



**ARTS
INC.**

Annual Report 2023

ARTS INC. HERETAUNGA INCORPORATED STATEMENT OF SERVICE
PERFORMANCE FOR THE YEAR ENDED 31 DECEMBER 2023

► Kaupapa Māori

Arts Inc. Heretaunga is committed to giving expression to Te Tiriti o Waitangi. We acknowledge hapu Ngāti Hori, Ngāti Hawea, Ngāti Hinemoa as mana whenua and as the gateway to building relationships with Ngāti Kahungunu as a whole. We recognise and support rangatiratanga and mana motuhake.

Our organisation is on a journey to become a kaupapa-led entity. We are making progress to implement this commitment across all elements of our business. We are starting by partnering with Mana Whenua and Ngā Toi Māori leaders. We will work together to find opportunities to support Māori aspirations in a mana enhancing way.

► Our Mission

To provide platforms for creativity, arts and culture in Hawke's Bay so that all people can access and participate. To improve community wellbeing by providing opportunities for people to connect to themselves, this place, the cultures and communities in Hawke's Bay.

► Content

INTRO	03	SUMMARY FINANCIAL STATEMENTS	20
A SUMMARY IN NUMBERS	04-05	AUDIT REPORT	21-22
HASTINGS COMMUNITY ARTS CENTRE	06-09	TOWARD 2024	23
ART GUIDE AND TRAIL	10-11	FESTIVAL PARTNERS	24-25
BLOSSOM PARADE	12-13	ARTS INC. HERETAUNGA TEAM	
HAWKE'S BAY ARTS FESTIVAL	14-15	AND BOARD MEMBERS	26-27
KO AU MALOSI	16-19		

PHOTO CREDITS:

We work with a huge range of talented local photographers through our community engagement projects, we acknowledge all of their work included in this annual report.

► Intro

Kia ora friends and whānau,

We are pleased to present the 2023 Annual Report for Arts Inc. Heretaunga and thank you for taking the time to engage with us. It is with mixed feelings that this is my final Arts Inc. year-end. It was a year that started with so much optimism, with the worst of the pandemic behind us. In February Cyclone Gabrielle devastated the region, its people and its landscape. No one was left untouched by the enormity of what had happened and the long-term impact it would have on many of our communities. As the response progressed, we wanted to provide communities with accessible activities that would provide a diversion from the challenges and lift their spirits.

Arts Inc. decided to continue delivering a full arts programme through the Arts Centre, Blossom Parade, the Art Guide and Trail (in collaboration with CAN) and the 9th Hawke's Bay Arts Festival.

Attendance at the Arts Centre was excellent and the Art Trail had its most successful year to date.

The Blossom Parade once again proved its popularity with over 60 entries, 1,200 participants and 25,000 spectators.

The Hawke's Bay Arts Festival, in response to the cyclone, introduced a one-off ticketing initiative to reduce ticket prices by half, as well as targeting free tickets to the communities most impacted by the Cyclone. This was very well received and we estimate that more than 1,000 complimentary tickets were distributed directly to these groups. The whole community was also able to enjoy the other freely accessible elements of the festival, including two headlining performances of 360 ALLSTARS, Nuit Blanche as well as the school's programme. These activities were exceptionally well attended by approximately 25,000 people. The Festival recorded the largest overall audiences since inception with total attendance reaching 32,000 people.

This year's achievements and those of the last 10 years are the results of talented and hardworking people coming together, overcoming all the challenges, and ultimately providing high-quality arts programmes for our community. Our vision to be, 'At the Heart of the Arts in Hawke's Bay' has been achieved only by working in collaboration with so many talented artists, organisations and supporters.

A good friend once remarked that Arts Inc. has helped 'change the cultural landscape of Hawke's Bay'. That transformation is the result of this joint effort across the Bay. I have been truly privileged to work alongside so many great people over the last 10 years and to be part of that change.

Ngā mihi nui

Andy Heast

Chair Arts Inc Heretaunga




In 2023 we have enjoyed plenty of special moments through the Hastings Community Arts Centre, The Hastings Blossom Parade, Hawke's Bay Art Guide & Trail and the Hawke's Bay Arts Festival.

We supported local artists, musicians, storytellers, and theatre makers to create and present work that was relevant to our local communities. These experiences helped to uplift our spirits when we needed it most.

