



Split level view finder: Theo Schoon and New Zealand art, exhibition at Te Uru, toured by City Gallery Wellington. Photo: Sam Hartnett

TE URU WAITĀKERE CONTEMPORARY GALLERY
INCORPORATED | AGM OCTOBER 2020

SAFE SPACES

Te Uru welcomes diversity. We are committed to manaakitanga and providing a safe environment for everyone. Our Safe Spaces Statement can be found at teuru.org.nz/index.cfm/visit

TE URU GOVERNANCE COMMITTEE

Chair

Alison Booth

Secretary

Kathryn Quirk

Treasurer

Vicky Thomas

Elected Member

Mark Harvey

Co-opted members

Jennifer Lamm, Charlotte Graham
and Suzy Dunser

Emeritus member

Chris Harvey

TE URU STAFF

Director

Andrew Clifford

Business Services Manager

Emmy Seccombe

Visitor Host Team Leader

Amber Latham, until January 2020

Joseph Main, from April 2020

Visitor Hosts

Sapphire Crump, Carlos Toali'i,
Mina Clancy (casual)

Curator

Ioana Gordon-Smith, until October 2019

Chloe Geoghegan, from February 2020

Gallery Assistant

James Anderson, until March 2020

Exhibitions & Facilities Manager

Kenny Willis

Education Manager

Iona Matheson

Art Educator

Jodi Meadows, until August 2019

Kinstry Smythe, from February 2020

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.*

NAMES HELD IN OUR MOUTHS

8 June – 18 August 2019



'A WAY THROUGH' COLIN MCCAHERN'S GATE III

24 August – 20 October 2019



CHAIR'S REPORT

Tena koutou katoa,

Over the past year at Te Uru, our Governance Committee has followed the nation in learning to use Zoom and creative thinking to stay on top of the very difficult challenges we are all facing. Thank you all for being here in person or beaming in from your homes.

Firstly, I need to thank our outgoing secretary, Kathryn Quirk, for her outstanding work, and wish her the very best in Queenstown. I am pleased she is willing to stay on the committee virtually. I also want to thank Vicky Thomas for her longstanding contribution to Te Uru and our committee.

We thank our patron Bob Harvey for his continuing support, along with the Waitākere Ranges Local Board, ATEED, Auckland Council and other funding and community backers. A special thanks needs to go to Mark Allen, our Local Board representative, who has assisted us with valuable advice, mentoring and laughter as we navigate through our current challenges. We are grateful to Auckland Council's funding assistance and the government's wage subsidies. Galleries like ours are unable to deliver the diverse, innovative and creative programmes without committed support.

A special congratulations to our honorary member, Naomi McCleary, for being recognized on the Queen's Birthday list as a Member of the New Zealand Order of Merit for her service to the Arts.

The past year's gallery exhibitions included a wide range of exhibitions including; 'A way through' featuring the extraordinary Colin McCahon masterpiece, *Gate III*, and Northland-based potter, Mark Mitchell, as the Premier Award Winner of the 2019 Portage Ceramic Awards for his work, *Slice*. COVID-19 lockdowns have brought unforeseen challenges but I am pleased to say that we are all still here. We look forward to the exciting programme ahead under the tutelage of the new Te Uru Curator, Chloe Geoghegan.

The Gallery has initiated multiple collaborative projects with council, artists and other galleries, and has continued to deliver thriving education programmes, as detailed below.

- We have initiated dialogue with Auckland Council and the Waitākere Ranges Local Board to establish better communication between our multitude of stakeholders. With diminishing funding and council restructuring, we recognise the importance of collaboration and taking leadership opportunities where possible. We have played a proactive role in the development of the Waitākere Ranges Local Board Plan and Auckland Council's Cultural Heritage Sector review. We are watching closely the implications of the upcoming merger of ATEED with the RFA. We look forward to working with other area galleries and arts organisation to develop sustainable domestic tourism strategies to help build the cultural sector of West Auckland.
- The upcoming Portage Ceramic Awards will be a 20-year retrospective exhibition that is expected to bring a good audience. Thanks to the work of gallery staff, the past winning pieces have been identified and catalogued and can now be found locally, housed nearby as part of the Portage Licensing Trust collection in New Lynn, saving on the large freight and handling costs. We thank The Trusts for their continuing support.
- Te Uru staff and budgets are stretched. But the creativity has prevailed, continuing the delivery of high quality, international standard programmes under the various challenges of lockdown levels. QR codes, hygiene policies and visitor numbers have been brought into consideration in response to government requirements. During Level 3 and 4, with the galleries closed, the team have worked behind the scenes to make sure re-opening policies and exhibitions were in place.
- One collaboration to note during this period was *Netsuke*, an exhibition of contemporary Japanese wooden carvings offered in the Learning Centre, courtesy of the Japan Foundation and the Japanese Consulate. It was a pleasure to meet with members of the Consulate and Netsuke artists from New Zealand admiring the works.

