



From Scratch, *Global Hockets*, 1997. Photography Max Osborne

TE URU WAITAKERE CONTEMPORARY GALLERY
INCORPORATED | ANNUAL REPORT
JULY 2017 – JUNE 2018

**TE URU
GOVERNANCE COMMITTEE**

Chairperson

Marcus Williams

Secretary

Deane-Rose Ngatai

Treasurer

Desna Whaanga-Schollum

Elected Members

Suzy Dunser, Alison Booth

Co-opted members

Jennifer Lamm, Vicky Thomas

TE URU STAFF

Director

Andrew Clifford

Business Services Manager

Emmy Seccombe

Visitor Host Team Leader

Amber Latham

Visitor Hosts

Zara Garlick, Minnie Parker

Gallery Assistant

James Anderson

Curator

Ioana Gordon-Smith

Exhibitions & Facilities Manager

Kenny Willis

Education Manager

Iona Matheson

Art Educator

Jodi Meadows

Graphic Designer

Julia Gamble Vale

KARAKIA

Whakataka te hau ki te uru
Whakataka te hau ki te tonga
Kia mākinakina ki uta
Kia mātaratara ki tai
E hī ake ana te atakura
He tio, he huka, he hau hū
Tīhei mauri ora!

*Cease the winds from the west
Cease the winds from the south
Let the breeze blow over the land
Let the breeze blow over the ocean
Let the red-tipped dawn come with a sharpened air.
A touch of frost, a promise of a glorious day.*

ROB GEORGE: A MEMOIR FOR FALLING LIGHT

2 September – 19 November 2017



CHAIR'S REPORT

Tena koutou katoa

This is my last report as Chair of the Te Uru Governance Committee and I cannot help but reflect on the six years that my committee membership spans, along with the year to be reported. I started in the old Lopdell House Gallery and became Chair after about a year, just before the move to New Lynn. This was a challenging time for the committee, the staff and the membership, we needed to adapt rapidly to change while remembering our identity and purpose. The director at that time, Lesley Smith moved on and Andrew Clifford stepped in just in time to lead the rebranding of the gallery, in preparation for its new building at that time still under construction. By far the most important role of governance is the selection, support and strategic influence of and on the director. Andrew has been a fabulous choice and I believe that the committee has worked effectively with him. Right from the start, we sought the help of Rewi Spraggon, a personal friend of mine from Kawerau a Maki, mana whenua and kaitiaki of Te Wao Nui o Tiriwa, the Waitakere Ranges. This led to the gifting of the name Te Uru (the wind from the west!), a high powered tribal blessing of the building when it opened along with an exhibition of extraordinary Kawerau a Maki taonga, growing into an ongoing relationship between cultural institution and local iwi. Indeed, in the June month of this reporting period, was the deeply spiritual opening of the exhibition *Ngā Tohu o Te Kawerau a Maki*.

At the AGM this year, for which this report is being written, the terms of reference for our incorporated society will strengthen its commitment to Te Tiriti o Waitangi and this is testament to the strength of the governance/director relationship. Andrew's appointment of Ioana Gordon-Smith along with his own curatorial input have brought us a bicultural and varied programme in the reporting year. This reflects the increasing diversity of the communities that we serve and this has been another emphasis of the committee. I do believe we have struck a balance between respect for the origins of the gallery and its roots in the community with the rapidly changing nature of the neighbourhood. At the June meeting, Ioana presented a forecast of the 2019 exhibition programme and what a powerful promise for the future. But this forecast presentation is important because the sharing of curatorial

intent allows for the comment from a governance perspective, while remaining strategic and not operational. Maintaining this delicate balance of trust between governance and management is essential and we have that, as manifested in our cultural programmes.

More recently, Iona Matheson presented to the committee a review of the education programmes at Te Uru. It is not an exaggeration to say that Iona has transformed this programme since returning from New Lynn, in fact she attributes some of the new initiatives to the adaptive strategies necessary in those two off-site years. This was another thing the committee pushed hard on and the dynamic nature of the current programme only serves to demonstrate the potential of gallery based education and professional development; yes, there is more to come and the addition of Jodi Meadows will inject invaluable new ideas. Te Uru punches above its weight and the staff are the reason; weekends, evenings, team work, innovation. The installation team led by Kenny Willis, the visitor host team – Zara Garlick and Minnie Parker led by Amber Latham, gallery assistant James Anderson and the superb graphic design of Julia Gamble Vale. Te Uru is more than a job for Emmy Seccombe, the business services manager, it is a passion and something she feels deeply committed to. Te Uru simply could not perform to such a high standard without this incredible team.

