

TE POU THEATRE ANNUAL REPORT

JAN - DEC 2024



He Mihi

Whatungarongaro te tangata,
toitū te whenua!

E kore e mimiti ngā mihi ki
Te Kawerau a Maki, Te Wao Nui a Tiriwa
mōna e tāwharau nei i tēnei whare.

Ko te whare o Te Pou Theatre,
e mihi atu nei.



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Kaupapa

About us

Te Pou Theatre is a kaupapa Māori performing arts venue for all that supports the presentation and development of contemporary and community performing arts locally, nationally and internationally from our home in Waitākere, Tāmaki Makaurau.



WAWATA | VISION

Our wawata is that tikanga Māori led performing arts transforms the arts sector and makes a necessary difference to society in Aotearoa and the world.



KAUPAPA | PURPOSE

Our purpose is to provide mana uplifting experiences and storytelling through kaupapa Māori led, collective approaches to performing arts.



WHANONGA PONO | VALUES

Manaakitanga | Courageous Ingenuity |
Whakawhanaungatanga | Doing it right | Keep it light |
Tohungatanga | Āhurutanga

Whāinga

Goals 2023 - 2025

- Create and sustain a programme of storytelling
- Create and sustain a kaupapa Māori led performing arts venue
- Build capability among young people
- Support and encourage the growth and development of the Māori performing arts sector
- Support and encourage an inclusive performing arts sector
- Increase Māori community engagement with the performing arts
- Connect all communities of Aotearoa to Māori performing arts
- Increase diverse community engagement with the performing arts
- Support the reclamation and revitalisation of Te Reo Māori through the performing arts
- Increase awareness of a kaupapa Māori framework for arts management

Kaitiaki

Te Pou Theatre is governed by Te Pou Theatre Trust. Established in 2017 the trustees have supported the kaupapa through, connection, strategic guidance and long-term vision.



Board Chair
Kate Cherrington
*Ngāti Hine, Te Kapotai,
Ngāpuhi, Ngāi Pākehā*



Treasurer
Maia Ratana
Ngāti Raukawa, Te Arawa



Secretary
Sarah Exeter
Ngāti Hei, Ngāti Tukorehe



Trustee
Ascia Maybury
Ngāi Pākehā



Trustee
Rachael Watene
*Ngāti Ranginui,
Ngāi Te Rangī*



Trustee
Max Pirini
Te Rarawa



Rangatahi Trustee
Tuakoi Ohia
*Ngāti Hine, Mataatua, Tainui,
Te Arawa, Te Āti Awa*



Trustee
Tainui Tukiwaho
*Tūhoe, Te Arawa,
Whakatōhea, Kai Tahu
Tūwharetoa*

Kaimahi

Our core Te Pou kaimahi are part of a wider whānau who work on the ground delivering our programmes, welcoming our manuhiri and brining our kaupapa to life across the whare.



Amber Curreen

*Ngāpuhi, Te Roroa, Te Rarawa
Poutoko Whānau*



Tainui Tukiwaho

*Tūhoe, Te Arawa, Whakatōhea,
Tūwharetoa, Kai Tahu
Poutoko Wairua*



Chloe Weavers

*Ngāpuhi
Kaiwhakahaere Whakaari*



Rei Samuel

*Ngāti Awa, Ngāti Tuwharetoa
Poutoko Matua - Taha Tinana*



Maioha Allen

*Kahungunu, Waikato Maniapoto
Pou Reo*



Alice Kenealy

*Ngāti Pākehā - Tangata Tīriti
Fundraising and Development*



Eden Webster

*Ngāpuhi, Te Rarawa,
Niue - Fineone Hakupu Atua
Marketing and
Communications*



Ellen-Moana Smith

*Ngā Rauru, Ngāti Porou,
Ngāti Pukenga
Poutoko Tinana - O Mua*



Mariece Irwin

*Ngāpuhi, Ngāti Porou
Administration*



Jalieca Whaikawa

*Te Rarawa, Ngāpuhi
Venue Bookings*



Keira Howat

*Ngāti Pākehā - Tangata Tīriti
Poutoko Tinana - O Muri*



Kaea Umuhuri

*Ngāti Pūkeko
Kaihāpai O Muri*

Kupu Arataki

Introduction to our Annual Report - From the Te Pou Team

E te whānau whānui o Te Pou, tēnā koutou katoa. Mauri tū, mauri ora. You are the heartbeat of Te Pou Theatre and two years from opening, our purpose-built whare still hums with the stories, laughter, waiata and wānanga gathered over a decade of mahi. In 2024, that heartbeat grew stronger, louder, and, because of you, steadier than ever.

KAUPAPA HIGHLIGHTS

In 2024, the **10th Kōanga Festival** solidified the festival as central to the Tāmaki calendar over three weeks, 12 kaupapa, **3 500+ audience members** and **200+ artists**. *Tōiri* (with NZ Opera) filled the space with soprano-soared reo Māori, *Whānau Day* reached new heights and script-reading sessions sold out and shook with laughter.

Beyond Kōanga the rohe kept pulsing. Four mainstage productions, *Hyperspace*, *Tangi a Te Tūi*, *The Handlers* and *Kōpū (remount for Kirihimete)*, forged fresh partnerships from *Auckland Theatre Company* to *The Dust Palace*. Our annual **Matariki Ahunga Nui Kaitahi** brought over 50 Māori performing-arts practitioners together for wānanga and kai, reflecting on the stories, memories and tears of the year that was, and sending our hopes to Hiwa-i-te-Rangi for the seasons ahead.



Taking direction and learnings from our Matariki gathering, our capability programme **Whakapuāwai** delivered **10+ free wānanga** for **100+ practitioners**, while **Te Arero Toi** nurtured the next wave of reo-Māori playwrights. For the sixth time we hit the road with **46 shows** of *Te Hokinga Mai A Hoiho* reaching **6 000+ tamariki** from Tāmaki Makaurau to Te Tai Tokerau, proving our mahi travels as gracefully as it stands still.

OUR PEOPLE – HE RŌPŪ ITI, HE RŌPŪ KAHA

June brought a heartfelt poroporoaki for **Amanda Rees**, long-serving *Poutoko Hinengaro* whose fundraising mahi helped raise these very walls. Her fingerprints remain on every beam. New and familiar faces eased the transition, with **Chloe Weavers** who had returned from steering Silo Theatre in 2023 and **Rei Samuels** arriving with decades of Whakaata Māori wisdom. We also welcomed **Ellen-Moana Smith** to the newly created Front-of-House Manager role, while **Keira Howat** also joined as our first permanent Senior Venue Technician. **He Kai Kei Aku Ringa** interns **Eden Webster** (Marketing & Comms) and **Kaea Umuhuri** (Venue Tech) both completed their internships and now serve in full-time roles. Our producer and longest serving staff member **Maioha Allen** was chosen to attend *Talking Stick - North America's Premier Indigenous Arts and Culture Festival* helping to continue and solidify our bonds with Indigenous artists all around the world, while Eden was given the opportunity to pitch a work at APAX (Aus) during her internship. E mihi ana ki a koutou, to our new and existing kaimahi who are essential in keeping the whare warm and the kaupapa thriving.