Highlights at the Hastings Community Arts Centre included *Auaka Tumutumu Te Kura i Awarua* presented by EIT - Te Pukenga addressing and celebrating the repatriation of sacred taonga. *Ha-Wai-Ki-Nui*, presented as the Art Centre's 2023 Festival exhibition, deliberately moved beyond the recent memory of water as a source of heartache and destruction, instead viewing the essence of water as a sacred entity interconnected with all life. *The Pallet Cleanser* programme invited emerging and established artists to create new work, based on the humble pallet. This challenge was embraced by artists who produced unique creations. With the Hawke's Bay Art Trail and Walking with Artists initiatives we presented a diverse range of visual art experiences in our region and showcased artists and their work to a wide range of local and national visitors, connecting local artists with new audiences.

With the Hawke's Bay Arts Festival, we built community connections through local and international arts experiences after yet another challenging year for the region. Through accessible pricing and many free events, the Festival attracted its largest audience yet. There were many highlights in music, theatre, comedy, and dance including the outstanding work *Ko Au: Malosi* directed by local dance teacher Seidah Tuaoi. Please read the full story below for a deeper insight into this work made in Hawke's Bay.

To reach our younger audiences we toured two shows to 26 schools free of charge, from Waipukurau to Mahia. The programme reached 6000 students with unforgettable and entertaining experiences, building an appetite for theatre and performing arts in young minds.

In partnership with others we enjoyed stunning festival experiences in Hawke's Bay by Kahurangi NZ Māori Dance Company and Te Wananga Whare Tapere o Takitimu, The Hawke's Bay Readers and Writers Festival and Chamber Music New Zealand.

Moving forward we will continue to find the best ways to support our local artists to thrive and build meaningful connections with Heretaunga's communities.

Ngā mihi nui

Pitsch Leiser

Community Arts Development
Manager and Festival Director




HASTINGS COMMUNITY ARTS CENTRE

33
Exhibitions

557
Artists

117
Māori artists

133
Young artists

30,766
Visitor numbers



HAWKE'S BAY ART GUIDE & TRAIL

IN COLLABORATION WITH
CAN CREATIVE ARTS NAPIER
NGĀ RINGATOI AUAHA O AHURIRI

► Art Guide

98 Artists & Groups

22 Businesses & Organisations

► Art Trail

79 Locations

2 Food & Art Hubs

5,108 Estimated studio visits

100K+ Income direct to artists

HAWKE'S BAY ARTS FESTIVAL

Festival Attendance numbers have grown each year, reaching new success in 2023 with the highest ever total Festival audience.

31,691
Total festival audience

440
Number of artists

41
Number of performances

15%
Audience from out of town

5,976
Young people saw a performance through the Schools Programme

25,203
People experienced free festival performances and events

6,488
Total paid tickets issued



HASTINGS BLOSSOM PARADE

1,200 Participants

25,000 Spectators



Rangahau Māori Research Centre, EIT | Te Pūkenga - Auaka Tumutumu Te Kura i Awarua

July 24 – Aug 5, 2023

This exhibition connected audiences with impactful ideas and fostered space for broader community conversations. To quote Te Hira Henderson in Hawke's Bay Today: "This exhibition represents more than just a mere display of artefacts, it symbolises a reconnection to ancestral roots and a celebration of an enduring spirit that has withstood the trials of time." *Auaka Tumutumu Te Kura i Awarua* addressed and celebrated the repatriation of sacred taonga, marking "a profound step towards reconciliation and healing". The accompanying Taonga Māori Symposium was

a 3 day public programme of presentations by academics and specialists in the field of Māori cultural heritage and the importance of reconciling taonga. A Hastings Community Arts Centre was honoured to host a programme of such high social and cultural significance. This exhibition engaged audiences and achieved the highest visitor numbers in 2023 for a 2-week exhibition. Arts Inc. Heretaunga values our relationship with the Rangahau Māori Research Centre and would like to express our gratitude for their contribution to the success of this programme.



Pictured at right, from top to bottom: Dr. David Tipene-Leach commencing the powhiri that formally opened the exhibition; Rose Mohi examining some of the historic documentation that accompanied the exhibition; Nigel Borell (Curator of Taonga Māori, Auckland War Memorial Museum), Dr. Sandy Adsett MNZM, Chris Bryant-Toi (Research and Innovation, Te Hono ki Toi Supervisor) attend the symposium: Installing Te Poho o Kahungunu.