Led by ex-committee member Jane Legget, a stakeholder engagement workshop was a segue toward the forthcoming mahi of writing the next strategic plan for the gallery. It has been fun helping to implement the last one and I have every faith in the team for the next.

On the occasion of the 2018 AGM, the following people, along with a new nominee seek your support to be the committee;

Existing

Alison Booth – *Co-opted Member/interim Chair* – teaching and research specialist in tourism and events at AUT, performer and event producer, local resident

Deane Rose Ngatai (Ngati Porou, Tainui) – *Secretary*, Masters graduate, artist, Auckland Council Community Empowerment Unit, local resident

Vicky Thomas (Ngāti Kahu, Ngā Puhī) –
Co-opted Member/interim treasurer –
photographer, artist/arts retailer (Auckland
Museum)

Suzy Dunser – *Elected Member* –
Ceramicist, past Auckland Studio Potters
President, tutor and local resident

Jennifer Lamm – *Co-opted Member* –
Lawyer, local government specialist, life
member of the Auckland Museum Institute

Chris Harvey – *Committee Member*
“Emeritus” - West Auckland Ceramics
Legend, local resident

New nominees

Kathryn Quirk – *2018 AGM nominee* -
local resident, Content Director at NZ On
Screen

Mark Harvey – *2018 AGM nominee* –
Performance artist in the Dance Studies
Programme and senior lecturer at University
of Auckland, local resident and
environmentalist

I would like to acknowledge our former
treasurer, Desna Whaanga-Schollum,
(Rongomaiwahine, Kahungunu, Pahauwera)
who after several years of service with us
needed to move on to other things earlier in
2018. Desna brought considerable
experience to our table, particularly in the
area of leadership in the Maori creative
space. To name a few, she was responsible
for professional development of staff and

committee members on Te Tiriti o Waitangi,
the karakia that we will use at the AGM this
year (and is read at the start of every
committee meeting), as well as the
strengthening of the assertion of our
commitment to Te Tiriti o Waitangi in the
terms of reference for our society.

Thank you to Sir Bob Harvey, our patron and
west Auckland legend. Terry Bates, Chair of
the Lopdell Trust, thank you; you run the
complex so well and have made a huge
difference to Titirangi and beyond. Finally,
huge thanks to the Waitakere Ranges Local
Board, ably chaired by Greg Presland, for
your support, advice and of course the all-
important operational budget. We also
acknowledge the support of The Trusts
Community Foundation, Creative New
Zealand, Stout Trust, Chartwell Trust, project
sponsors and supporters, and our members.
We could not operate without you all.

Kia ora, thank you.

Nga mihi mahana ki a koutou

Marcus Williams

Chair; Te Uru Governance Committee
(outgoing)

Associate Professor Creative Industries
Dean of Research and Enterprise, Unitec

CHRISTINE HELLYAR: LOOKING, SEEING, THINKING

26 August – 5 November 2017



DIRECTOR'S REPORT

This year's AGM falls very close to the four-year anniversary of opening Te Uru in November 2014, and so we will soon be entering our fifth year. It has been a massive growth spurt in a short space of time and it often feels like we're still learning to walk. Although the scale of our facilities and the volume of our outputs has increased exponentially, our funding and resources have not grown comparably. It is primarily through the commitment of our staff, volunteers and supporters that Te Uru continues to perform at such a high level and is now considered one of the major cultural facilities in the region with a growing national and international reputation. We are learning how to make ends meet within the modest means of public funding, but also how to make the most of our extraordinary facilities without blowing the budget. With a lot of belt-tightening and additional fundraising, for the second year in a row, we have managed to break even, even showing a small surplus against our operational budget.