Kupu Arataki

Introduction to our Annual Report - From the Te Pou Team

FY 2024 closed with **\$1.7m revenue, \$1.6m costs**, and a **\$120k surplus**. True to our kaupapa, that pūtea isn't spare change, it's a seed. **\$50k** now strengthens our reserves, and the balance rolls into FY 2025 to soften against the sector's tightening winds. FY 2023's larger figures reflected one-off capital pūtea for the build, with construction complete, revenue and costs have returned to sustainable operating levels while activity has and continues to grow.

Our income remains intentionally broad, with just under **70% from Funders, Trusts, and personal donations, and 30% from venue hire, tickets and bar revenue**. With the final tranche of **Manatū Taonga** COVID-resurgence funding fuelling our 2024 growth, our 2025 budgets are deliberately conservative, banking embers from this year's fire to keep us warm in leaner seasons. We're tending that flame through deeper partnerships with **Toi Aotearoa | Creative New Zealand, Auckland Council** and **Tātaki Auckland Unlimited**, while broadening philanthropy and commercial ventures to spark our next chapter. In short, we've kindled a strong, steady fire in our community and are carefully stoking it for the cold times ahead.



In the coming year, we are leaning into the mahi of tending our ahi kā, fueling a steady flame and a welcoming whare for our Māori performing-arts community. Our focus is expanding our capability-building programmes, a larger internship intake, artist residencies, exploration of vocational accreditation, establishment of a Rangatahi Council, and the final strides of our **Niho Taniwha** strategic plan while shaping the next five-year vision.

To every ringatoi, trustee, funder, donor, volunteer and audience member who brewed backstage tea, wiped glitter from the floor, enjoyed a hangi bun or simply filled a seat, **ngā mihi maioha ki a koutou**. Your aroha is the heartbeat we continue to hear when the last person has left the whare.

We face the future together, hopeful, proud, and ready. **Me hoki whakamuri, kia anga whakamua** walking backwards into the future, carrying the wisdom of those before us.

Ngā Hua o Te Tau

Highlights from the year

From **sold-out performances** to **rangatahi outreach**, these figures tell the story of a year in which Te Pou's whare pulsed with energy, connection and creativity.

18,687

AUDIENCE MEMBERS

56% more manuhiri than 2023

6,000

TAMARIKI

reached through **46 kura kaupapa** in Te Tai Tokerau and Tāmaki Makaurau with *Te Hokinga Mai a Hoiho*.

130

LIVE PERFORMANCES

1,900

ARTISTS

found a creative home at Te Pou, including performers, crew, designers, writers, directors, producers and more.

40+

DIFFERENT RŌPŪ

75%

OF COSTS SUPPORTED

through our *Haukāinga model* for over 40 external rōpū

100+

MĀORI CREATIVES

participated in the more than ten free capability building wānanga from our *Whakapuāwai Programme*.

Whakaari | Te Pou Presented Shows

Our **Whakaari** programme is **Te Pou Theatre's** Artistic Programme, driven by our values of *Creative Ingenuity & Tohungatanga*, where new and loved Māori-led works come to life with first-class production values. In this, our second year in the whare we brought four major shows to the stage. First up was ***Hyperspace*** (Albert Belz), which presented at the ASB Waterfront Theatre in partnership with *Auckland Theatre Company*. Back in our home space we then shared ***Te Tangi a Te Tūi*** (Amber Curreen and Tainui Tukiwaho) alongside *The Dust Palace* in February and March, followed by Poata Alvie McKree's powerful ***The Handlers*** in May and June. Over July and August, our free reo-Māori children's show ***Te Hokinga Mai a Hoiho*** (Tainui Tukiwaho) toured to **46 kura kaupapa** and **6,000 tamariki**, and in November we marked Kirihimete with a return season of ***Kōpū*** (Tuakoi Ohia) following national tours of this work to *Māorilands, Tairāwhiti Festival, Toi ora ki Kirikiriroa, Turner Centre Kerikeri & Forum North Whangārei*.

The story doesn't end on the stage. ***Hemo Is Home*** (Tainui Tukiwaho), the first production to premiere in our new whare in 2023, was selected by *Māorilands* to further develop the script **into a feature film**. Tainui will also soon be pitching the work at Imaginative 2025.



The Handlers

Nā Poata Alvie McKree

Whakaari | Te Pou Presented Shows

After its early development in the **Kōanga Festival Playwright Programme** 2022 and creative incubation with *Auckland Theatre Company* in 2023, ***The Handlers*** by *Poata Alvie McKree* had its powerful premiere at Te Pou Theatre in 2024. With 17 performances including two school matinees, this season marked one of our most ambitious yet.

“Beautiful performance highlighting experiences of our Māori and Pacific people in the 1970s. This is our history and it's good to see, hear and remember those times.”
Audience Member

Alvie's debut stage production was guided by Director and Dramaturg *Amber Curreen*, and championed tuakana-teina values, pairing experienced designers like *Jane Hakaraia* with emerging artists. The kaupapa was also supported by our **He Kai Kei Aku Ringa** internship programme, enabling two mid-career producers to step up and be mentored through the process.

Community engagement was central, with Tātaki Auckland Unlimited helping to ensure Crown Lynn whānau, ex-factory workers, and West Auckland locals were part of the audience.



The Handlers

Nā Poata Alvie McKree

Whakaari | Te Pou Presented Shows



“The journey through the laughs, joy, despair and injustice swept me up. My teenage daughters absolutely loved it too.”

Audience Member

Nearly every show sold out, with full houses and waitlists in the final week. Audience surveys reflected the emotional resonance: 71% rated the show “outstanding” and 27% “great.” For many, this was the first time seeing their own stories on stage, a nostalgic celebration of place, people, and pride, while also confronting racism and injustice. With 40% of audiences new to the whare, **The Handlers** proved the power of local storytelling to connect across generations.

“I felt it is so important to offer this opportunity to our community, insightful, reflective storytelling, our stories, our people.”

Audience member

Te Tangi a te Tūi

Nā Amber Curreen rāua ko Tainui Tukiwaho

Whakaari | Te Pou Presented Shows

Co-written by *Amber Curreen* and *Tainui Tukiwaho*, developed and presented in partnership with The Dust Palace, **Te Tangi a te Tūi** premiered in our whare to as part of the *Auckland Arts Festival 2024*. The show wove the call of the tūi into an allegory of language loss and revitalisation. It was bold, breathtaking, and utterly unlike anything audiences have seen on stage before.