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- The Pacific was featured in two major exhibits; *Campaign* and *The future of our kids*. Both highlighted the crucial role Aotearoa plays in protest and resistance through political action and artistic expression based in visual, musical and mixed media. This also resonated in the highly raucous opening in the Learning Centre of *Celebrating the female form* by 81-year-old Samoan artist, Pusi Urale.
- Unfortunately, soon after that we were in Level 4, sending emails, talking on the phone and trying to navigate through the uncertainty. Te Uru was ahead of the budget and we all felt optimistic and proud that the hard work was paying off.
- With the unpredictable changes in levels and bubbles, I believe the team at Te Uru has come through better than expected. Chloe's influence at Te Uru can be seen. What a delight to see Thinking about thinking about the future and the amazing paintings of Philippa Blair – I so missed being able to attend her gallery talk as it was cancelled due to Level 3 lockdowns.
- COVID has been a difficult time. The bills still had to be paid and some major income streams were not available, but the organisation survived.
- It is going to be a challenging year ahead. Engaging members through the many avenues of support is an ongoing strategic plan. There are some great exhibitions planned for the next year including a retrospective of Joyce Campbell. Te Uru is delivering exhibitions of an international standard as a regional gallery, and mentoring young artists in the community to realise their dreams. Fresh One, the Whau rangatahi project, is a successful example of such a collaboration.
- Last year's AGM report noted that we ended the year 2% ahead of net operational budget. This year we must secure additional external revenue to secure a similar result. With the random COVID closings, Te Uru will need to come up with innovative programming. This has already started with the education team putting learning packs on the website that can be downloaded during lockdown. This is an area that could be developed for schools if the funding and human resources are available. The Education Programme plays an important role in visitor engagement and creative development for our vibrant community, which includes teachers, school children, and artists of all levels. We welcome Joseph Main, Visitor Host Team Leader, fresh from the Auckland Art Gallery. Many of you will no doubt have made his acquaintance when visiting the gallery. The popular gallery shop, looked after by Sapphire Crump, was closed through the lockdowns but has again reopened, refreshed and restocked, and with a stronger online presence. New retail strategies on social media have proved effective and innovative strategies are to be further developed.

I wish to thank our 2019/2020 committee members: and the Te Uru staff for their dedication, laughter and creative contributions to the ongoing success of this fabulous gallery.

Kia ora, thank you.
Nga mihi mahana ki a koutou

Alison Booth
Chair | Te Uru Governance Committee

DIRECTOR'S REPORT

In recent years, I have increasingly made a habit of foregrounding the significant contribution Te Uru's staff have made to ensure the continued success and viability of the gallery. As much as we appreciate the commitment and continued support of our funders, it is entirely credit to the Te Uru team's intense efforts that we can make a modest local budget look like a multi-million-dollar regional operation, comparable to that of our peers around the country and overseas.

This has never been truer than in the challenging times we have been navigating since early 2020, with the emergency of the Covid-19 pandemic. This has meant closures, cancellations, constant rescheduling, back-up plans (B, C and D!), significant loss of revenue, juggling childcare with working from home, and a whole set of new protocols to ensure visitor and staff safety. Much like the volunteers who kept the gallery afloat in the challenging financial circumstances we faced in the 1980s, notably Heather Carter and Ruth Castle, we would not be here if it were not for the ongoing dedication of our team, and the support of our Governance Committee.

