the service performance for the year then ended; and
 - the financial position of Taki Rua Productions Society Incorporated as at 31 December 2024, and its financial performance, and cash flows for the year then ended
- in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit), issued in New Zealand by the New Zealand Accounting Standards Board.

Basis for Qualified Opinion

Sufficient appropriate audit evidence was not able to be obtained to support the outputs in the Statement of Service Performance. As a result we have been unable to conclude whether these disclosures are free from material misstatement and therefore we cannot provide an opinion over the outputs.

We conducted our audit of the statement of financial performance, statement of financial position, statement of cash flows, statement of accounting policies and notes to the performance report in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)), and the audit of the entity information and statement of service performance in accordance with New Zealand Auditing Standard (NZ AS1) 'The Audit of Service Performance Information (NZ)'. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Performance Report section of our report. We are independent of Taki Rua Productions Society Incorporated in accordance with Professional and Ethical Standard 1 'International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

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

Restriction on Responsibility



This report is made solely to the Members, as a body, in accordance with section 42F of the Charities Act 2005. Our audit work has been undertaken so that we might state to the Members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Members as a body, for our audit work, for this report, or for the opinions we have formed.

Executive Committee's Responsibility for the Performance Report

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

- (a) identifying outcomes and outputs, and quantifying the outputs to the extent practicable, that are relevant, reliable, comparable and understandable, to report in the statement of service performance;
- (b) the preparation and fair presentation of the performance report which comprises:
 - the entity information;
 - the statement of service performance; and
 - the statement of financial performance, statement of financial position, statement of cash flows, statement of accounting policies and notes to the performance reportin accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit) issued in New Zealand by the New Zealand Accounting Standards Board, and
- (c) for such internal control as the Executive Committee determine is necessary to enable the preparation of a performance report that is free from material misstatement, whether due to fraud or error.

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

Auditor's Responsibilities for the Audit of the Performance Report

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

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

- Identify and assess the risks of material misstatement of the performance report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of the use of the going concern basis of accounting by the Executive Committee and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the performance report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the performance report, including the disclosures, and whether the performance report represents the underlying transactions and events in a manner that achieves fair presentation.
- Perform procedures to obtain evidence about and evaluate whether the reported outcomes and outputs, and quantification of the outputs to the extent practicable, are relevant, reliable, comparable and understandable.

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



PJ Major Chartered Accountant
PORIRUA
29 June 2025