“**Absolutely loved the blending of circus and theatre in te reo. Original and world class impressive.**
Audience member”



From the start, this was about shared growth. Supported by the *Manatū Taonga Innovation Fund*, the project was a true exchange, rangatahi Māori trained in circus, circus artists developed their reo, and teina placements in costume and stage management were mentored by seasoned tuakana. This wasn't just a show, it was an illustration of learning and collaboration and working together in a kauapapa māori framework.

“**The price of the show made it possible to attend. So many great art and theatre offerings are out of reach for average earners - I was able to gift my daughters this awesome experience and go myself too**
Audience member”

Te Tangi a te Tūi

Nā Amber Curreen rāua ko Tainui Tukiwaho

Whakaari | Te Pou Presented Shows

With sold-out performances and packed school matinees, the show was a huge success. An impressive 88% of surveyed audiences called it “outstanding,” as ***Te Tangi a te Tūi*** struck a deep chord.

Whether fluent speakers or new learners, audiences found themselves moved, challenged, and inspired.

We are delighted that the kuapapa continues, with the show heading into regional centres in 2025 and beyond that, we see a horizon filled with possibility.



“I have never experienced ANYTHING like that show. So powerful, elegant, beautiful yet fierce... I could have cried.”

Audience member



“The show being in full Te Reo really made me as a viewer zone in and focus on the story and interpretation. With no familiarity or understanding of Te Reo, emphasis was placed on trying to gather understanding of the story through the movement, expressions and reactions.”

Audience member

Kōanga Festival 2024

Whakaari | Te Pou Presented Shows



In 2024, we celebrated **ten years of Kōanga Festival**, a proud milestone for this kaupapa-led platform nurturing and showcasing Māori voices on stage. From September 6–28, our whare came alive with theatre, wānanga, and community events that honoured the depth and breadth of Māori creativity.

The festival featured **13 kaupapa** across the month, including **three new works**, **two playreadings**, the annual Playwrights Programme, **four wānanga**, our first time welcoming international artists and multiple community activations. Over **3,500 people** engaged with the festival, with **more than 200 creatives**, crew, volunteers, and kaimahi contributing to its delivery.

Kōanga remains the beating heart of our year, a space for innovation, gathering, and intergenerational exchange, grounded in te ao Māori and powered by whanaungatanga.



“I am encouraged not only by the existence of a venue devoted to Māori cultural expression & the calibre of the performances but the confidence of the voice coming through”
Kōanga 2024 Audience member

2

Brand new Māori plays created

13

Kaupapa delivered throughout the festival

200+

Artists, crew, volunteers, and contributors

3,500+

Manuhiri attended

Kōanga Festival 2024

Whakaari | Te Pou Presented Shows



Whānau Day

Our biggest Whānau Day yet brought nearly **1000 people** through Te Pou for a free celebration of storytelling in all its forms. The whare and surrounding green space came alive with kai stalls, weaving and circus workshops, live music from *MOHI*, and a return season of *Te Hokinga Mai a Hoiho* following its Northland tour. With over **110 performers** and **25 local businesses** involved, the day was a vibrant showcase of creative talent and community spirit.



The Playwrights Programme

The beating heart of Kōanga, our annual playwrights' workshop saw four new Māori works developed a month, and brought to life in a week of intensive wānanga. Guided by mentor *Victor Rodger*, *Tūi Matelau*, *Tawhi Thomas*, *Rainton Oneroa* and *Turene Jones* shared their scripts with an audience for the first time.



International Indigenous Exchange

For the first time, we hosted our whanaunga from *Te Whenua Moemoeā* through a partnership with *Moogahlin Performing Arts*, *Yirramboi*, and *Ilbijerri Theatre Company*. Together, we shared kai, tikanga, and creative practice, culminating in a powerful playreading of *The Visitors* by *Jane Harrison*, performed by an all-Māori cast.

Regional Engagement & Access

In collaboration with *Nōna Te Ao Trust*, we supported rural Māori employment and education pathways. Rangatahi were brought to a performance of *Be Like Billy* as part of a wider activation to expand access to Māori arts.

Te Hokinga Mai a Hoiho | Schools Tour

Whakaari | Te Pou Presented Shows

Our 2024 tamariki tour, **Te Hokinga Mai a Hoiho**, brought the magic of reo Māori storytelling to over **6,000 tamariki** across Tāmaki Makaurau and Te Tai Tokerau. A sequel to 2023's **Te Haerenga a Hoiho**, this new chapter deepened our commitment to creating accessible, uplifting theatre for tamariki, kura, and communities across Aotearoa.

Visiting **46 kura**, the tour offered a rich theatre experience tailored to its audiences, from **full-immersion shows** for Kura Kaupapa Māori to bilingual versions for mainstream schools.

“*E rawe katoa ana te noho hei hunga mātakitaki me te āta whakaaro me pēhea te whakangahau i aua hunga i a rātou e tū ana hei kaiwhakaari.*”

Kaiako, Te Uru Karaka, Newton Central



92
Teaching Resources
Distributed

46
Kura and schools visited

6,000+
Tamariki

The aim of this tour is to introduce tamariki in rural areas to the various opportunities the arts offer. Whether fluent in te reo or just beginning their journey, tamariki were welcomed into a world of language, imagination, and connection, and for some this was their first time experiencing a professional show that celebrated reo Māori, tikanga, and mātauranga.

“*Most schools have shows all the time but due to limited reo Māori opportunities these kids don't get as much as in English medium schools.*”

Kaiako, Te Kura Kaupapa Māori o Te Rāwhitiroa

Te Hokinga Mai a Hoiho | Schools Tour

Whakaari | Te Pou Presented Shows

By embracing a **tuakana-teina** approach among the cast and crew, performers at different stages of their reo and performance journeys provided a real-life example of learning in action.

At the heart of this kaupapa is making things **accessible**. Shows are run on a **koha basis**, aiming to support rural and lower decile schools, recognising the hurdles many encounter in getting to see live theatre.

"He reo rūmaki te hunga tamariki. I rawe te kōunga, pakari o te reo o te whakaari"
Kaiako, Te Kāpehu Whetū



"We are 85% Māori and it is important for our tamariki to learn as Māori through connection to their culture"
Kaiako, Portland School

This kaupapa was made possible thanks to the support of **Te Mātāwai, Next Gen Foundation**, and the many hands behind the scenes.

"...a dynamic reflection of Mātauranga Māori, providing a space where traditional knowledge and contemporary expression coexist."
Kaiako, Morningside School



"Personally, I've gained some reo and feel a deeper connection to being Māori through that. For the community, I think it was great for the children to be exposed to the performing arts and the reo, and to see that Māori performing arts are just as valuable and entertaining as what is seen in the mainstream."
Cast Member

Whakapuāwai | Capability Building

Whakapuāwai is built on the belief that our sector thrives when Māori artists have access to dedicated, kaupapa Māori development. In 2024, we delivered **14 free wānanga** shaped by kōrero at our annual Matariki hui, ensuring each opportunity was responsive to the aspirations of our creative whānau.

