



Cora-Allan Wickliffe: *From Ottori Bay Road*

TE URU WAITĀKERE CONTEMPORARY GALLERY  
INCORPORATED | ANNUAL REPORT 2021-2022

## 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](http://teuru.org.nz/index.cfm/visit)

### TE URU GOVERNANCE COMMITTEE

**Chair**

Alison Booth

**Secretary**

Elizabeth Turner

**Treasurer**

Steve Tollestrup

**Elected Members**

Charlotte Graham,  
Mark Harvey

**Co-opted member**

Andrea Low

### TE URU STAFF

**Director**

Andrew Clifford

**Business Services Manager**

Emmy Seccombe

**Visitor Host Team Leader**

Benny Chan, until May 2022,  
Sapphire Crump, from May 2022

**Visitor Hosts**

Paulina Bentley, Iann An, Mia Foulds,  
Sarah Cowie, Diksha Shanti, Phoebe  
Cavell-Taylor (until December 2021)

**Retail Coordinator**

Sapphire Crump

**Curator**

Tendai John Mutambu

**Curatorial Assistant**

Connie Brown

**Exhibitions & Facilities Manager**

Kenny Willis, until January 2022  
Jonathon Kelso, from January  
to March 2022

**Education Manager**

Iona Matheson

**Graphic Designer**

Julia 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.*

## MARTI FRIEDLANDER:PORTRAITS OF THE ARTISTS

10–28 November 2021



## STARS START FALLING

10 November 2021 – 20 February 2022



# CHAIR'S REPORT

Tēnā koutou katoa,

Over the past year, the Te Uru team has followed the nation in learning how to open again to the world. Overall, the financial situation is satisfactory, and the year ended in the black. Te Uru continues to present a variety of exhibitions, workshops, and special events to enjoy with friends, colleagues, and family.

Through this period our Governance Committee has focused on a new strategic plan. The gallery has undergone major changes since its beginnings in 2014, and the new strategic plan structure reflects Te Uru's current objectives and priorities. The development required a lot of exploring and creativity. We must thank Oliver Sealy, Head of Strategy and Innovation at Augusto, for support and inspiration, and Auckland Council who supported some very timely workshops, facilitated by Te Taumata Toi-a-Iwi. The next challenge involves developing a strong graphic way to communicate this vision to reflect Te Uru's values and brand, and identifying 1-, 2-3 and 5-year goals that track key performance indicators.

One important area identified is the need to develop strategies and resources for digital engagement. The pandemic created new challenges in reaching audiences for our programmes, and this highlighted the importance of Te Uru's online presence and how best to make use of it. We will continue to trial new approaches to online delivery and outreach, alongside the exhibitions and workshops that take place in the gallery. Over the past year, a back-end upgrade and migration to a new website has taken place, creating a stable platform that will allow future enhancements including; usability on

mobile devices, options for e-commerce, as well as being easier to use and adapt in new situations.

We endeavour to broaden engagement with the environment in which we serve. Locally, Cora-Allan Wickliffe's inspiring exhibition, which used local Titirangi clay pigments as paint, captured the unique landscape we call home. Wickliffe is a multidisciplinary artist of Māori and Niue descent, originally from Waitākere. Her time as artist-in-residence at McCahon House made the exhibition possible. On a larger scale, *Project Banaba* explored the untold story of New Zealand phosphate mining history in Banaba Island, and the resilience of the Banaban community in the face of social and political adversity. Alongside *Project Banaba*, Te Uru presented the special project, *Te Kaneati* – a community-led exhibition that highlighted the experience of Auckland's thriving Banaban community. On a much larger scale, Marti Friedlander (1928–2016) – one of New Zealand's most outstanding and influential photographers – made portraits of artists, writers, potters, actors, film makers and musicians. Walking through the gallery, it was a joy to see people recognise their friends and cultural heroes. This exhibition highlights the important networks Te Uru has been able to establish with curator Len Bell from the University of Auckland, the New Zealand Portrait Gallery Te Pūkenga Whakaata in Wellington, and generous community support by Murray Halberg Retirement Village.

Kia ora, Thank you for supporting Te Uru.