We continue to enjoy a healthy partnership with the Auckland Art Festival, with whom we have been able to combine resources to deliver a major exhibition each year. 2018 was no exception with the large-scale *From Scratch* survey and performance series delivering a sell-out success that gained substantial media coverage and is now touring to City Gallery Wellington, with offshore interest growing too. We are also grateful for the additional support provided by Creative New Zealand, Chartwell Trust and our Pou Tangata patrons in making this project possible – the most ambitious we had staged to date.

We have been able to secure exhibitions from other national and international institutions, including *Dark Horizons* from Pataka, and *Kushana Bush: The Burning Hours* from Dunedin Public Art Gallery. We are also proud to be able to tour our own exhibitions. Another project we have been able to tour is *Pocket Histories*, developed as part of Imogen Taylor's residency at McCahon House, which is now on show at the Dowse Art Museum.

Although it so recent as to barely fall into the reporting period for the last financial year, it has been very special to work with local iwi, Te Kawerau a Maki, to present the Matariki Festival exhibition, *Nga Tohu o Te Kawerau a Maki*. Since we adopted the name Te Uru, which was gifted to us by Te Kawerau a Maki, it has been an important priority that we continue to build relationships with tangata whenua, so the opportunity to support their role as host iwi for Auckland Council's 2018 Matariki Festival was a significant moment that has allowed us to work more closely and learn much more about Te Kawerau's long and illustrious history in the area.

Supporting current practice and making it available to wide audiences remains a key focus for Te Uru, and we have been proud to present ambitious new projects by Rob George, Christine Hellyar, Stephen Ellis and Gabrielle Amodeo, as well as providing post-residency exhibitions to artists who have been at McCahon House: Oliver Perkins, Sarah Smuts-Kennedy and Louise Menzies. Through our programmes, we foster contemporary thinking that helps us to understand and respond to the current circumstances that affect our communities; projects such as *The Asia-Pacific Century* are important for understanding the changing world we live in. New perspectives can also shed light on the social and cultural conditions of previous generations, and exhibitions such as *Leading Ladies* help to recover blind-spots that might otherwise be lost to history, and gain a richer understanding of who we are now.

Again, we thank our loyal supporters, most notably the Waitakere Ranges Local Board of Auckland Council, who continue to cover our basic operating costs. While barely walking, we already have some major achievements under our belt. With growing support from other organisations and individuals, just imagine what might be possible when we start to run!

Andrew Clifford
Director | Kaitohu

EXHIBITIONS

Main Galleries

Watching Windows
29 April – 23 July 2017

Roger Ballen's Theatre of the Mind
27 May – 29 August 2017

Lonnie Hutchinson and Reuben Paterson:
Relative Reciprocity
24 June – 27 August 2017

The Asia Pacific Century: Part Two
29 July – 1 October 2017

Oliver Perkins: *Japanese Laurel*
5 August – 8 October 2017

Sarah Smuts-Kennedy: *Light Language*
2 September – 29 October 2017

Christine Hellyar: *Looking, Seeing, Thinking*
26 August – 5 November 2017

Rob George: *a memoir for falling light*
2 September – 19 November 2017

Leading Ladies
7 October 2017 – 29 January 2018

Louise Menzies: *Gorgon Malkin Witch*
14 October 2017 – 4 February 2018

Portage Ceramic Awards 2017
10 November 2017 – 11 February 2018

Kushana Bush: *The Burning Hours*
25 November 2017 – 18 February 2018

Pocket Histories
10 February – 13 May 2018

From Scratch: *546 Moons*
3 March – 27 May 2018

Stephen Ellis: *Headforemost*
19 May – 5 August 2018

Gabrielle Amodeo: *Blind Carbon Copy: an open love letter*
19 May – 5 August 2018