Over **100 Māori practitioners** engaged with workshops in acting, voice, producing, directing, and more. Each session was grounded in te reo, tikanga, and whakawhanaungatanga, from rangatahi stepping onto the stage for the first time to established artists sharpening their tools.

“*I loved learning a new te ao Māori perspective of the creative process... and the connections made.*”
- Te Pou Awe Participant

We were proud to partner with *Equity NZ*, and others to offer 14 **expert-led sessions**, and we're especially proud of the ripple effects: participants leaving more confident in their craft, their reo, and their creative identities.

Thanks to the specific and targeted support from *Creative Henderson-Massey*, *The Trusts Community Foundation* and *Te Mātāwai*, this kaupapa remains free, open, and future-focused.

9
Expert facilitators



14
Free wānanga delivered

100+
Māori practitioners



Whakapuāwai

Capability Building



PROFESSIONAL HEADSHOTS

Providing Māori performing artists with an opportunity to get a professional headshot from **Ralph Brown** to add to their CV and portfolio.



WHAKARURUKU TAUPIRINGA | INTIMACY COORDINATION

An essential workshop supporting the safe creation of intimate scenes on stage and screen with **Te Atamira Jennifer Ward-Lealand**.



MATARIKI AHUNGA NUI KAITAHI

Our annual wānanga where 50+ Māori performing arts practitioners gather to reflect, share kōrero, and send intentions to Hiwa i te Rangi for the year ahead



WAIATA SESSIONS

Tyler & Alesha Taua-Gordon (Kaiwaiata from *Te Kawerau a Maki*) led sessions open to the community that focused on whakawhanaunga as well as singing together and learning new waiata.



KAWHE KŌRERO

An informal reo Māori immersion space for artists and our performing arts community held over eight weeks and guided by **Maioha Allen**. Guided by the wisdom of *Te Wharehuia Milroy* and the kaupapa of returning reo to daily life, ki te mata o te arero.



TUHI NGĀ WHAKAARI I TE REO MĀORI

A dedicated writing series for kaituhi Māori creating new work in te reo Māori. Facilitated across multiple wānanga by **Tainui Tukiwaho**.

Whakapuāwai

Capability Building



INTRODUCTION TO PLAYWRITING

A one day playwriting intensive specifically for kaituhi who have an idea and are looking to start developing the first draft. This workshop provided the initial tools and structure for a first draft, as well as tips to combat writers block.



KOI SHARPEN UP WĀNANGA

Delivered in partnership with *Equity NZ*, this one day acting workshop was delivered by **Miriama McDowell** and friends for Māori and Moana Nui performers to focus on sharpening skills and deepening connections.



TE POU AWE: RANGATAHI ACTING

An eight-week acting intensive in te reo Māori for rangatahi. Led by **Tainui Tukiwaho** they explored audition prep, character development, and te ao Māori creative processes.



TE ARERO TOI WĀNANGA

Delivered in partnership with *Playmarket* this was a playwriting wānanga hosted by **Hohepa Waitoa**, and **Tainui Tukiwaho**, about different approaches to playwriting in te reo Māori and tools to help with writing.



GETTING AUDITION READY: SELF TAPE INTENSIVE

A one-day workshop with **Tainui Tukiwaho** focused on auditioning for stage and screen, with a special emphasis on building confidence and technique in self-taping.



PLAYWRITING INTENSIVE

A one day playwriting intensive designed to support kaituhi looking to workshop, refine and develop an existing draft, getting it ready for the stage under the guidance of **Tainui Tukiwaho**.

He Kai Kei Aku Ringa

Capability Building Internship

Thanks to the backing of the **Manatū Taonga Cultural Sector Regeneration Fund**, Te Pou Theatre launched a groundbreaking internship program aimed at nurturing emerging Māori producers and venue technicians. Based on a haukāinga model, the Venue Technician Programme spanned six months, while the Producers Programme extended over twelve months. This initiative fostered authentic, kaupapa Māori learning environments for four skilled Kaihāpai.



EDEN WEBSTER
Kaihāpai Producer

Ngāpuhi | Te Rarawa |
Niue - Fineone Hakupu
Atua



NANCY WIJOHN
Kaihāpai Producer

Te Rarawa | Tūhoe | Ngāti
Tahu | Ngāti Whaoa



KAEA UMUHURI
Kaihāpai Venue
Technician

Ngāti Hine, Te Kapotai,
Ngāpuhi, Ngāi Pākehā



MĀHIA TE KORE
Kaihāpai Venue
Technician

Ngāpuhi

Over the course of the programme, each intern worked closely with our whānau and partners such as *Red Leap Theatre* and *Auckland Theatre Company*, to build practical skills, develop confidence, and step more fully into the Māori performing arts sector. From leading projects like **The Handlers** to touring with companies across Aotearoa and pitching internationally, the Kaihāpai gained experience across producing, technical operations, funding, marketing, and more.

“The impact of this internship professionally means I've been able to solidify my career in the arts, develop meaningful connections with the Māori arts community... it's opened up heaps of new opportunities.”
Eden Webster, Kaihāpai Producer Intern

“E au, e noho ana ki te kainga o Whakatāne, kei reira tō mātou mahi i te pāmu, kua ōrite ngā āhuatanga o reira ki tēnei wāhi. Kāore he panonitanga ōku, atu i te rerekē o te kōrero Māori, nō reira he pai. Ko te mahitahi me te tikanga Māori tāku i kite.”
Kaea Umuhuri, Kaihāpai Technical Intern

He Kai Kei Aku Ringa

Capability Building Internship

The impact of this programme is ongoing. Our interns have secured paid roles in the industry, produced new work, and built networks across the motu and abroad. Their growth strengthens not only their individual pathways but the resilience and reach of Māori-led performance more broadly. Because of this we're delighted to have secured funding from Creative New Zealand to ensure the programme continues into the future.

“Ever since I started at Te Pou...I've always felt supported. It's different from where I was working before, you can feel the Māori wairua here.”
Māhia Te Kore, Kaihāpai Technical Intern



4

Paid internships



International and local travel

12

Major projects

“Being part of an organisation allowed me to improve in areas of communication, build extensive networks within the theatre industry, and strengthen my connections with a range of artists and collaborators. This has created a solid foundation for future opportunities.”

Nancy Wijohn, Kaihāpai Producer Intern

Haukāinga | Hirers

Venue access and support for the performing arts community

A core aim of Te Pou Theatre is to reinvest directly into the growth of our kaupapa, ensuring artists, programmes and communities feel the benefit. Through our Haukāinga Model, **we subsidise approximately 75%** of standard venue and production costs for removing barriers and making the stage more accessible for Māori creatives. We also support wider community use of the whare, offering further subsidies or koha-only access where possible, including kaupapa like the *Under the Same Moon* fundraiser and *Te Rōpū Manutaki* kapa haka rehearsals.