Alison Booth, Chair  
Te Uru Governance Committee

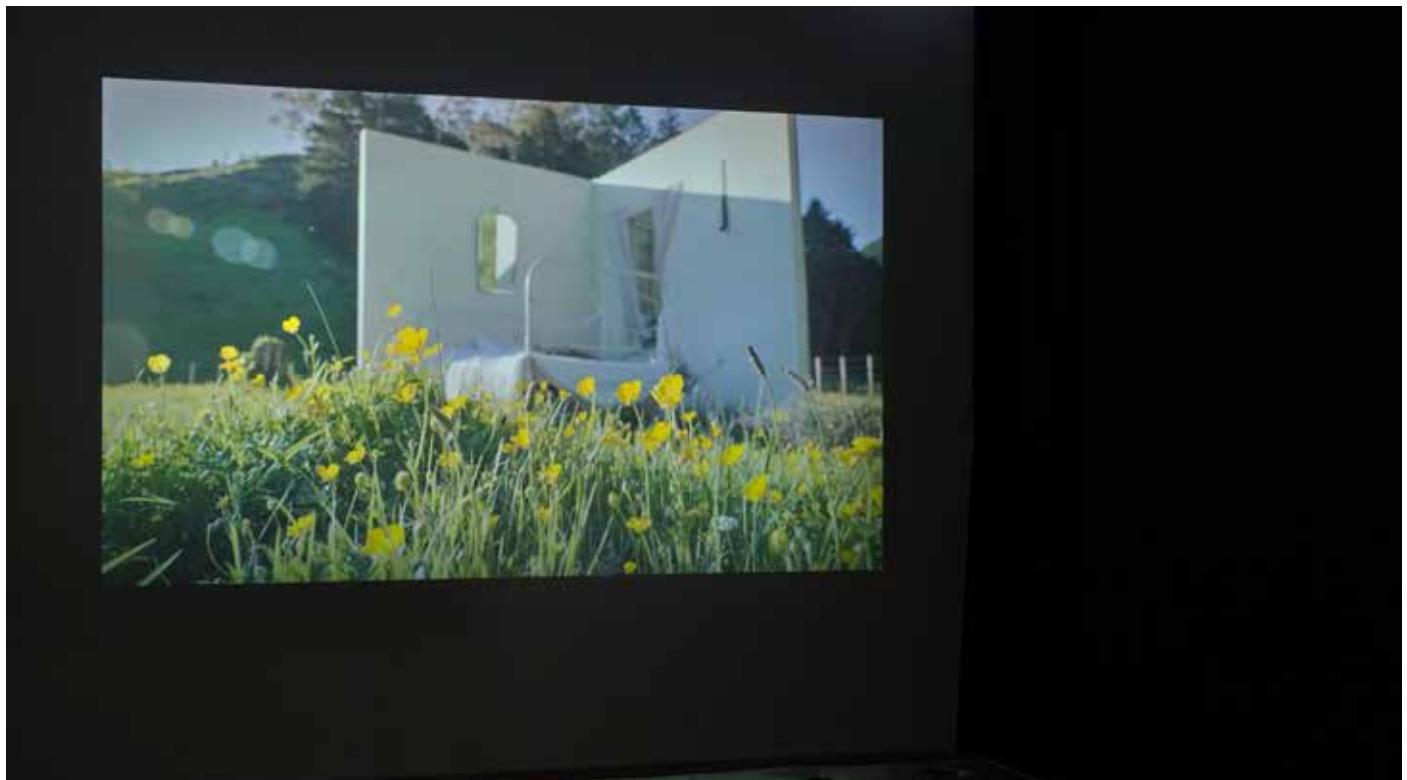
PORTAGE '21

4 December 2021 – 27 February 2022



GEORGE WATSON: KOTIRO, EMEPAEA

18 December 2021 – 20 February 2022



# DIRECTOR'S REPORT

Reflecting on our third year of working with the complications of the Covid-19 pandemic, it has clearly been a time of achievements in the face of great challenges. This reporting period is bookended by substantial exhibitions of work by jeweller Lisa Walker alongside the important *Maori moving image* project in mid-2021, and concludes with a landmark exhibition by Emily Karaka alongside *Otherwise-image-worlds*, which was commissioned in partnership with Circuit.

Over that year, we had the extended August lockdown, which shortened our Winter season and interrupted most of Spring too. We are grateful to our supporters, partners, and the artists we work with for their patience as we negotiate our way through these uncertain times, and find ways to mitigate these disruptions. With some juggling, we've done our best to deliver each exhibition to the highest standard and with the best outcomes for each project.