Nevertheless, the 2019-20 year has not been without its highlights. In particular, as part of the Colin McCahon centenary year, we were proud to work with the Adam Art Gallery to show one of McCahon's largest works – the iconic *Gate III* painting, presented elegantly in Gallery Two as if it were made to fit that space, and the first time it had been seen in Auckland since it was first exhibited in 1971. Thank you to Dame Jenny Gibbs for supporting this exhibition. Our other big project was the important historic exhibition, *Split level view finder: Theo Schoon and New Zealand art*, which looked at the legacy of Theo Schoon, including local connections such as the Rolfe Hattaway story and Schoon's close relationship with Len Castle. Sadly, this exhibition was interrupted by the first Covid-19 lockdown so was not quite the blockbuster we had hoped for, but what it lacked in numbers, it more than made up for in popularity. But we are grateful to the Auckland Arts Festival and City Gallery Wellington for

presenting this major project with us, and to the Chartwell Trust for their funding support. The New Zealand Fashion Museum partnered with us to present the exhibition *Moana Currents* and the Handshake contemporary jewellery internship initiative brought us their fifth survey show. We also partnered with AUT University to present a project with American artist, Sarah Cameron Sunde, and we continue to work with McCahon House to offer exhibitions in conjunction with their residency programme.

During the year, we farewelled Te Uru's first curator, Ioana Gordon Smith, who is now doing great things at Pātaka in Porirua. Ioana's programming had a significant impact on the last half of 2019, including names held in our mouths, a deep exploration of reviving indigenous artforms, and then the story of nuclear testing and its ongoing impacts on the Moana Oceania region through the exhibitions *Campaign* and *The future of our kids*, as well as her exhibition *Twenty-four-seven*. Also from our original Te Uru team, we said goodbye to Visitor Host Manager, Amber Latham and Gallery Assistant, James Anderson, as well as Visitor Host/Shop Manager, Zara Garlick. We are delighted that so many of our original team chose to stay with us for so long, and we wish them all well in future endeavours.

Of course, we still remain immensely grateful to all of our funders, partners and supporters. Most significantly, the Waitākere Ranges Local Board of Auckland Council, who provide our core operating grant, as well as The Trusts Community Foundation who sponsor the Portage Ceramics Award, the Stout Trust, the Chartwell Trust, Creative New Zealand, the Lopdell Trust, and product sponsors, Dulux, Sharp and Epic Beer.

Andrew Clifford
Director | Kaitohu

CAMPAIGN
25 October – 12 November 2019



PUSI URALE: MAFINE - CELEBRATING THE FEMALE FORM
25 January – 1 March 2020



EXHIBITIONS

Main Galleries

Marie Shannon: Rooms found only in the home
25 May – 25 August 2019

names held in our mouths
8 June – 18 August 2019

'A way through' Colin McCahon's Gate III
24 August – 20 October 2019

twenty-four-seven
31 August – 17 November 2019

Moana currents: Dressing Aotearoa now
7 September – 1 December 2019

Campaign
25 October – 12 November 2019

Portage Ceramic Awards 2019
22 November 2019 – 23 February 2020

The future of our kids
30 November 2019 – 1 March 2020

HANDSHAKE 5: in site
7 December 2019 – 16 February 2020

Nicola Farquhar: Listening, twitching
22 February – 5 July 2020

Sarah Cameron Sunde, 36.5 - A durational performance with the sea
22 February – 5 July 2020