At its heart, Arts Inc. Heretaunga is a supportive space for creativity and community expression.

The effects and response to Cyclone Gabrielle, which devastated our region had an immediate impact on our organisation and the artists we work with. Immediately our focus shifted to artists, infrastructure and the surrounding community. Scheduled exhibitions with Leonard Lambert and Joanna Black were postponed until 2024. The first post-Gabrielle exhibition to deal with the devastation and fall-out from the cyclone was the David Guerin exhibition "Life's little dilemmas". This exhibition was an immediate reality-check in engaging with one-person's loss, reckoning and resilience in dealing with the life-changing impact of the Cyclone. The degrees of devastation on the environment, livelihoods, whānau, community and industry were still being come to terms

with. This exhibition proved that there was a vital place within the surrounding devastation and turmoil for voices that could rise above to inspire, talk of the human spirit and the importance of creativity within our lives. Other exhibitions in the aftermath of the cyclone laid out the toll on people in unequivocal terms – Art Hawke's Bay Group show exhibited works by Pam Marshall that were laden with silt and had been recovered from her destroyed studio. This harrowing work spoke of the fact that even months after the devastation, lives, homes and stability were still very precarious. These artists are part of Hawke's Bay creative whānau, and it is our privilege to help them share their stories with their communities. Exhibition highlights from 2023 included:





Angus Walker - Retrospective

August 7 - 19, 2023

The Hastings Community Arts Centre was pleased to welcome Angus Walker back onto the walls and into the Arts Centre. Angus Walker first exhibited in the Hastings Community Arts Centre as an emerging artist 22 years ago. Since that time, Walker graduated from Elam School of Fine Arts, Auckland University and travelled extensively before relocating back to Central Hawke's Bay. The exhibition featured large-scale abstract works that were bold and speak to the painting legacies of leading New Zealand artists such as Max Gimblett and Colin McCahon. This exhibition was a testament to his determination and vision as a contemporary abstract expressionist.

Pictured: Artist Angus Walker in front of his large work The Lotus



Re:Make - Pallet Cleanser

September 19 - 30, 2023

This programme engaged the local artistic community with the challenge of reimagining the humble pallet, a familiar sight around our city. As a region in recovery, the project considered sustainability, upcycling, materiality and local industry. The responses were highly creative and varied in subject matter, technique and scale. They vividly demonstrated the depth and richness of our local creative community. This programme built capacity for, and showcased a number of emerging artists who were exhibiting for the first time. As with the Apple Project of 2022, exhibitions such as these that use local iconography, are popular with the community as they are highly visible and relatable.

Pictured: The House that Jack Built by Gilli Marshall



Hawke's Bay Arts Festival Exhibition - Ha-Wai-Ki-Nui

Oct 2 - 28, 2023

The exhibition that accompanies the annual Hawke's Bay Arts Festival enjoys heightened profile and local engagement. Incorporating the works of over 30 artists whose practices span painting, sculpture, weaving and mixed media, *Ha-Wai-Ki-Nui* was a response to the devastating floods in Te Tai Rawhiti and Te Matau-a-Māui.

The curators of the exhibition, Darryl Thomson (DLT) and Michelle Mataira sought to reconnect the community back to the essence of water with a kaupapa to heal and empower. Visitors were encouraged to recognise that although water has been a source of heartache it is a sacred entity interconnected with all life. The kaupapa of the exhibition was upheld through the support of Omahu Marae, Thomson's hapu.

As part of the exhibition, two wānanga were held to kōrero about the evolution of creativity in Ngāti Kahungunu, the delicate balance between preserving culture and fostering innovation, and the pivotal role of contemporary Māori art in driving change.

The first wānanga was led by elder practitioners including Sandy Adsett, Narelle Huata and Jacob Scott. The second with a younger generation of artists such as Nephi Tupaea, Misty Ratima and Kezia Whakamoe among others.

This korero was vigorous and dynamic. It offered multiple perspectives for future pathways of advocacy, creativity and engagement within the region.