Dark Horizons
2 June – 19 August 2018

Ngā Tohu o Te Kawerau a Maki
30 June – 26 August 2018

Collection Classics

Lois McIvor
26 August – 26 October 2017

One Tree Hill College Art Collection
1 November 2017 – 10 February 2018

Small Space

Chris Charteris and Emily Siddell: *Aspects of Glass*
7 June – 24 July 2017

Hannah Valentine: *Flex*
26 July – 21 September 2017

Clementine Edwards: *Bloem en Blad*
22 September – 23 November 2017

Sharon Fitness: *Finding Jewelleryness*
24 November 2017 – 23 January 2018

Manon van Kouswijk: *Ornamental Residue*
23 January – 12 March 2018

Phillip Fickling: *The Fragile Sea*
13 March – 30 April 2018

Erica van Zon: *Jade Tableau* (and Window Space)
1 May – 3 July 2018

Window Space

Lonnie Hutchinson: *Comb*
8 May – 17 July 2017

Reuben Paterson: *Heirloom*
19 July – 25 September 2017

Brit Bunkley: *Ghost Shelter 17*
27 September – 27 November 2017

Judy Darragh: *Spray Foam*
29 November 2017 – 10 February 2018

Glen Hayward: *cheesecake with a book on existentialism read by a man in a bed on carpet on a concrete floor on the earth in space with a sun that has set*
27 February – 30 April 2018

Learning Centre Gallery

Kelston Girls' College: *Project Kai*
6 May – 9 July 2017

ZEAL: *Connect*
15 July – 3 September 2017

Gatherings on the Manukau (Auckland Libraries)
7-28 September 2017

Fly the Flag for Gender Equality (Girl Guides)
30 September – 23 October 2017

Titirangi Painters 25th Annual Exhibition
28 October – 25 November

TWO4NINE: *A Supported Life*
2 December 2017 – 1 February 2018

Kerry Ann Lee: *life should be simple and good*
17 February – 21 June 2018

*Ngā Tohu a Ngā Tupuna: Ancestors of Te
Kawerau a Maki*
30 June – 26 August 2018

Total: 40 exhibitions plus offsite, outreach and touring exhibitions

LEADING LADIES
7 October – 29 January 2018



KUSHANA BUSH: THE BURNING HOURS
25 November 2017 – 18 February 2018



POCKET HISTORIES
10 February – 13 May 2018



FROM SCRATCH: 546 MOONS
3 March – 27 May 2018



FROM SCRATCH: HEART'HEART
9-11, 23-25 March 2018



EVENTS AND WORKSHOPS

Senior Moments: Gallery Tours
Monthly on Wednesdays

Gallery Talk: Harvey Bengé on Roger Ballen
Sunday 9 July 2017, 2pm

Max Harris: close reading of The New Zealand Project
Monday 7 August 2017, 11am

Christine Hellyar: Artist Talk and Exhibition Opening
Saturday 26 August 2017, 2pm

Indie Book Fair
Sunday 10 September 2017, 11am-3pm

Manukau Gathering Day
Saturday 16 September 2017, 10am-4pm

Asia Pacific Century: Talkfest
Sunday 17 September 2017, 11.30am-3pm

Sarah Smuts-Kennedy: Artist Talk
Sunday 24 September 2017, 1pm

Film Screening: heART of the Matter
Sunday 1 October 2017, 1pm

The Leading Ladies: Moyra Elliot Talk
Sunday 8 October 2017, 1pm

A memoir for falling light: Live Musical Performance
Friday 13 October 2017, 7.30pm

Botanical Drawing with Christine Hellyar
Saturday 21 October 2017, 10am-3pm

Portage Ceramic Awards evening 2017
Thursday 9 November 2017, 6pm

Portage 17: Judge's Talk
Saturday 11 November 2017, 1pm

Squiggla Workshop with Judy Millar
Saturday 18 November 2017, 10am-4pm

Storytelling with Tuaratini from Turou Takitua
Saturday 18 November 2017, 1pm

Kushana Bush: Artist Talk and Exhibition Opening
Saturday 25 November 2017, 3-6pm

Thick Cinema: CIRCUIT Commissions 2017
Tuesday 12 December 2017, 7pm

Leading Ladies: Wikipedia Edit-a-Thon
Sunday 21 January 2018, 12-4pm

Kerry Ann Lee: Open Studio
Saturday 17 February 2018, 11am-3pm

The Burning Hours: Floor Talk with Balamohan Shingade
Sunday 18 February 2018, 2pm

From Scratch: HEARTHEART performances
Friday 9 – Sunday 11 March 2018, 8pm
Friday 23 – Sunday 25 March 2018, 8pm

From Scratch: Touch Tour and Audio Introduction
Saturday 10 March 2018, 6pm

Phillip Fickling: Pop-Up Magic Workshop
Saturday 17 March 2018, 11am

Titirangi Festival: Te Uru Art Trail
Saturday 24 March 2018, 10am-4pm

Film Screening: Pacific 3-2-1-Zero / playspace session
Sundays April-May 2018, 1pm