It was particularly memorable working with Yuki Kihara, Katerina Teaiwa and the Banaban community on *Te Kaneati* and *Project Banaba*, which were opened by Minister for Arts, Culture and Heritage, Carmel Sepuloni. Another project that tells an important story is Bruce Connew's *A vocabulary*, an exhibition we presented in 2020 that revisits the memorials of the colonial wars and is still touring the country. We partnered with the Govett-Brewster Art Gallery to present *Stars start falling*, which explored connections between three generations of Pacific artists: Teuane Tibbo, Ani O'Neill and Salome Tanuvasa. This follows on from Teuane Tibbo's own survey exhibition, which we presented in Lopdell House Gallery in 2001. It's pleasing to see the ongoing legacy these projects can have.

In the year ahead, we're very much looking forward to being the Tāmaki venue for Te Papa's touring Rita Angus exhibition, supported by the Murray Halberg Retirement Village. And we'll present a major new film project by UK artist, Ufuoma Essi, commissioned in partnership with London organisation, Gasworks.

Working with extremely stretched resources, both in budget and staffing, it feels like a miracle we're still here, let alone producing these significant outcomes. It hasn't been easy for our team, and we recognise the endurance and loyalty of those who have made contributions over this period, and especially those that are still with us. Over the next few years, it will be a priority to consolidate more sustainable funding and staffing levels.

On that note, with the support of the Governance Committee, we now have a renewed strategic plan and vision that will guide us into the post-pandemic period that is starting to emerge. Partnerships will remain important, as it is only through collegial support and shared resources that we've achieved all we've done to date. A new initiative that exemplifies this approach is the new West Auckland Arts Guide, which brings together and jointly promotes more than 30 West Auckland arts organisations. We look forward to seeing where this collective initiative will lead if we can continue to build on this first milestone.

Our strategic plan has highlighted important initiatives that will help Te Uru grow and meet new challenges, including becoming more sustainable ecologically and in resourcing, and improving representation throughout our activities. Any new initiatives will require new funding and we are hopeful that partners and funders will share our enthusiasm for the ambitious new approaches Te Uru intends to take.

We are grateful for the ongoing support of Auckland Council and the Waitākere Ranges Local Board, who are our principal funder, as well as our major funders, The Trusts, Stout Trust and Kelliher Charitable Trust. We also appreciate project support over the last year from Chartwell Trust, Lopdell Trust, Creative NZ and the Murray Halberg Retirement Village, and everyone else who has contributed what they can, both big and small, to help keep Te Uru humming.