Split level view finder: Theo Schoon and New Zealand art
7 March – 14 June 2020

Small Space

Small Space: Jane Dodd
29 August – 10 October 2019

Small Space: Rowan Panther
16 October – 24 November 2019

Learning Centre Gallery

Moanaroa: Home of the Pacifica Mamas
29 June – 8 September 2019

Diversity: Titirangi Primary School
18 September – 27 October 2019

Design and Innovation at Green Bay High School
2 November 2019 – 31 January 2020

Pusi Urale: Mafine - Celebrating the female form
25 January – 1 March 2020

Satellite projects and touring exhibitions

From the Shore (Pātaka Art + Museum, Porirua)
7 April – 21 July 2019

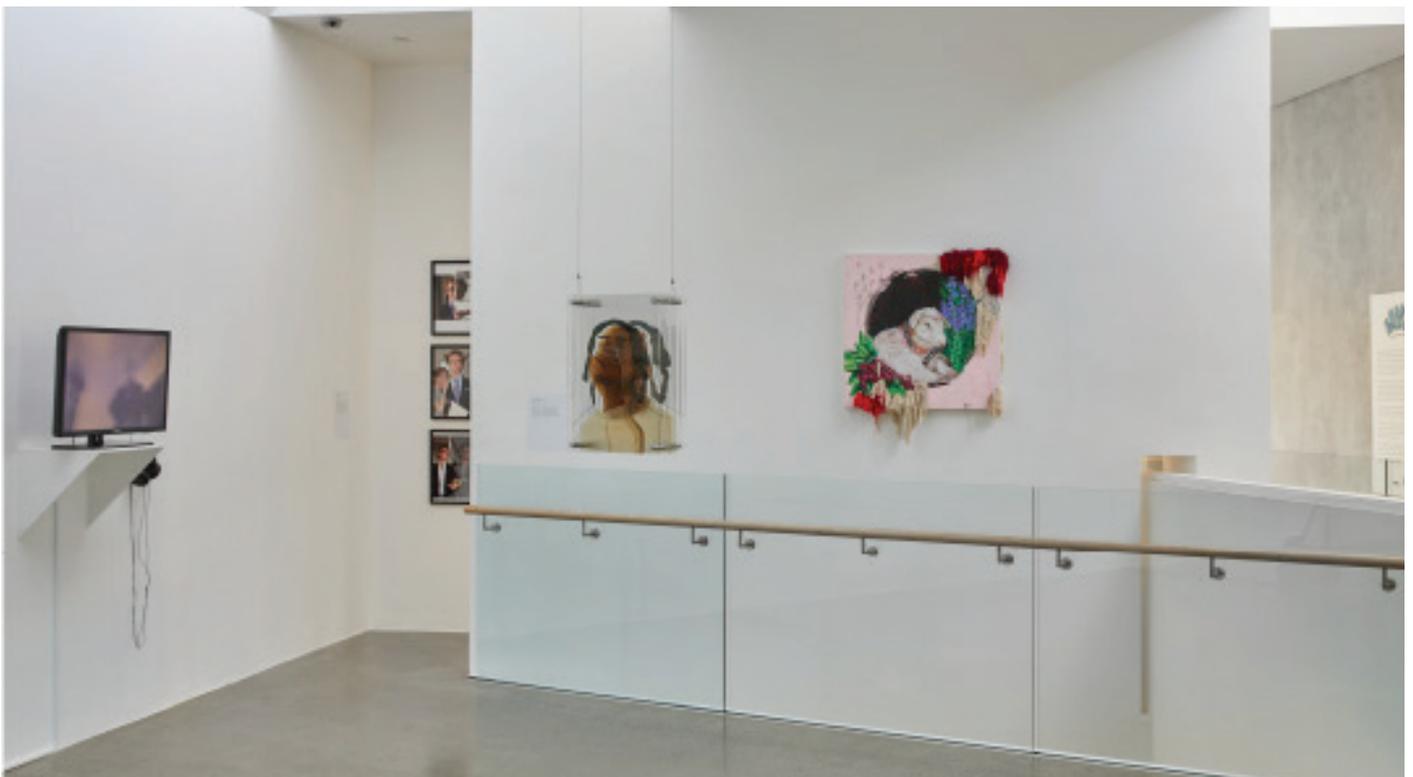
Blood Water Earth (Tauranga Art Gallery)
22 June – 6 October 2019

About walking (various Auckland locations and online)
September 2019 – October 2020

HANDSHAKE 5: IN SITE
7 December 2019 – 16 February 2020



FRESH ONE COLLECTIVE: WHERE YOU FROM
11 July – 13 September 2020



MEMBERSHIP

We are pleased that our membership numbers continue to show stability with 209 members at the end of the 2019-20 financial year, a comparable number to previous years and a return from last year's brief dip – see below. This is made up of 65 individual members, 72 discounted members (students, seniors, beneficiaries), 27 joint memberships (ie. 54 members), seven life members and 11 honorary members.

Last year's membership numbers appeared to have dropped noticeably, totalling 186 members. Because we are an incorporated society, it is important that we retain an active membership, not only as a support base and to encourage deeper community engagement with our organisation, but also to provide a mandate to the governance committee that oversees our operations. Our hope was that this variance was due to a timing issue for a significant number

of members that regularly enter the Portage Ceramic Awards, which had a later deadline than previous years. This theory was confirmed with membership returning to 211 in the following months when many Portage entrants renewed or took up subscriptions. As there is no Portage Ceramic Awards competition this year, we'll be watching membership renewals closely over the coming months.

Institutions that have high membership numbers are usually those that can offer members relief from a doorcharge, so we are pleased that we continue to receive this strong support, particularly in an era when traditional member-based support systems are said to be in decline. This confirms the value that Te Uru offers, as well as the enthusiastic support we enjoy from our community.