Drop-In Workshop: Kohl Tyler-Dunshea
Friday 6 April 2018, 10.30am-12pm

Squiggla: Free Family Event
Saturday 7 April 2018, 10am-3pm

Workshop: Isobel Thom
Saturday 14 April 2018, 11am-12.30pm

sonicsfromscratch Live
Saturday 21 April 2018, 8pm

Bauhaus Beauty: Pocket Histories Talk with Linda Tyler
Saturday 12 May 2018, 2pm

Sonic Cinema with Steve Cossman
Wednesday 16 May 2018, 7pm

Stephen Ellis and Gabrielle Amodeo: Artist Talks and Exhibition Opening
Saturday 19 May 2018, 3-6pm

Blood & Bone / Splash Five publication launch
Saturday 26 May 2018, 2pm

Auckland Art Fair: Talking Books with Frank Stark, Wystan Curnow and Andrew Clifford
Sunday 27 May 2018, 11am

Dark Horizons: Artist Talks and Exhibition Openings
Saturday 2 June 2018, 3-6pm

(selected highlights)

MEMBERSHIP

As an incorporated society, Te Uru continues to enjoy strong support from its members. We now have 215 memberships with 30 listed as 'couple/family' joint memberships, making a total of **245** members. Auckland Council sets us a target to retain a membership of 180.

This also includes 77 discounted memberships, which are now made available to students, seniors and anyone with a community services card, as well as 90 individual members, seven life members and 11 honorary members.

DARK HORIZONS
2 June – 19 August 2018



VISITATION

Te Uru continues to draw significant numbers of people to the area to view exhibitions and participate in our programmes. Across the 2017/18 year, 41,354 people visited Te Uru, which compares favourably with similar organisations who derive a significant portion of their numbers (and revenue) from auxiliary activities such as external events, bookable facilities, community programmes, or the operation of an onsite café – Te Uru is no longer involved with the operation of other facilities on this site and therefore only draws numbers (and revenue) from gallery visitation. This gives us a clarity of purpose but also creates challenges with regard to fundraising, access to spaces and the perception of reduced visitation since the Lopdell Precinct redevelopment was completed in 2014.

In addition to visitors to Te Uru, a further 44,322 people attended off-site programmes, including an art trail at Titirangi Primary School and also for the Titirangi Festival, workshops at Kelston Girls High School for their annual Art West programme, and touring exhibitions and displays at the Tauranga Art Gallery and Glen Eden Library. This does not count those attending the Auckland Art Fair (approx. 10,000), who will have seen our display as part of the Ngatahi collective of non-profit galleries. We also do not count numbers from the wider Auckland Festival of Ceramics, which is a regional event that is run independently in conjunction with our Portage Ceramic Awards exhibition and events. Exhibitions from this year, and the year ahead, are already confirmed to tour to other galleries nationally, helping to spread the reach and awareness of the work being done in the Waitakere Ranges, and we will continue to collaborate with local events to run both offsite and onsite programming.

Over 9,000 of our gallery visitors participated in education initiatives, including drop-in activities. More than 4,000 of those specifically attended education activities, including school visits, holiday programmes, after school programmes and adult or family workshops, most of which take place from our single Learning Centre classroom.

Monthly visitor numbers for the first part of the financial year were steady, sometimes slightly above, sometimes slightly below the prior year's numbers. Since December, this has noticeably slowed, a trend that is matched by other organisations and general activity in the area since the start of the rahui in the Waitakere Ranges area, perhaps also due to negative publicity about water quality at some local beaches. Te Uru supports Te Kawerau a Maki and the need for a rahui to allow our forests to recover, and we are working with other tourism operators in the area to find ways to collectively support activity at this time. It is of utmost priority for the wellbeing of the area to preserve this significant taonga, but we are mindful that reduced visitors has meant reduced donations and shop revenue, so future budgets will be set accordingly.

March was an exception to this slowed visitation, and we had strong visitation at this time for our sell-out From Scratch performance series, presented in partnership with the Auckland Art Festival with substantial support from Creative New Zealand. From late February through to the end of May, over this exhibition's duration, 1337 people attended 40 performances, including public rehearsals and a special 'touch tour' presentation for people with sight impairments – 738 people attended performances in March alone.