Pictured:
Artist Kirsty Babington and curator Darryl Thomson at the opening.



pickpath

ANDROID APP ON
Google play

Download on the
App Store

Walking With Artists: An Immersive Audio Tour premiered as part of the Hawke's Bay Arts Festival. The guide is now accessible from artsinc.co.nz and on the **PickPath** app.



IN COLLABORATION
WITH



The Hawke's Bay Art Guide continues to be a great resource to grow awareness of the scale of creativity in the region and to connect our sector.

To grow the Guide and represent Hawke's Bay's rich and diverse community of creatives, a proactive approach was taken to recruiting listings in 2023 which saw over 30 new individual artists and businesses join the Guide. This has taken the total number of artist listings to 92, the highest number to date, and includes both emerging and well-established artists. Listings also diversified with 2 tattoo studios and 2 cafes (with an art retail component) also joining the Guide.

These joined the existing galleries, art groups, associated businesses and public art listings. A key purpose of the Guide is ensuring that it is representative and relevant to our community in 2023. During the Cyclone response, we heard of how the guide acted as an ecosystem map and assisted agencies to connect artists with support.

The layout of the Guide was identified as a key area to develop and changes were made to improve usability, marketing, and profiling for each group. Public Art was placed into its own section which iSITES have identified as helpful for visitors looking to self-tour these works.

The cover artwork now features an image of creative process to better illustrate the guide and trail visitor experience, which includes the joy of behind the scenes access.

The Guide was launched at the annual Guide Showcase Exhibition at Creative Arts Napier in June 2023 with 15,000 copies printed for the year.

Other new initiatives this year included 'Artists for iSITES'. Every three weeks a new artist is showcased at Hastings or Napier iSITE as a way to profile both the Guide, individual artists and add interest to the iSITES.

Increased investment in the Hawke's Bay Art Trail enabled growth and economic development for participating artists in 2023

Key changes for the Art Trail this year included moving it from its traditional Labour weekend timeslot to the weekend before. This was in response to artist feedback and aimed to attract more local visitors, who are traditionally away over Labour weekend. This was a positive move and combined with the increase in Guide artists, the Trail increased in participants from 45 in 2022 to almost 70 in 2023. Guide cafes were marketed as Food and Art Hubs, hosting artists as part of the Trail. The weekend aligned with the first weekend of the Hawke's Bay Arts Festival, specifically free events including Nuit Blanche, Art After Dark.

Harcourts Artex was held the same weekend and both organisations worked together to cross-promote and support their events.

Marketing of the Trail was increased this year with billboards, posters and social media advertising of the event. An individual look was developed for the Trail which can be continued for future recognisability and

with the intention that the Trail can sit comfortably inside or outside the Festival framework in the future. Provision was made for the coordinator to visit both Whanganui and Kapiti Art Trails during the year to develop ideas and growth for the future.





The 2023 parade was billed as the 'key event' in the successful weekend Hastings Blossom Fest 23.

The theme for the Parade this year was "Our Hastings" to commemorate 150 years since Hastings was founded. This year, the parade attracted 67 entries excluding costume characters, stilt walkers, and superheroes. Overall, 1200+ people participated in the parade.

Hawke's Bay Today referred to the parade being in the ilk of 'the glory days' and that the crowd was the biggest they had seen in many years. The consensus was that people were very happy to be out and about at a free community event.

The marketing mix in 2023 included press, radio, billboards, street banners and flags. Our advertising was greatly enhanced by partnering with Hastings District Council under the umbrella of Hastings Blossom Fest 23. Posters were distributed in Hastings, Napier, Central Hawke's Bay and beyond. The Parade also had a full feature in My Hastings.

The parade route and time remained the same

after its' success in 2022. The route worked well as people were able to see the parade go past Heretaunga West Street and then cross the mall to see it again in Heretaunga East Street. The start time at 1 pm also worked well as people were able to come to town, park for free, have a look around or a free ride and then watch the parade.

Prize giving was held in Civic Square. This is the preferred venue for participants as there is plenty of room for parking their floats, seating and concrete space for performances. While commercial public food outlets were retained in the City Centre, catering for the estimated 1,200 parade participants was handled by the early childhood centre Te Kohanga Reo o Puawaitanga o te Pito as a fundraiser in the grassed Civic Square area adjacent to Hastings City Art Gallery.