PORTAGE CERAMIC AWARDS 2019 22 November 2019 - 23 February 2020



Portage 2019 winner, Mark Mitchell (foreground), Jinho Jeong (background)

ABOUT WALKING (VARIOUS AUCKLAND LOCATIONS AND ONLINE)

September 2019 – October 2020



About Walking - Suzanne Cowan and Rodney Bell: *The hauntology of inheritance*

ABOUT WALKING

September 2019 – October 2020



About Walking - Priti Turei: Rangi Matariki

AUDIENCE

Unprecedented is a word that has frequently been used to describe the extraordinary events that have so far characterised 2020. There is probably no need to explain in detail the Covid-19-pandemic situation, which saw visitation rapidly slow through the month of March until we closed on Monday 23 March, just before Aotearoa went into its first lockdown. We remained closed for nearly two months, something that has never happened in the gallery's history, and reopened on May 15 just after the country shifted back to Alert Level Two. Visitors have expressed relief and delight to see the gallery open again but people are still cautious about being out, and so it may be some time before we see a full return to pre-pandemic numbers.

Particularly disappointing is the fact that, only weeks before lockdown, we had opened the biggest exhibition Te Uru had yet staged, Split level view finder: Theo Schoon and New Zealand art, a touring show from City Gallery Wellington, supported by the Chartwell Trust and Auckland Arts Festival, with significant works from major collections across the country, particularly Auckland Art Gallery. It was expected this would be a blockbuster that would boost visitation for the last quarter of the year, but we were closed for most of its duration, and so the opposite is now true. We are grateful to City Gallery Wellington and the exhibition lenders for allowing us to extend the exhibition period so we could make it available for a further few weeks at the end of lockdown.

It goes without saying that this has had a substantial impact on this year's visitation, but we also note the continued effects, recorded in last year's report, of both the rahui, which has noticeably slowed tourism in the area, and our modest budget, much lower than comparable organisations, which means that continued savings need to be found instead of investing in growth. This does not allow for high profile marketing. In the year ahead, we hope to find ways to build our profile through strengthening collaboration with sector partners and advocacy groups, and also seeking promotional support through working more closely with Auckland Council and ATEED. Any assistance in promoting the many attractions of this special area, particularly the flourishing arts community of the Waitākere Ranges, is much appreciated. Please tell your friends about our fabulous gallery and feel free to circulate our quarterly newsletters.

Nevertheless, Te Uru continues to maintain a regional and national reputation and this year's statistics show a strong spread from across the region of Tāmaki Makaurau, as well as many more from across Aotearoa and beyond. 80 percent of our visitors come from the Auckland region, 10 percent are domestic tourists and 10 percent are international tourists – the latter, of course, impacted by travel restrictions

at the height of the summer period. Of our Auckland visitors, 28% come from west Auckland, with the majority (14%) from the immediate Waitākere Ranges Local Board area and 12% from Henderson-Massey. We continue to have strong concentrations from Albert-Eden (11%) and Waitemata (13%) with many from Ōrakei, Ōtara and Maungakiekie-Tāmaki, and a further spread reaching from Rodney in the north to Howick and Waiheke in the east and Papakura in the south.

85% of our visitors are from outside the immediate Waitākere Ranges area, and 60% say that visiting the gallery was their main reason to be in the area. Based on last year's estimate that visitors from outside the area spent an average of \$66 each during their trip on that day, not allowing for additional bed nights, with **29,728 visitors to Te Uru this year**, that means 25,269 are from outside the area and 15,257 of those came to the area specifically for the gallery, meaning Te Uru introduced a total of approximately \$1 million in spending to the area.

Across the year, we presented 277 programmes attended by more than 8893 people. This includes more than 40 gallery talks, events and workshops, not counting school programmes, and 16 performances. Most talks and events are free.

Over most of the last year, and continuing until October, we have enjoyed working with local artists and facilitators, Melissa Laing and Christina Houghton, to present a series of outdoor events in different locations under the title About walking. Thanks to an Auckland Council regional arts grant, and further support from Albert-Eden and Whau Local Boards, we have presented performance events that have seen us hike up mountains, through mangrove swamps, around the Avondale Racecourse, and recreate the traditional train journey to Waikumete Cemetery. There were a number of dawn events with Pita Turei and one midnight session with artist val smith. These were all well attended and special consideration has been given to accessibility with three artists presenting events from their own wheelchairs. We were able to deliver three of these events as online activities and performances, with hundreds viewing each – an interesting result to consider for future events. Of these, so far Melissa Laing's Standing at the Edge performance has been viewed 158 times on Vimeo and more than 500 views on Facebook; the various events presented as part of Vanessa Crofskey's Sports Day have been viewed from 3-500 times each.