The annual Museums Aotearoa visitor survey data reports 0% dissatisfied, 2% neutral and 98% satisfied. 83% were either very satisfied or extremely satisfied, with 51% falling in the latter category.

Other statistics we can report on at this stage tell us where Te Uru's visitors are coming from: 71% come from across the Tamaki Makaurau-Auckland region with an additional 14% from domestic tourism and 15% from international tourism. From our Auckland region visitors, we are pleased that just under half come from the Hikorangi-West Auckland area, with 33% from the Waitakere Ranges

Local Board area, 10% from Whau and 5% from Henderson-Massey. We also continue to host significant numbers from the nearby Albert-Eden (13%), Waitemata (10%) and Upper Harbour (7%) Local Board areas, with a further sprinkling from throughout the rest of the Auckland Region, from Great Barrier, to Rodney in the north, Franklin in the south and Howick in the east.

Of the visitors from outside this immediate area, 59% reported coming to the area specifically to visit the gallery, which confirms that Te Uru generates significant activity for local businesses and is raising the profile of the Waitakere Ranges as an important destination.

NGA TOHU A NGA TUPUNA: ANCESTORS OF TE KAWERAU A MAKI
30 June – 26 August 2018



TWO4NINE: A SUPPORTED LIFE
2 December 2017 – 1 February 2018



AUCKLAND ARTS FESTIVAL: TOUCH TOUR
10 March 2018



EDUCATION: OVERVIEW

Month	Total
July 2017	1007
August	689
September	1157
October	561
November	879
December	427
January 2018	690
February	526
March	1259
April	757
May	592
June	712
Annual total	9256
Includes adult helpers/teachers:	836

Over the past year we've had excellent growth with all of our bookings and have been kept very busy. We now have a good cross-section of workshop programmes suitable for adults and children, and also some that include all ages with our free drop-in activities and projects. With these new opportunities, we have observed steady growth and, at times, have duplicated workshops to meet demand, such as our Educators Art Development and After School workshop series. We have been involved with several citywide events and continue free gallery-focused drop-in activities in our Learning Centre Gallery – Pokapu Akoranga.

We have collaborated with many events and organisations including: Artwest, ZEAL, Going West Writers Festival, Titirangi Festival (TFM), Te Kawerau a Maki and Matariki

Festival, The Kauri Project, Auckland Libraries with a touring exhibition about the Manukau Harbour, Titirangi Painters and A Supported Learning, who work with youth from the mental health sector through a group called Two4nine. We have also had the opportunity to work with well-known artists such as Judy Millar, who was part of our Squiggla workshop series developed by The Chartwell Trust.

Our holiday programmes are now at capacity and also our after school workshops. Our Educators Art Development (EAD) series is also at capacity with extra classes delivered at local schools. The Learning Centre Gallery has presented six exhibitions and provided complimentary activities to coincide with these shows. Highlights from this series have been with Wellington-based artist Kerry Ann Lee, which attracted 25 primary school classes to participate in an identity workshop. We also delivered several free adult workshops by well-known local makers in specialist fields to inspire people to create an artwork to add to the exhibition. The ZEAL youth organisation returned for another successful exhibition looking at cultural perspectives and youth identity. We have been working more closely with youth and mental health and had an exhibition with Two4nine from Henderson. This summer exhibition had really positive feedback and a lot of interaction through the complimentary free drop-in activity. Our local iwi, Te Kawerau a Maki, presented an exhibition that explained their history and identity through the Arataki Centre pou. This was very successful and authentic experience for the schools that attended our very popular Matariki workshop series.

EDUCATION: SCHOOLS AND PROVIDERS

The following are the schools, providers and partner organisations that have participated in Te Uru's education programmes, including outreach classes, festival projects, onsite gallery visits and workshops. We also run public adult workshops, summer school classes, children's workshops and holiday programmes, families' gallery worksheet activities and open studio or drop-in activities in the Learning Centre and Learning Centre Gallery.