“*The whole process was mana enhancing! Te Pou is a such a vibrant and strong whare, that whenever I would go I could sense a deep purpose, care and connection to the people and mahi that was being done. It was such a privilege working at Te Pou that only makes me wish I had something like Te Pou in East Auckland.*”

- Sound Designer, 2024 Programme

Venue **occupancy increased significantly in 2024**, with a steady stream of diverse groups and organisations using the space. As well as supporting the development of new Māori work, we welcomed artists rehearsing for national tours (**Dakota and the White Flats**, *Red Leap Theatre*), community festivals (**HOLI Festival**), development wānanga (*Rodney Bell*, *The Rebel Alliance*), international exchange (*Kōanga International Indigenous Exchange*), and public performances including **I LOVE YOU G** (*Massive Theatre Company*), **Li'i Tapu**, **Tales of an Urban Indian**, and **NZ International Comedy Festival** events. This year, as always, our whare was not just a venue, but a gathering place for creativity, connection, and community.



Haukāinga | Hirers

Venue access and support for the performing arts community



“ *We loved our time at Te Pou. It was refreshing coming into a space and having such a warm orientation and clear comms so we felt we knew exactly where we were and what to expect.*

- Producer, 2024 Programme

NGĀ KAMUPENE | COMPANIES

PERFORMANCES

Aaron Huata
Black Grace
Cast Productions
Comedy Festival
Day One
Under the Moon
I've Got Wood Collective
InterAct
Jon Hunter
Massive Theatre
Projekt Team
Recovery Street
Redleap Theatre
St Dominics College
Talk is Free Theatre
Te Kura Maninirau
Te Taumata Toi a Iwi
This Room is an Island
Unitec Dance
Vibe Dance Studio
Yoobee South Seas

FILMING

Ahikaaroa
Mauri Media

HUI

Audio Described Aotearoa
Kāinga Ora

REHEARSALS

Ani Piki Tuari
Atamira Dance Company
Body Island
Ko.Ko.Ko. Creative
Le Moana
Li'i Tapu
Mind Over Manner
Movement of the Human
Te Rōpū Manutaki
The Rebel Alliance
Touch Compass
Upu Collective
Waiwhakaata

Ngā Mihi Nui ki ō Mātou Kaitautoko

He nui te mihi ki ō mātou kaitautoko. Te Pou Theatre thanks all our supporters and partners – together we are creating a vibrant performing arts venue, filled with talented creatives and inviting events. We are honoured to have you work with us.

NGĀ KAITAUTOKO MĀTUA

Thank you for enabling us to deliver our annual calendar of events and develop programmes for Māori.

NGĀ KAITAUTOKO

Thank you for partnering with us on specific projects to benefit communities in Tāmaki Makaurau and Te Tai Tokerau.



📷 Ngā whakaahua, i whakaahuatia e - Julie Zhu, Ralph Brown, Jinki Cambroner, Andi Crown, Liam Newth

FINANCIAL STATEMENTS

For the year ending 31 December 2024



Performance Report

Te Pou Theatre Trust
For the year ended 31 December 2024

Prepared by WE MANA ACCOUNTING



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Compilation Report

Te Pou Theatre Trust For the year ended 31 December 2024

Compilation Report to the Trustees of Te Pou Theatre Trust.

Scope

On the basis of information provided and in accordance with Service Engagement Standard 2 Compilation of Financial Information, we have compiled the financial statements of Te Pou Theatre Trust for the year ended 31 December 2024.

These statements have been prepared in accordance with the accounting policies described in the Statement of Accounting Policies.

Responsibilities

The Trustees are solely responsible for the information contained in this financial report and have determined that the accounting policies used are appropriate to meet your needs and for the purpose that the financial statements were prepared.

The financial statements were prepared exclusively for your benefit. We do not accept responsibility to any other person for the contents of the financial statements.

Independence

We have no involvement with Te Pou Theatre Trust other than for the preparation of financial statements and management reports and offering advice based on the financial information provided.

Disclaimer

We have compiled these financial statements based on information provided which has not been subject to an audit or review engagement. Accordingly, we do not accept any responsibility for the reliability, accuracy or completeness of the compiled financial information contained in the financial statements. Nor do we accept any liability of any kind whatsoever, including liability by reason of negligence, to any person for losses incurred as a result of placing reliance on this financial report.

Eri Tagi (May 14, 2025 08:36 GMT+12)

WE Accounting & Business Services Limited

Chartered Accountants

Level 9, Cider Building, 4 Williamson Avenue

Ponsonby

Auckland 1021

Dated: May 14, 2025

Entity Information

Te Pou Theatre Trust For the year ended 31 December 2024

'Who are we?', 'Why do we exist?'

Vision

Our wawata is that tikanga Māori led performing arts transforms the arts sector and makes a necessary difference to society in Aotearoa and the world.

Legal Name of Entity

Te Pou Theatre Trust

Entity Type and Legal Basis

Charitable Trust and Registered Charity

Registration Number

CC54436

Entity's Purpose or Mission

Our kaupapa (purpose) is to provide mana uplifting experiences and storytelling through kaupapa Māori led, collective approaches to performing arts.

Our Whainga (goals) are:

- To create and sustain a kaupapa Māori led performing arts venue
- To create and sustain a programme of storytelling
- To build capability among young people
- To support and encourage the growth and development of the Auckland Māori performing arts sector
- To support and encourage an inclusive performing arts sector
- To increase Māori community engagement with the performing arts
- To connect all communities of Aotearoa to Māori performing arts
- To increase diverse community engagement with the performing arts
- To support the reclamation and revitalisation of Te Reo Māori through the performing arts
- To increase awareness of a kaupapa Māori framework for arts management.

Entity Structure

The day-to-day operations of the Trust are the responsibility of Te Pou Theatre management. Governance is provided by the Board of Trustees of between four and fifteen officers.

Main Sources of Entity's Cash and Resources

The Te Pou Theatre Trust has received its income from a mixture of ticket sales, venue hire, public and philanthropic grants. The significant grants came from Creative New Zealand Kahikatea Funding, Foundation North, Manatū Taonga Ministry for Culture and Heritage and Auckland Council.

Main Methods Used by Entity to Raise Funds

Fundraising activities include grant applications, donations from individuals and raising direct income through provision of a performing arts venue and performing arts services.

Entity's Reliance on Volunteers and Donated Goods or Services

Volunteers are engaged to help with manaakitanga.

Physical Address

Te Pou Theatre, Shed 1, 2 Mt Lebanon Lane, Henderson, Henderson, Auckland, New Zealand, 0612

Postal Address

PO Box 121304, Henderson, Auckland, New Zealand, 0650



Approval of Financial Report

Te Pou Theatre Trust For the year ended 31 December 2024

The Trustees are pleased to present the approved financial report including the historical financial statements of Te Pou Theatre Trust for year ended 31 December 2024.