We continue to report exceptional visitor satisfaction. On a scale of 1 (extremely dissatisfied) to 9 (extremely satisfied), with 5 being neutral, this year nobody marked us neutral or lower, meaning we can report **100% visitor satisfaction**. 74% of those gave us top marks of 8 or 9, with 51% being a maximum 9.

DIVERSITY: TITIRANGI PRIMARY SCHOOL
18 September – 27 October 2019



MOANA CURRENTS: DRESSING AOTEAROA NOW
7 September – 1 December 2019



Royal Road Intermediate School visit, sponsored by Lopdell Trust

EDUCATION: OVERVIEW

It has been a very interesting year for Education with some wonderful new community connections initiated, especially within Pacific and Japanese communities alongside the creation of several new types of workshops for adults and children. We have had time to reflect on where we have been and shape new opportunities and directions. During lockdown we developed a series of interactive online engagements which could reach out to a much wider audience offering free hands-on activities, such as our popular Holiday Programme as well as exhibition-inspired family art activations.

Although our numbers are down a significant amount compared to previous years as a direct result of the Covid-19 pandemic, we had steady bookings and plenty of interest in workshops that we either had to cancel or postpone due to the designated number restrictions. School groups in particular were impacted and unable to visit for quite some time so we developed a new initiative for schools called Art in a Bag. This offers schools a comprehensive art unit we can post out in the hope we stay in contact with schools during these unusual and challenging times. With the generous support of Lopdell Trust, we have been able to support several lower decile school visits to participate in our more culturally diverse exhibitions and workshops. These schools would not normally be able to have these types of experiences and our feedback indicated that they had very enriching visits and they will now have more confidence to visit and have a sense of belonging within our community.

We collaborated with several events and organisations, and although some of these events have since been postponed we have everything ready to go once new dates are put in place. Our collaborators over the past year include: Chartwell Trust (Squiggla workshops), Titirangi Festival (TFM) developing an interactive Art Trail, Curious Tamariki (A Gecko Trust short film project for youth focused on sustainability), Open Studios Waitākere, McCahon House (tandem school visits), the sustainable workshop series Make n' Trade, Titirangi Library (tandem visits), and Te Toi Uku & Clay Museum planning towards future tandem visits. We have fostered a strong connection with Green Bay High School Creative Technology Department and co-developed a new type of workshop to actively encourage

junior students to have an interest in the creative technologies subject areas. We were fortunate enough to exhibit the large-scale painting, *Gate III* by Colin McCahon, which created an excellent platform to speak to our local art history and inspired a lot of unique opportunities for school students as well as adult workshops.

We have designed more artist-driven workshops. One highlight was with Avondale senior artist Pusi Urale, who facilitated a workshop designed for our senior audience alongside her beautiful exhibition in the Learning Centre Gallery. It was so successful that a small group of senior artists continued on in her own community under her talented direction, which was something she had been wanting to create for a very long time. We also ran a very successful workshop with our 2019 Portage Judge, Merran Esson, aimed at upskilling teachers and art educators, with people attending from all over Aotearoa.

The Learning Centre Gallery – Pokapū Akoranga – presented six exhibitions including The Pacifica Mamas from CEAC, Titirangi Primary School's biennial art exhibition, Green Bay High School (Design, Fashion and Creative Technologies), Pusi Urale's Pacific inspired pointillism paintings, Theo Schoon, and Netsuke presented by The Japan Foundation. The Mama's exhibition was set up in a way to create a relaxed space to tūtu while being immersed in a space similar to their creative hub at CEAC in Henderson. The Titirangi Primary School art exhibition was a huge success with over a thousand visitors coming through, excited to see work by the next generation of young artists. This also attracted lots of other teachers and art educators from around Auckland, some saying it was the best children's art exhibition they had ever seen. The Japan Foundation presented a contemporary Netsuke exhibition, which was hugely successful with a lot of interest from the Japanese community. We complemented this with several workshops and a talk from the Auckland Museum about their Netsuke collection.