Kaurilands Primary School
Te Akoranga Play centre
Te Atatu Peninsula Kindergarten
Titirangi Primary School
Auckland Art Festival
McCahon House tandem workshops
Kelston Primary School
Middle School West Auckland
Woodlands Park Primary School
Te Tuhi Educators
Kelston Boys High School
Laingholm Kindergarten
Kelston Girls College
Green Bay Intermediate School
Auckland Libraries Manukau exhibition
Kelston Intermediate School (ArtWest)
CEAC Education Team
Green Bay High School
Konini Primary School
AUT Design school
Konini Primary School (EAD)
Westmere Primary School
St Andrews preschool
Glen Eden Primary School
Ambury Farm (SL)
Waimaukau Primary School staff
Titirangi Festival (TFM)
Artwest Festival onsite workshop series
Squiggla workshop series Chartwell Trust
Epsom Early Childhood Centre (adults EAD)
Waitakere College
Kelston Boys High School
Massey Kindergarten (adults EAD)
Te Atatu South Kindergarten (EAD)
ZEAL
U3A groups (adults)
Blockhouse Bay Pre School
University of Auckland Art History department
Learning Edge
Titirangi Kindergarten
EAD Educators Art Development workshops

Ponsonby Primary School
Pt Chev Primary School
Henderson High School
Titirangi Library
City Gallery Wellington
Auckland Art Teachers Association (ASATA)
Real Kids Hobsonville (EAD)
Kakano Youth Arts Collective
Titirangi Community House
Grey Lynn Kinder Care (EAD)
Westmere Primary School
New Windsor Primary School
Laingholm Primary School
Eastgate Community Trust (SL)
Arahoe Primary School
Kelston Deaf School
Blockhouse Bay Intermediate School
Whitecliffe Art School
Mt Roskill Grammar
Timatanga Community School
Unitec (SL)
Shining Stars Preschool
Unitec Spatial Design students
Two 4 Nine (SL)
BLEANNZ (vision impaired youth)
Western Springs College
Henderson High School photography students
St Leonards Road School (Artwest)
Tirimoana Primary School
Blockhouse Bay Pre School (adults EAD)
Green Bay Kindergarten
Fruitvale Primary School (Artwest)
Kelston Deaf School
Green Bay Kindergarten (adults EAD)
Girl Guiding NZ
A Supported Learning (SL)
Westmere Kindergarten (EAD)
Summerland Kindergarten
Au pairs Central Auckland
St Mary's Primary School
SL Supported Learning groups

EDUCATORS ART DEVELOPMENT CLASSES



THE ASIA PACIFIC CENTURY: PART TWO
29 July – 1 October 2017



FINANCIAL REPORTS:

FYE 30 JUNE 2018

The financial year ended 30 June 2018 saw the gallery's third full financial year of operation. This year, once again, Management's focus was to stabilise and secure the organisation's financial position after having sustained significant losses in the first years – due to the aberrant and unprecedented costs of the relocation and operation. In the last twelve months every effort and initiative has been made to increase existing revenue streams and also garner additional external funding whilst prudent expenditure measures were exercised. All activity cost lines were scrutinised, monitored and cut back where feasible.

In summary, after depreciation, the draft financial statement shows a modest total net surplus of \$4,260.

Whilst challenging, this prudent fiscal management achieved moderate success this year, with expenditure levels remaining stable overall, against the prior year. The ongoing considered approach to more modest programming of exhibitions that neither attract high touring fees nor expensive installation costs saw further savings of \$17k made in this area against the prior year, however it is important to reiterate this approach is not sustainable long term whilst also trying to achieve key performance targets for visitation and satisfaction set by our core funders. In fact, these savings were only able to be realised because of generous partnerships with other organisations in the production and delivery of exhibitions, in particular – Auckland Arts Festival with From Scratch which also attracted generous patron sponsorship and public programme funding from Chartwell Trust, and a partnership with Pataka Art Museum in presenting an international exhibition "Dark Horizons" which attracted only installation costs and no hefty travelling exhibition loan fees.

Grant funding remains a key focus - management remain galvanized in the knowledge that they need to more actively lobby for the ongoing procurement of increased grant funding. Education workshop income streams continue to trend positively. With increased human resource committed to this area of operation, we were able to introduce new classes and capitalise on growing demand for school holiday programmes.