Andrew Clifford  
Director | Kaitohu

KATERINA TEAIWA: PROJECT BANABA  
THE UNTOLD MINING STORY OF BANABA OCEAN ISLAND  
5 March – 29 May 2022



TE KANEATI  
5 March – 29 May 2022



# EXHIBITIONS

## Main Galleries

### **Arne Loot: Party in Piha**

29 May — August 2021

### **Lisa Walker: She wants to go to her bedroom but she can't be bothered**

5 June — August 2021

### **Māori moving image ki Te Uru**

12 June — August 2021

### **Mercury in retrograde**

10 November – 12 December 2021

### **Marti Friedlander: Portraits of the Artists**

10-28 November 2021

### **Stars start falling**

10 November 2021— 20 February 2022

### **Portage 21**

4 December 2021— 27 February 2022

### **Antireality perversion void**

4 December 2021— 27 February 2022

### **George Watson: Kotiro, Emepaea**

18 December 2021— 20 February 2022

### **Cora-Allan Wickliffe: From Otitori Bay Rd**

26 February 2022— 5 June 2022

### **Katerina Teaiwa: Project Banaba**

*The untold mining history of Banaba Ocean Island*

5 March 2022— 29 May 2022

### **Notes for tomorrow**

12 March 2022— 29 May 2022

### **Emily Karaka: Matariki Ring of Fire**

18 June - 18 September 2022

### **Otherwise-image-worlds**

4 June - 4 September 2022

### **Benjamin Work and Brendan Kitto: MOTUTAPU**

11 June - 11 September 2022

## Learning Centre Gallery

### **The moon was talking**

10 November 2021— 27 February 2022

### **Te Kaneati**

5 March 2022— 29 May 2022

### **Robert Rapson: Against the tide**

11 June - 7 August 2022

## Window exhibitions and rooftop

### **Sena Park: Annyeong**

23 September — 28 November 2021

### **Wanda Gillespie: Counting frames for a transient era**

28 May - 15 August 2022

### **Steve Carr: In Bloom**

20 November 2021— 6 March 2022

## Touring exhibitions

### **From the Shore**

Dunedin Public Art Gallery, 20 March – 22 July 2021

### **Bruce Connew: A vocabulary**

Tauranga Art Gallery, 9 CKa tipu ka rea 3 January 2022

Waitangi, 19 February – 22 May 2022

### **Star Waka**

Whakatane, 20 Sep 2021 – 17 Jan 2022

Hastings City Art Gallery, 5 Feb – 8 May 2022

Waitangi, 28 May – 28 August 2022

NOTES FOR TOMORROW

12 March – 29 May 2022



CORA-ALLAN WICKLIFFE: FROM OTITORI BAY RD

26 February – 5 June 2022



## EMILY KARAKA: MATARIKI RING OF FIRE

18 June – 18 September 2022



## BRUCE CONNEW: A VOCABULARY

Touring: Tauranga and Waitangi. Hawkes Bay and Waipoua to come



## KELSTON GIRLS' COLLEGE: THE MOON WAS TALKING

10 November 2021 – 27 February 2022



## ANTIREALITY PERVERSION VOID

4 December 2021 – 27 February 2022



# EDUCATION: OVERVIEW

Throughout this pandemic we have had time to reflect on where we have been and shape new opportunities and directions. During the last year we made new community connections within Māori and Pacific communities alongside expanding some of our regular programmes such as our holiday programme and afterschool workshop series. There has been online professional development opportunities available for art educators via Te Pū Tiaki Mana Taonga. During lockdowns we developed more interactive online content to reach out to a much wider audience, offering free hands-on activities such as our popular holiday programme as well as specific whānau art activities such as Matariki resources. Our new Art Educator, Sarah Cowie, developed a DIY Art kit for our shop so people can also take activities home. The first release of "DIY Art Kits: Sew a Hand Puppet" proved to be a success with the first batch selling out. The success of this kit has prompted us to consider other options to produce the next project in this series. These kits allow us to widen our educational connection to the community and help to generate some income for the gallery, especially while Covid limited our interactions. Although our numbers are considerably lower compared to previous years as a direct result of the Coronavirus pandemic, we had steady bookings and plenty of interest in workshops that unfortunately we either had to cancel or postpone due to the designated number restrictions. School groups in particular were impacted and unable to visit for half of the last year. Since Covid restrictions were lifted, with the generous support of the Lopdell Trust and benefactor Trish Gribben, we have been able to subsidise 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 will now have a greater sense of belonging to our community. We are looking forward to providing our regular free drop-in activities now the restrictions have eased. 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: Curious Tamariki (A Gecko Trust short film project for youth focused on sustainability), Open Studios Waitākere, Brain Play (a specialist arts/science technology provider), McCahon House (tandem school visits and workshop support), Ceramics Association of NZ, and Titirangi Library (tandem visits). One of the highlight exhibitions in the last year has been *Emily Karaka: Matariki Ring of Fire*. This exhibition reached out to people of all ages and created a lot of interest and dialogue concerning Auckland's Tūpuna Maunga (ancestral mountains) past and present history. It was an immersive exhibition experience that deepened cultural awareness about Matariki, making it a very strong exhibition for schools.

We have delivered more artist-driven workshops by Māori and Pacific facilitators. One highlight was with Cora-Allan Wickliffe who honours her Niue and Māori whakapapa, pairing her indigenous knowledge into a multidisciplinary art practice. Wickliffe delivered a unique whenua paint workshop using local Waitākere pigments, sharing her new skills and knowledge. McCahon House supported this workshop by gifting natural whenua paint k.). Charlotte Graham facilitated two printmaking workshops. One iwi-led for local iwi, Te Kawerau a Maki. These workshops were an outcome of Graham's commission for *Toi*

# EDUCATION: OVERVIEW

environmental concerns and were pitched in a holistic way. Both were a rare opportunity to gain insight and knowledge from such talented and generous artists and attracted a lot of interest from art educators.