Approved by:

Vanessa Kate Cherrington

Chairperson

Date Apr 29, 2025

Maia Ratana (Apr 30, 2025 16:50 GMT+12)

Maia Ratana

Treasurer

Date Apr 30, 2025

Sarah Exeter

Secretary

Date May 13, 2025

Ascia Maybury (May 1, 2025 12:04 GMT+12)

Ascia Maybury

Trustee

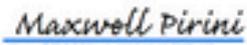
Date May 1, 2025


Tuakoi Ohia (May 1, 2025 00:37 GMT+12)

Tuakoi Ohia

Trustee

Date May 1, 2025


Maxwell Pirini (May 9, 2025 09:46 GMT+12)

Maxwell Pirini

Trustee

Date May 9, 2025


Sonni Tukiwaho (Apr 30, 2025 16:38 GMT+12)

Sonni Tukiwaho

Trustee

Date Apr 30, 2025


Rachael Watene (May 3, 2025 09:44 GMT+12)

Rachael Anne Watene

Trustee

Date May 3, 2025

Statement of Service Performance

Te Pou Theatre Trust For the year ended 31 December 2024

'What did we do?', 'When did we do it?'

Description of Entity's Outcomes

Our kaupapa (purpose) is to provide mana uplifting experiences and storytelling through kaupapa Māori led, collective approaches to performing arts.

Our Whaingā (goals) are:

- To create and sustain a kaupapa Māori led performing arts venue
- To create and sustain a programme of storytelling
- To build capability among young people
- To support and encourage the growth and development of the Auckland Māori performing arts sector
- To support and encourage an inclusive performing arts sector
- To increase Māori community engagement with the performing arts
- To connect all communities of Aotearoa to Māori performing arts
- To increase diverse community engagement with the performing arts
- To support the reclamation and revitalisation of Te Reo Māori through the performing arts
- To increase awareness of a kaupapa Māori framework for arts management.

Description and Quantification of the Entity's Activities

During the reporting period Te Pou Theatre opened a new kaupapa Māori led performing arts venue which was used by a total number of 1,656 performing arts practitioners to develop and stage work seen by a total number of 14,862 audience members.

We ran free capability building workshops for a total number of 197 Māori performing arts practitioners to ensure the ongoing strength of the the performing arts sector. This included a year long internship programme introduced mid 2023.

We partnered with The Dust Palace to develop pedagogy and run free classes to teach tamariki Māori circus skills drawing on matauranga Māori.

We staged two main bill productions at our venue, and toured a third production for free to kura in Northland and Auckland. We reached a total of 9,764 audiences through these three productions; and we developed a fourth for presentation in 2024.

We delivered our ninth Kōanga Festival involving 146 artists, and reaching 1,957 audience members through a series of free or low ticketed events.

Description and Quantification of the Entity's Key Activities	2024	2023
Kōanga Festival		
Kōanga Events	46	13
Kōanga Participants	412	146
Kōanga Audience Attendance	3,675	1,957
Whakapūawai & Other Capability Building Programmes		
Whakapūawai Events	27	32
Whakapūawai Participants	195	179

Te Kura Maninirau (Māori Circus School) Events	1	20
Te Kura Maninirau Participants	216	28
He Kai Kei Aku Ringa Full time Internship Programme Participants	3	3
Rangatahi Capability Building Events		
Rangatahi Events	n/a	20
Rangatahi Participants	n/a	15
Rangatahi Audience Attendance	n/a	688
Theatre Productions		
Productions Developed and Presented	4	3
Productions Developed and Presented	1	1
Number of Events	79	64
Artist Participation	46	38
Audience Attendance	11,994	9,764
Venue Hire		
Performance Usage	130	97
Rehearsal Usage	255	213
Community Usage	48	28
Artistic Participation	1,883	1,656
Audience Attendance	18,680	14,862

Description and Quantification of the Entity's Outputs

Main Activity - Provides kaupapa Māori led development of theatre practitioners, events and performing arts venue.

Main Sector - Arts/ culture/ Heritage.

Main Beneficiary - General Public.

Additional Output Measures

The organisation also provided professional advice for arts organisations.



Statement of Financial Performance

Te Pou Theatre Trust

For the year ended 31 December 2024

'How was it funded?' and 'What did it cost?'

	NOTES	2024	2023
Revenue			
Donations, koha, bequests and other general fundraising activities	1	1,164,339	2,014,913
Revenue from Providing Goods or Services	1	556,988	285,111
Interest, dividends and other investment revenue	1	24,763	17,314
Total Revenue		1,746,090	2,317,339
Expenses			
Expenses Related to Public Fundraising	2	685	1,189
Volunteer and Employee Related Costs	2	709,426	656,006
Costs Related to Providing Goods or Services	2	771,456	1,633,123
Other expenses	2	139,880	120,403
Non Recurring Items	2	-	205
Total Expenses		1,621,448	2,410,926
Surplus/(Deficit) For The Year		124,642	(93,587)
Transfer to Reserves			
Transfers to Capital Reserves		(51,144)	25,141
Total Transfer to Reserves		(51,144)	25,141
Surplus/(Deficit) Transferred to Retained Earnings		175,786	(118,729)

These financial statements should be read in conjunction with the Notes to the Financial Statements and are subject to the attached Compilation Report and Audit Report.

Statement of Financial Position

Te Pou Theatre Trust As at 31 December 2024

'What the entity owns?' and 'What the entity owes?'

	NOTES	31 DEC 2024	31 DEC 2023
Assets			
Current Assets			
Cash and short-term deposits	3	724,136	560,003
Debtors and prepayments	3	3,023	17,790
Inventory	3	6,524	4,539
Total Current Assets		733,682	582,332
Non-Current Assets			
Property, Plant and Equipment		285,056	343,965
Investments	3	1	1
Other non-current assets	3	-	2,451
Total Non-Current Assets		285,057	346,418
Total Assets		1,018,739	928,749
Liabilities			
Current Liabilities			
Creditors and accrued expenses	4	32,282	18,593
Employee costs payable	4	49,375	46,087
Unused Donations and Grants with Conditions	4	379,758	426,402
Other current liabilities	4	1,697	6,682
Total Current Liabilities		463,111	497,764
Total Liabilities		463,111	497,764
Total Assets less Total Liabilities (Net Assets)		555,628	430,986
Accumulated Funds			
Accumulated surpluses (or deficits)	5	321,507	145,720
Reserves	5	234,121	285,265
Total Accumulated Funds		555,628	430,986

These financial statements should be read in conjunction with the Notes to the Financial Statements and are subject to the attached Compilation Report and Audit Report.