Iona Matheson

Education Manager | Kaiwhakahaere Matauranga

Month	Total	Te reo Māori	Volunteer hours
July 2019	464	127	77
August 2019	789	325	179
September 2019	1672	54	328
October 2019	516	32	58
November 2019	587	127	149
December 2019	233	0	31
January 2020	658	0	3
February 2020	429	0	74
March 2020	282	216	112
April 2020	Lockdown		
May 2020	Lockdown		
June 2020	85		
Yearly total	5715	881	1011
Includes parent supporters	468		
<i>Not including online engagement with free online holiday programmes or family art activities</i>			

WEAVING WORKSHOP: LOUISA HUMPHRY AND KAETAETA WATSON
June 2020



EDUCATION: SCHOOLS AND PROVIDERS

The following are the schools, providers and partner organisations that have participated in our diverse range of education programmes, including outreach classes, festival projects, on-site/off-site gallery visits and workshops. We also run public adult workshops, Educator Art Development workshops, extra children's after school and holiday programmes, family focused gallery and worksheet activities, and free open studio or drop-in activities in the Learning Centre and Learning Centre Gallery.

A Supported Life (exhibition)	NZ-wide Art Educators group
Ambury Farm (SL)	Oratia Primary School
Arahoe Primary School (sponsored trip)	Portage Judge workshop
Auckland Museum	Royal Road Intermediate School (sponsored trip)
AUT Design School	Senior Workshop with Pusi Urale
Blockhouse Bay Preschool (EAD)	St Kentigern Middle School
Blockhouse Bay Primary School staff	Te Toi Uku & Clay Museum
Chartwell Trust (Squiggla workshops)	The Kauri Project
Curious Tamariki	The Pacifica Mama's (CEAC)
Eastgate Community Trust (SL)	Timatanga Community School Hobsonville
Green Bay Highschool	Tirimoana Primary School staff (EAD)
Green Bay High school Staff	Titirangi Festival (TFM)
Green Bay Kindergarten (EAD)	Titirangi Library
Grey Lynn KinderCare Care (EAD)	Titirangi Middle Steiner School
Japanese Foundation (exhibition)	Titirangi Primary School
Kaurilands Primary School	Titirangi Primary School Art Exhibition
Kelston Deaf School Ko Taku reo (SL)	Unitec
Kelston Girls College	U3A groups
Henderson High School	Visual Arts Network
Make n' Trade sustainable workshops	Whitecliffe College of Art and Design
Mind Plus NZ Gifted Children	
McCahon House	

EAD Educators Art Development workshops

SL Supported Learning groups

FINANCIAL REPORTS: FYE 30 JUNE 2019

The financial year ended 30 June 2020 represents the gallery's fifth full year of operation since reopening in Te Uru. Management started the financial year focussed on stabilising and securing the organisation's financial position, having sustained significant and unprecedented losses in the early years of relocation.

However, the disruption caused by the Covid-19 pandemic has been significant to the gallery's financial performance. The primary and immediate challenge for management was to maintain adequate positive cashflow to meet fixed overheads during the second half of the financial year with negligible income, and in some cases zero, from self-earned revenue streams before and during lockdown. In particular, income from education workshops was hit hardest, a 50% loss of income compared to the prior year and the gallery shop income reaching only 62% of other year's net earnings.

To mitigate these losses, every effort was made to eliminate any non-essential expenditure, a conscious decision to not produce and post the quarterly printed newsletter (a critical marketing tool) and not replacing recent staff vacancies contributed to significant cost-savings. With the support of the COVID-19 Wage Subsidies, CNZ Emergency Grant Relief, a small business loan from IRD and staff taking a voluntary 20% wage cut, the organisation has survived this difficult and unprecedented fiscal period without job losses, resulting in a marginal break-even before depreciation in the financial statements.

The business and economic threats from the pandemic continue. In this post-Covid period, schools remain slow to take up extramural activities, and this continues to impact on our potential earnings, combined with a noticeable drop in shop sales as discretionary spending is affected by individuals' changed circumstances.

Citing months of zero income from bars and pokies during lockdowns, funding bodies such as TTCF Ltd closed its funding rounds for several months, and although it has since reopened, they are warning that grant reserves going forward are drastically reduced.

It is in this climate that we, as an organisation, are working to recover and rebuild. Management and governance are focussed on realising a more strategic, robust and sustainable financial position that will safeguard and future-proof our organisation from the uncertainty and challenges of this "new normal".

We shall leave no stone unturned, no door unopened, investigating all avenues of funding, patronage and sponsorship, and creating new opportunities for giving to all of our members, friends and communities – a renewed emphasis on donations has had some success and we will also further explore bequests, legacies and asset donations.

In these challenging fiscal times, Te Uru still remains committed to its reputation as one of Aotearoa's key contemporary art organisations and continues to deliver ambitious, inspiring and engaging programming within extremely tight financial constraints, reinforcing the gallery's position as a driver for cultural and economic recovery in the Waitakere Ranges and surrounding areas.