The Learning Centre Gallery – Pokapū Akoranga presented five diverse exhibitions, many by young people (our next generation of artists) exploring cultural identity and current climate change issues concerning our ngahere (forests). *Ka Tipu Ka Rea* from Henderson Intermediate School celebrated their cultural diversity through a collaboratively woven installation. And *The Moon was Talking* by Kelston Girl's College and initiated by Edith Amituanai connected

*Between the tides* featured a selection of ceramics by the late Robert Rapson which attracted both the ceramic and mental health communities. *Toitu te Ngahere: Art in schools for forest health* was a dynamic collaboration between the University of Auckland and two schools, combining science, mātauranga Māori and the arts in a children-led exhibition where they explored and contributed to ngahere ora as kaitiaki in response to kauri dieback and myrtle rust.

Iona Matheson  
Education Manager |  
Kaiwhakahaere Matauranga

Month	Total participants
July 2021	345
August	152
September	100*
October	100*
November	100*
December	237
January 2022	658
February	245
March	282
April	103
May	211
June	383
<b>Annual Total</b>	<b>3099</b>
Includes parent support	183

\*estimated online engagement during lockdown

ROBERT RAPSON: AGAINST THE TIDE

11 June – 7 August 2022



SCHOOL WORKSHOP

Making Rapson-inspired boats



# EDUCATION: SCHOOLS AND PROVIDERS

The following list includes 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. On top of that we also run public adult workshops, Educators Art Development classes, 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                              | Mind Plus NZ Gifted Children                           |
| Ambury Farm (SL)                              | NZ Art Educators group                                 |
| Arahoe Primary School                         | Mobilising for Action (forest health/ecological focus) |
| Auckland Museum (PD)                          | Mapura Studios (SL)                                    |
| Auckland Studio Potters                       | McMahon House  |
| AUT Design School                             | Oratia Primary School                                  |
| Blockhouse Bay Preschool (EAD)                | Rotorua Museum (education staff)                       |
| Brain Play (technology based workshops)       | Rutherford College                                     |
| Brownies – Girl Guiding NZ                    | Te Pū Tiaki Mana Taonga Te Papa (PD)                   |
| Bruce McLaren Intermediate School (SL)        | Te Toi Uku Crown Lynn & Clayworks Museum               |
| Chartwell Trust (Squiggle workshops)          | Toi Ora (SL)   |
| Curious Tamariki (Youth filmmaking workshops) | The Clay Centre  |
| Eastgate Community Trust (SL)                 | The Dowse Art Museum                                   |
| Ellerslie Primary School                      | The Kauri Project                                      |
| Green Bay Highschool                          | The Titirangi Potters                                  |
| Green Bay Kindergarten (EAD)                  | Tirimoana Primary School (VS)                          |
| Grey Lynn Kinder Care (EAD)                   | Timatanga Community School                             |
| Henderson Intermediate School                 | Titirangi Primary School                               |
| Henderson High School                         | Titirangi Middle Steiner School                        |
| Henderson North Primary School (SV)           | Titirangi Library                                      |
| Hoani Waititi Marae                           | Titirangi Festival                                     |
| Hohepa Auckland (SL)                          | Unitec   |
| Kaurilands Primary School                     | U3A groups   |
| Ko Taku Reo Kelston Deaf School (SL)          | Visartsnet (schools Visual Arts online support group)  |
| Kelston Girls College                         | Whitecliffe College of Art and Design                  |
| Konini Primary School                         |  |
| Laingholm Primary School                      |  |

**AB** Art in a Box offsite teaching

**AIB** Art in a Bag

**EAD** Educators Art Development workshops

**SL** Supported Learning groups

**VS** Visit supported by Lopdell Trust

## STUDIO WORKSHOPS



## STUDIO WORKSHOPS



# FINANCIAL REPORTS

The financial year ended 30 June 2022 represents the gallery's seventh 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 serious upheaval due to Covid-19. The disruption and uncertainty caused by the Covid-19 pandemic for a second year running was significant to the gallery's financial performance. The primary challenge for management in this financial year was to regain some financial stability and find a way to rebuild external revenue streams to pre-Covid levels.

While focussing on rebuilding revenue generation, efforts were simultaneously applied to eliminate any non-essential expenditure – this mitigation was done with care to not undermine the service levels and operation of the gallery. The uncertainty of unscheduled lockdowns prevailed, however the exhibition programme (locked in with standing loan agreements etc) was delivered in full and all staff were retained and fully paid during the varying traffic light settings. Where financial investment had already been made into exhibitions that were curtailed in length by the lockdowns (as in the case of *Marti Friedlander: Portraits of the Artists*), additional sponsorship was sourced so that the exhibition could be visually recorded and remain as an ongoing resource for online audiences.