Statement of Cash Flows

Te Pou Theatre Trust For the year ended 31 December 2024

	2024	2023
Operating Activities		
Donations, Fundraising & Similar Receipts	1,166,232	1,815,022
Receipts from Providing Goods or Services	488,146	304,493
Interest and Other Investment Receipts	24,797	20,218
GST	17,314	(110,047)
Payments to suppliers and employees	(1,525,821)	(2,582,828)
Net Cash Flows from Operating Activities	170,668	(553,141)
Cashflows from Investing & Financing		
Cashflows from other Investing & Financing Activities	(6,535)	(146,789)
Payments to Purchase Investments	-	100,000
Net Cash Flows from Investing Activities	(6,535)	(46,789)
Net Cash Flows	164,133	(599,930)
Cash and Cash Equivalents		
Cash and cash equivalents at beginning of period	560,003	1,159,932
Net change in cash for period	164,133	(599,930)
Cash and cash equivalents at end of period	724,136	560,003



Statement of Accounting Policies

Te Pou Theatre Trust For the year ended 31 December 2024

'How did we do our accounting?'

Basis of Preparation

The entity is permitted by law to apply the Tier 3 (NFP) Standard issued by the External Reporting Board (XRB) and has elected to do so. A PBE may apply the standard if it does not have public accountability and has total annual expenses less than or equal to \$5,000,000. All transactions in the Performance Report are reported using the accrual basis of accounting. The Performance Report is prepared under the assumption that the entity will continue to operate in the foreseeable future.

Changes in Accounting Policies

There have been no changes in accounting policies. Policies have been applied on a consistent basis with those of the previous reporting period.

Goods and Services Tax (GST)

The entity is registered for GST. All amounts are stated exclusive of goods and services tax (GST) except for accounts payable and accounts receivable which are stated inclusive of GST.

Income Tax

Te Pou Theatre Trust is wholly exempt from New Zealand income tax having fully complied with all statutory conditions for these exemptions.

Bank Accounts and Cash

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

Revenue Recognition

Revenue is recognised when the amount of revenue can be measured reliably and to the extent it is probable that the economic benefits will flow to the Trust and measured at the fair value of consideration received or receivable.

Revenue from Non-Exchange Transactions

Non-exchange transactions are those where the Trust receives an inflow of resources (i.e. cash and other tangible or intangible items) but provides no (or nominal) direct consideration in return.

Donations and Grants

The recognition of non-exchange revenue from donations and grants depends on the nature of any stipulations or conditions attached to the inflow of resources received (grants or donations) and whether this creates a liability (i.e. present obligation) rather than the recognition of revenue.

Grants or donations received where no performance conditions have been specified are recognised as revenue on receipt.

Grants or donations requiring specified future conditions to be met, or for the funds to be utilised in a specified way are recognised as a liability on receipt. The grants or donations are recognised as income over the period that the specified conditions are completed and the associated or specified costs are recognised.

Other Income

Interest is recognised as interest accrues, gross of refundable tax credits received.

Receivables

Receivables are stated at their estimated realisable value. Bad debts are written off in the year in which they are identified.

Property, Plant & Equipment

Property, plant and equipment are stated at historical cost less any accumulated depreciation and impairment losses. Historical cost includes expenditure directly attributable to the acquisition of assets, and includes the cost of replacements that are eligible for capitalisation when these are incurred.

All other repairs and maintenance expenditure is recognised in the statement of financial performance as incurred.

Depreciation is calculated on a diminishing value basis over the estimated useful life of the assets using depreciation rates based on estimates by management.

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal. Any gain or loss arising on derecognition of the asset (calculated as the difference between the net disposal proceeds and the carrying amount of the asset) is included in the statement of financial performance in the year the asset is derecognised.

Business Combinations

Acquisitions of businesses are accounted for using the acquisition method. The consideration transferred in a business combination is measured at fair value, which is calculated as the sum of the acquisition-date fair values of assets transferred to the Trust, liabilities incurred by the Trust to the former owners of the acquiree.

At the acquisition date, the identifiable assets acquired and the liabilities assumed are recognised at their fair value at the acquisition date.

Goodwill is measured as the excess of the sum of the consideration transferred over the net of the acquisition-date amounts of the identifiable assets acquired and the liabilities assumed.

Goodwill

Goodwill is an intangible asset representing the future economic benefits arising from assets acquired in a business combination that are not individually identified and separately recognised.

Goodwill is measured at cost less any accumulated impairment losses. Cost is the excess of consideration paid over the acquirer's interest in the net fair value of identifiable assets of the acquired business at the date of acquisition. Goodwill is assessed for impairment at least annually.

Notes to the Performance Report

Te Pou Theatre Trust For the year ended 31 December 2024

	2024	2023
1. Analysis of Revenue		
Donations, fundraising and other similar revenue		
Donations	67,971	36,851
Grants & Sponsorships		
Manatū Taonga Innovation Fund	24,508	628,442
Creative New Zealand	378,706	411,034
Manatū Taonga MCH RCHF	-	201,535
Foundation North	165,000	165,000
Manatū Taonga Regeneration Fund	243,220	134,256
Community & Gaming Trusts	112,213	119,362
Auckland Council Grants	69,783	107,000
Lottery Grants	64,042	91,292
Community & Gaming Trusts Tagged to Capital Expenditure	895	77,318
Te Mātāwai	19,000	42,824
Other Grants	19,000	-
Total Grants & Sponsorships	1,096,367	1,978,062
Total Donations, fundraising and other similar revenue	1,164,339	2,014,913
Revenue from commercial activities		
Bar Sales	99,590	59,958
Box Office & Production Revenue	180,618	96,238
Creative and Expertise Revenue	19,500	28,350
Festival Income	-	6,223
Other Revenue	68	20,450
Joint Venture Income	134,000	15,000
Tātaki Auckland Unlimited Revenue	15,000	-
Venue Revenue	108,213	58,891
Total Revenue from commercial activities	556,988	285,111
Interest, dividends and other investment revenue		
Interest Income	24,763	17,314
Total Interest, dividends and other investment revenue	24,763	17,314
	2024	2023
2. Analysis of Expenses		
Expenses related to fundraising	685	1,189
Volunteer and Employee Related Costs		
ACC Levies	4,939	1,986
Contractor Payments	51,838	105,421
Holiday Pay	2,275	(3,344)
Wages & Salaries	650,175	551,743

	2024	2023
Koha to Kaumātua/Marae or Volunteers	200	200
Total Volunteer and Employee Related Costs	709,426	656,006
Costs Related to Providing Goods or Services	771,456	1,633,123
Other Expenses		
Kauta Supplies	103	-
Posboss Cash Unders & Overs Expense Account for Variances	35	-
Te Tangi a te Tūi Personnel	933	-
Kōanga PROD-Royalties/Rights	1,066	-
Tamariki Touring Show PROD-Set	431	-
Interest Expense - IRD	-	-
Accounting Fees	18,413	6,088
Adaptation Fund Digital Contractors	-	850
Contractors - Theatrical (Non-GST)	500	-
Administrative & Overhead Expenses	41,983	43,506
Audit Fees	8,522	4,221
Depreciation	65,444	63,287
Amortisation of Goodwill	2,451	2,452
Total Other Expenses	139,880	120,403
Non Recurring Items	-	205
	2024	2023