TE URU WAITAKERE CONTEMPORARY GALLERY INC

SUMMARY FINANCIAL STATEMENTS

Financial Results for the year ended 30 June 2020

	Current Year	Prior Year
Income		
Exhibitions-Portage	\$ 43,019	\$ 52,011
Exhibitions-Other	\$ 48,865	\$ 28,271
Public Programmes	\$ 2,824	\$ 274
Education	\$ 18,145	\$ 35,952
Gallery Shop	\$ 47,236	\$ 60,609
General	\$ 3,177	\$ 430
Grants - Auckland Council	\$ 657,955	\$ 645,054
Grants - TTCF Education Subsidy	\$ 55,000	\$ 55,000
Grants - TTCF Opex	\$ -	\$ 10,000
Grants - Other	\$ 25,872	\$ 50,400
Membership	\$ 3,638	\$ 4,448
Donations	\$ 4,638	\$ 2,185
Interest Received	\$ 36	\$ 51
Total Income	\$ 910,405	\$ 944,685
Total Gallery Shop - COST OF SALES	\$ 18,832	\$ 15,934
Gross Profit	\$ 891,573	\$ 928,751
Expenses		
EXHIBITIONS - PORTAGE	\$ 48,596	\$ 66,728
EXHIBITIONS - OTHER	\$ 127,245	\$ 110,959
Public Programmes	\$ 1,402	\$ 1,895
Education	\$ 12,757	\$ 8,463
Salaries and Wages	\$ 580,180	\$ 585,120
Administration	\$ 42,488	\$ 45,851
Building Costs	\$ 60,357	\$ 65,139
Newsletters	\$ 18,736	\$ 24,259
General Expenses	\$ 3,998	\$ 253
Advertising & Promotion	\$ 12,116	\$ 13,383
Total Expenses	\$ 907,875	\$ 922,050
Net Profit / (Loss)	\$ (16,302)	\$ 6,701
Plus Other Income		
<i>Covid-19 Wage Subsidy - MSD</i>	\$ 70,510	\$ -
<i>CNZ Emergency Relief Fund</i>	\$ 45,751	\$ -
Less Other Expenditure		
<i>Depreciation</i>	\$ 24,000	\$ 21,565
<i>Employee Accruals</i>	\$ 10,000	\$ -
Total Net Profit/(Loss)	\$ 65,959	\$ (14,864)

TE URU WAITAKERE CONTEMPORARY GALLERY INC
FINANCIAL POSITION as at 30 June 2020

	Current Year	Prior Year
Capital Fund		
Opening Balance	\$ 32,295	\$ 56,594
Current Year Surplus	\$ 65,956	\$ (14,864)
	\$ 98,251	\$ 41,730
Represented by:		
Current Assets		
Bank	\$ 98,233	\$ 38,355
Debtors	\$ 10,163	\$ 1,222
Inventories	\$ 66,861	\$ 54,473
	\$ 175,257	\$ 94,050
Fixed Assets		
Art Collection	\$ 46,350	\$ 46,350
Fixed Assets	\$ 72,626	\$ 70,781
	\$ 118,976	\$ 117,131
TOTAL ASSETS	\$ 294,233	\$ 211,181
Liabilities		
Current		
Accounts Payable	\$ 46,880	\$ 28,122
Employee Costs accrued	\$ 79,502	\$ 45,374
Holiday Pay Owed	\$ 42,577	\$ -
Grant paid in advance	\$ -	\$ 105,000
Small Business Grant - MBIE	\$ 26,200	\$ -
ASB Visa	\$ 823	\$ 391
Total Liabilities	\$ 195,982	\$ 178,886
TOTAL EQUITY	\$ 98,251	\$ 32,295

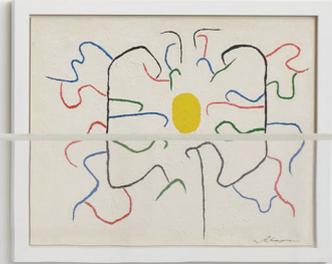
Financial Statements prepared by Emmy Seccombe and are subject to audit.

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Visit us
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10am to 4.30pm
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Titirangi
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Closed Christmas Day,
Easter Friday and
ANZAC morning.



Split level view finder: Theo Schoon and New Zealand art, exhibition at Te Uru, toured by City Gallery Wellington. Photo: Sam Hartnett

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