Te Uru gratefully acknowledges the continued core funding received from Auckland Council, through the Waitākere Ranges Local Board, especially in these unprecedented times. This funding allows our organisation some certainty that most core operating costs are able to be met and doors can remain open. In a normal year the Auckland Council grant is roughly two thirds of our total operating budget and hence the remaining third (circa 250k-300k) must be self-generated from internal activities such as school holiday programmes, education workshops, shop revenue and from external funding bodies. These external funding bodies have not been immune from the devastation of Covid-19 with several deferring multiple funding rounds over the last two years, as in the case of TTCF Ltd. Others of

course have been oversubscribed and have prioritised critical social need.

It was in this climate that we as an organisation were and are, going forward, highly motivated to recover, consolidate and rebuild. Management and governance are focused on realising a more prudent, robust and sustainable financial position that will safe-guard and future-proof our organisation from the challenges and uncertainty of this "new normal". Our Treasurer and finance sub-committee have been working closely with management to formulate this thinking by way of a strategic funding plan, giving management the clarity and structure upon which it can build and realise a "Resilience Fund". We are able to report in this financial year some very satisfactory initial outcomes – with \$75,000 secured as seed funding for our Resilience Fund. Our most sincere thanks go out to our Patron, Sir Bob Harvey, and our tireless champion, Trish Gribben, for their advocacy in helping us garner these funds. Our great appreciation also to Kelliher Charitable Trust in particular for their generous contribution of \$25,000 to the fund, alongside a substantial contribution from an anonymous donor. The primary initial purpose of this fund is to provide collateral or security during critical cashflow periods, especially the July/August months whilst waiting for the first quarter tranche of Auckland Council's annual grant to be processed.

In summary, before depreciation and balance date journals, the draft financial statement shows a modest operational net loss of \$17,884.00, brought about in the main by the low levels of revenue realised against budget in the areas of education and the gallery shop, due entirely to the effects of the pandemic. These drastically declined levels of income did however make us eligible for the MSD Covid-19 Wage Subsidy and the Creative NZ Emergency Relief Fund. These external contingent funds were critical in enabling us to retain and pay staff when we were unable to be open to the public and be fully operational due to the continuation of Covid Levels 3 and 4. The funds helped to mitigate any further losses, and with the tagged Resilience Fund in place, overall

we are able to report a total net profit for the year of \$76,730.00.<sup>1</sup>

The balance sheet reflects the positive effect of the Resilience Fund in comparison to the prior year – monthly repayments of the MBIE Small Business Grant will begin in the next financial year, which we cautiously hope will not be subject to the disruption and uncertainty of the last two fiscal years.

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. The success of Te Uru has proven to be a significant driver for cultural and economic wellbeing in the Waitākere 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 given the far-reaching effects of never seen before CPI and inflation rises, whilst endeavouring to maximise existing

revenue streams and proactively realising new income sources. Recovering from the pandemic, it is recognised that we need to rebuild visitation numbers to the gallery and that in doing so we would anticipate growth in revenue streams, in particular retail sales. We are also engaging proactively with schools to encourage their return to gallery visits and education workshops. 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 and to secure the future legacy of our gallery: Te Uru, a publicly owned asset of national significance in the heart of West Auckland.

Steve Tollestrup  
Treasurer

Emmy Seccombe  
Business Services Manager

1. Total Net Profit \$76,730 of which \$75,000 tagged as Resilience Fund donations, ergo total net operating profit \$1,730.