3. Analysis of Assets

Bank Accounts and Cash

Petty Cash	-	175
Bank Accounts	138,348	96,687
Short Term Deposits	585,787	463,141
Total Bank Accounts and Cash	724,136	560,003

Debtors and prepayments

Trade Debtors	3,238	9,449
Sundry Debtors	(215)	4,591
Prepayments	-	3,750
Total Debtors and prepayments	3,023	17,790

Inventory

Inventory	6,524	4,539
Total Inventory	6,524	4,539

Investments

Shares in Te Pou Theatre Limited	1	1
Total Investments	1	1

Other non-current assets

Goodwill	-	2,451
Total Other non-current assets	-	2,451

	2024	2023
4. Analysis of Liabilities		
Creditors and accrued expenses		
Accounts Payable	6,845	922
Accrued Expenses	1,711	9,747
GST	23,726	7,923
Total Creditors and accrued expenses	32,282	18,593
Employee costs payable		
Wages Deductions Payable	1,755	-
Holiday Pay Accrual	26,871	24,596
PAYE Payable (employees)	20,748	21,490
Total Employee costs payable	49,375	46,087
Unused Donations and Grants with Conditions		
Grants in Advance	379,758	426,402
Total Unused Donations and Grants with Conditions	379,758	426,402
Other current liabilities		
Income in Advance	1,697	6,682
Total Other current liabilities	1,697	6,682
	2024	2023

5. Accumulated Funds

	2024	2023
Accumulated Funds		
Opening Balance	430,986	524,573
Accumulated Surpluses or (Deficits)	175,786	(118,729)
Movement in Reserves	(51,144)	25,141
Total Accumulated Funds	555,628	430,986

6. Property, Plant & Equipment

Please refer to the schedule on page 19.

7. Business Combinations

On 1 April 2018 the Trust acquired all the shares in Te Pou Theatre Limited (formerly Ruia Taitea Creative Limited) thereby obtaining control of Te Pou Theatre Limited.

8. Commitments

Te Pou Theatre Trust has entered into agreements to lease studio space, for the use and purchase of assets and provision of services.

	2024	2023
9. Commitments		
Commitments to lease, rent or purchase assets and provision of services		
Estimated future commitments		

	2024	2023
Within the next 12 months	37,500	48,708
Greater than 12 months	-	37,500
Total Estimated future commitments	37,500	86,208
Total Commitments to lease, rent or purchase assets and provision of services	37,500	86,208

10. Contingent Liabilities and Guarantees

There are no contingent liabilities or guarantees as at 31 December 2024 (31 December 2023; Nil)

11. Related Party Transactions

Wages were paid to two employees who are also Trustees of the Trust. Wages were paid at market rates for the services performed during the year amounting to \$63,269 (31 December 2023; \$100,450). There were no other transactions involving related parties during the financial year (31 December 2023; Nil).

12. Events After the Balance Date

There were no events that have occurred after the balance date that would have a material impact on the Performance Report (31 December 2023; Nil).



Property, Plant & Equipment

Te Pou Theatre Trust

For the year ended 31 December 2024

ASSET TYPE	OPENING VALUE	PURCHASES	DISPOSALS	DEPRECIATION	CLOSING VALUE
Adaptation Fund Digital Equipment	32,891	-	-	11,464	21,426
Computer Equipment	12,957	2,400	-	7,578	7,778
Computer Software	45	-	-	22	22
Office Equipment	2,845	-	-	779	2,066
Theatre Equipment	72,858	-	-	28,572	44,286
Theatre Furniture & Fittings	187,932	-	-	16,668	171,264
Venue Furniture & Fittings	-	4,135	-	359	3,776
Venue Improvements	34,438	-	-	-	34,438
Total	343,965	6,535	-	65,444	285,056

Independent auditor's report to the Trustees of Te Pou Theatre Trust

Report on the audit of the performance report

Our opinion on the performance report

In our opinion, the accompanying performance report of Te Pou Theatre Trust (the Entity), presents fairly, in all material respects:

- the entity information as at 31 December 2024, the financial position of the Entity as at 31 December 2024; its financial performance and its cash flows for the year then ended; and
- the service performance for the year ended 31 December 2024 in that the service performance information is appropriate and meaningful and prepared in accordance with the Entity's measurement bases or evaluation methods

in accordance with the reporting requirements for Tier 3 Not-for-Profit Entities (Tier 3 (NFP) Standard) issued by the New Zealand Accounting Standards Board.

What was audited?

We have audited the performance report of the Entity, which comprises:

- the entity information as at 31 December 2024,
- the statement of service performance for the year then ended,
- the statement of financial performance for the year then ended,
- the statement of financial position as at 31 December 2024,
- the statement of cash flows for the year then ended,
- the statement of accounting policies, and
- notes to the performance report.

Basis for opinion

We conducted our audit of the statement of financial performance, statement of financial position, statement of cash flows, statement of accounting policies and notes to the performance report in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)) and the audit of the entity information and the statement of service performance in accordance with the International Standard on

Assurance Engagements (New Zealand) ISAE (NZ) 3000 (Revised) **Assurance Engagements Other than Audits or Reviews of Historical Financial Information.**

Our responsibilities under those standards are further described in the **Auditor's responsibilities for the audit of the performance report** section of our report.

We are independent of the Entity in accordance with Professional and Ethical Standard 1 **International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand)** issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other than in our capacity as auditor we have no relationship with, or interests in, the Entity.

The Trustees' responsibilities for the performance report

The Trustees are responsible for:

- the preparation, and fair presentation of the performance report in accordance with the reporting requirements of the Tier 3 (NFP) Standard;
- the selection of elements/aspects of service performance, performance measures and/or descriptions and measurement bases or evaluation methods that present service performance information that is appropriate and meaningful in accordance with the Tier 3 (NFP) Standard;
- the preparation and fair presentation of service performance information in accordance with the Entity's measurement bases or evaluation methods, in accordance with the Tier 3 (NFP) Standard;
- the overall presentation, structure and content of the service performance information in accordance with the Tier 3 (NFP) Standard; and
- for such internal control as the Trustees determine is necessary to enable the preparation of the performance report that is free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the performance report

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

A further description of our responsibilities for the audit of the performance report is located at the External Reporting Board's website:

<https://www.xrb.govt.nz/standards/assurance-standards/auditors-responsibilities/>

This description forms part of our auditor's report.

The engagement partner on the audit resulting in this independent auditor's report is Alison Anderson.

Restriction on distribution and use

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

William Buck

William Buck Audit (NZ) Limited

Auckland, 14 May 2025



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