Shop revenue, however, was sluggish compared to previous years (30% decrease). This is a

subsequent flow-on effect from the overall downward trend in visitor numbers this year, due in the main to the widely supported rahui that was introduced to Waitakere Ranges walks and tourist attractions in the latter part of 2017 in an attempt to protect our region's threatened natural taonga – the Kauri.

Te Uru has already secured a reputation as one of New Zealand's key contemporary art organisations which, within these tight financial constraints, delivers ambitious, inspiring and engaging programming and has proven to be a significant driver for cultural and economic wellbeing in the Waitakere Ranges and surrounding areas.

Business planning for the new financial year will be one of exercising continued close scrutiny and containment of expenditure within budget whilst endeavouring to maximise existing revenue streams and proactively realising new income sources. Management will continue to assess current business models across all gallery activities and look to expand potential levels of revenue to ensure the long-term sustainability of the organisation. As announced at our last AGM, planning is already well underway for a new strategic patronage programme – Pou Tangata - creating an opportunity for further philanthropic support to secure the future legacy of our gallery: Te Uru, a publicly owned asset of national significance in the heart of West Auckland.

TE URU WAITAKERE CONTEMPORARY GALLERY INC

SUMMARY FINANCIAL STATEMENTS

Financial Results for the year ended 30 June 2018

	Current Year	Prior Year
Income		
Exhibitions-Portage	\$49,043	\$53,761
Exhibitions-Other	\$16,848	\$6,866
Public Programmes	\$4,479	\$1,256
Education	\$30,671	\$28,277
Gallery Shop	\$63,852	\$90,454
General	\$1,450	\$241
Grants - Auckland Council	\$634,271	\$624,898
Grants - TTCF Education Subsidy	\$55,000	\$55,000
Grants - TTCF Opex	\$11,000	\$13,000
Grants – Other	\$36,380	\$37,675
Membership	\$6,260	\$6,279
Donations	\$2,001	\$3,331
Interest Received	\$30	\$119
Total Income	\$911,285	\$921,157
Total Gallery Shop - COST OF SALES	\$27,692	\$36,073
Gross Profit	\$883,593	\$885,084
Expenses		
EXHIBITIONS - PORTAGE	\$57,157	\$65,605
EXHIBITIONS - OTHER	\$70,588	\$87,757
Public Programmes	\$2,250	\$568
Education	\$4,975	\$5,133
Salaries and Wages	\$572,210	\$569,995
Administration	\$39,760	\$45,322
Building Costs	\$58,601	\$40,144
Depreciation	\$40,000	\$35,000
Newsletters	\$16,683	\$15,378
General Expenses	\$2,886	\$0
Advertising & Promotion	\$14,223	\$11,349
Total Expenses	\$879,333	\$876,251
Net Profit / (Loss)	\$4,260	\$8,833
Total Net Profit / (Loss)	\$4,260	\$8,833

TE URU WAITAKERE CONTEMPORARY GALLERY INC
FINANCIAL POSITION as at 30 June 2018

	Current Year	Prior Year
Capital Fund		
Opening balance	\$52,333	\$43,500
Current Year Surplus	\$4,260	\$8,833
	\$56,593	\$52,333
 Represented by:		
Current Assets		
Bank	\$19,547	\$(13,283)
Debtors	\$1,911	\$3,295
Inventories	47,594	\$50,220
	\$69,051	\$40,232
Fixed Assets		
Art Collection	\$46,350	\$46,350
Fixed Assets	\$89,080	\$88,806
	\$135,430	\$135,156
TOTAL ASSETS	\$204,481	\$175,388
 Liabilities		
Current		
Accounts Payable	\$28,310	\$11,116
Employee Costs accrued	\$33,578	\$26,707
Grant Paid in Advance	\$85,000	\$85,000
ASB Visa	\$1,000	\$232
Total Liabilities	\$147,888	\$123,055
TOTAL EQUITY	\$56,593	\$52,333

Financial Statements prepared
by Emmy Seccombe and are
subject to audit.

Contact us

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Visit us

Monday–Sunday
10am to 4.30pm

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Titirangi
Auckland

Closed Christmas Day,
Easter Friday and
ANZAC morning.



Image: From Scratch, *Global Hockets*, 1997. Photography Max Osborne



giving back