**TE URU WAITAKERE CONTEMPORARY GALLERY INC**

**SUMMARY DRAFT FINANCIAL STATEMENTS**

Financial Results for the year ended 30 June 2022

	<b>Current Year</b>	<b>Prior Year</b>
<b>Income</b>		
Exhibitions-Portage	\$ 32,977	\$ 5,000
Exhibitions-Other	\$ 17,635	\$ 16,436
Public Programmes	\$ 512	\$ 544
Education	\$ 13,758	\$ 38,414
Gallery Shop	\$ 33,314	\$ 53,595
General	\$ 2,498	\$ 3,487
Grants - Auckland Council	\$ 684,536	\$ 666,189
Grants - TTCF Education Subsidy	\$ -	\$ 30,000
Grants - TTCF Opex	\$ 10,000	\$ -
Grants - Stout Trust & Other	\$ 22,640	\$ 5,000
Membership	\$ 2,386	\$ 3,218
Donations	\$ 7,816	\$ 10,190
Interest Received	\$ 95	\$ 45
<b>Total Income</b>	<b>\$ 828,167</b>	<b>\$ 832,118</b>
<b>Total Gallery Shop - COST OF SALES</b>	<b>\$ 18,101</b>	<b>\$ 16,318</b>
<b>Gross Profit</b>	<b>\$ 810,066</b>	<b>\$ 815,800</b>
<b>Expenses</b>		
Exhibitions - Portage	\$ 36,967	\$ 6,582
Exhibitions - Other	\$ 105,974	\$ 77,920
Public Programmes	\$ 605	\$ -
Education	\$ 4,143	\$ 9,898
Salaries and Wages	\$ 562,038	\$ 532,716
Administration	\$ 48,077	\$ 56,995
Building Costs	\$ 43,573	\$ 46,033
Newsletters	\$ 14,420	\$ 11,096
General Expenses	\$ 1,963	\$ 356
Advertising & Promotion	\$ 10,190	\$ 12,601
<b>Total Expenses</b>	<b>\$ 827,950</b>	<b>\$ 754,197</b>
<b>Net Profit / (Loss)</b>	<b>\$ (17,884)</b>	<b>\$ 61,603</b>
<b>Plus Other Income</b>		
<i>Resilience Fund</i>	\$ 75,000	\$ -
<i>Covid-19 Wage Subsidy - MSD</i>	\$ 63,314	\$ 4,686
<i>CNZ Emergency Relief Fund</i>	\$ 6,300	\$ -
<b>Less Other Expenditure</b>		
<i>Depreciation</i>	\$ 30,000	\$ 24,000
<i>Holiday Pay Accruals</i>	\$ 20,000	\$ 34,000
<b>Total Net Profit / (Loss)</b>	<b>\$ 76,730</b>	<b>\$ 8,289</b>

**TE URU WAITAKERE CONTEMPORARY GALLERY INC**

**FINANCIAL POSITION as at 30 June 2022**

	<b>Current Year</b>	<b>Prior Year</b>
<b>Capital Fund</b>		
Opening Balance	\$ 40,451	\$ 32,162
Prior Year Adjustment	\$ -	\$ -
Current Year Surplus	\$ 76,730	\$ 8,289
	<b>\$ 117,181</b>	<b>\$ 40,451</b>
Represented by:		
<b>Current Assets</b>		
Bank	\$ 36,423	\$ (10,565)
Debtors	\$ -	\$ 25
Inventories	\$ 81,264	\$ 69,165
	<b>\$ 117,687</b>	<b>\$ 58,625</b>
<b>Fixed Assets</b>		
Art Collection	\$ 46,350	\$ 46,350
Fixed Assets	\$ 78,493	\$ 58,404
	<b>\$ 124,843</b>	<b>\$ 104,754</b>
<b>TOTAL ASSETS</b>	<b>\$ 242,530</b>	<b>\$ 163,379</b>
<b>Liabilities</b>		
<b>Current</b>		
Accounts Payable	\$ 17,572	\$ 23,223
Employee Costs accrued	\$ 29,299	\$ 26,356
Holiday Pay Owed	\$ 51,526	\$ 46,299
Small Business Grant - MBIE	\$ 26,200	\$ 26,200
ASB Visa	\$ 752	\$ 850
<b>Total Liabilities</b>	<b>\$ 125,349</b>	<b>\$ 122,928</b>
<b>TOTAL EQUITY</b>	<b>\$ 117,181</b>	<b>\$ 40,451</b>

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

**Contact us**  
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**Visit us**  
Winter/Spring  
open Tuesday–Sunday  
(closed Mondays)  
Summer/Autumn  
open seven days  
420 Titirangi Road  
Titirangi  
Auckland  
Closed Christmas Day,  
Easter Friday and  
ANZAC morning.



Cora-Allan Wickliffe: *From Ottori Bay Road*

Principal funder



Major funders



Proudly managed by Perpetual Guardian

Project partners



Kelliher Charitable Trust

Product sponsors



SHARP  
Be Original.