The Hastings District Council again extended the impact of the Parade through their investment in the Blossom Festival over the

weekend of 23-24 September. The free Festival included rides and activities, an apple crumble breakfast, a stage at Albert Square and all-day entertainment. It added a wonderful vibe to the whole day and resulted in a feeling of well-being and enjoyment by both parade participants and onlookers.

We sincerely thank Andrea Taaffe, Vicky Roebuck, Tanya Jackson, Naomi Fergusson and their team for their amazing communication and work. Emma Buttle added extra support and enthusiasm whilst working on Hastings 150 Years Commemoration.

Key highlights included:

- The Falun Dafa group brought their impressive dragon dance team.
- Bike Hawke's Bay had a fun and colourful contingent of enthusiastic and zany bikes and riders. They won the most unusual/humorous title.
- Community groups represented included Kiribati, Tonga, Cook Islands, South Africans in Hawke's Bay.
- Kahurangi Maori Dance Group made a return to the Parade.

- The Multicultural Association of Hawke's Bay entered a float for the first time and took out the prize for Best Float Equal with Te Taiwhenua o Heretaunga who also took out the People's Choice.
- Added to the mix were 8 ex-Blossom Queens in vintage cars that added a wonderful element of nostalgia.
- We had the Paw Patrol costumes from Wellington, Winnie the Pooh and other beloved children's favourites. They are ever popular.
- We had decals in the street showing parades throughout the years in the street to advertise the theme and date of the parade.
- Samba bands.
- A combined pipe band.
- Battle-Ska Galactica from Wellington.
- Floats.
- Various vehicles.
- Individual entries such as fire engines.
- The ever-popular foam cannon.
- Stilt walkers that awed and had energy to burn.



October saw a breathtaking fortnight for the arts and communities in Hawke's Bay!

The programme

The festival received overwhelmingly positive feedback. Much of the programme was targeted to the weekends and the diverse mix of experiences on offer were enjoyed by an equally diverse audience. The festival schedule presented multiple shows on some evenings, which coupled with the reduced prices, encouraged festivalgoers to enjoy two or three shows per evening. Many took advantage of this, and it created a 'festival buzz' with audiences being treated to a high-energy circus, great comedy, music, cutting-edge theatre, dance, and poetry, alongside an uplifting visual arts programme available throughout the festival.

Ticketing initiative and free programme

The reduced-price ticketing initiative, targeted at the communities most impacted by the Cyclone, was well received. We estimate that more than 1000 complimentary tickets were distributed directly to these groups. The whole community, including those impacted by the Cyclone, were also able to enjoy the other freely accessible elements of the festival, including two headlining performances of 360 ALLSTARS, Nuit Blanche, the Art Trail as well as the Schools programme. All these activities were well attended and helped us to record the biggest overall audiences since the start of the festival in 2015.

Special thanks go to the Mills Family Trust, Eastern & Central Community Trust, and Hawke's Bay Foundation Cyclone Relief fund, who enabled the ticketing initiative and free programmes. Thanks also to the Festival funders, sponsors.

CORE FUNDERS



GOLD SPONSOR



SILVER SPONSOR



BRONZE SPONSOR



MEDIA PARTNERS



PRODUCTION PARTNER



VENUE PARTNER



HOSPITALITY PARTNER



Community Connection

Ko Au: Malosi

Seidah Tuaoi and Josh Mitikulena with Projekt Team.

Ko Au: Malosi, directed and choreographed by internationally acclaimed creatives Seidah Tuaoi and Joshua Mitikulena made an indelible debut at this year's Hawke's Bay Arts Festival. This is not the first time Tuaoi and Mitikulena have brought their unique style of fusion and creativity to HBAF. Ko Au: Malosi builds on from the innovative spirit of Ko Au, shown at Hawke's Bay Arts Festival 2022.



Where *Ko Au* explored the 'I am' stories of ten dancers with individual spaces for each, *Ko Au: Malosi* evolves to an ensemble of twenty-five performers, staged within the shared expanse of St Matthew's Anglican Church in Hastings. *Ko Au: Malosi* extends on the 'I am' to explore it within the congregated 'we are,' inclusive of the audience - "The cast are already dotted through the pews, amongst us. The participatory element of last year's *Ko Au* is in evidence. We, the people, are part of the art" (Rosheen Fitzgerald, *Ko Au: Malosi* review).

PEOPLE, PLACE, PROCESS

Both Tuaoi and Mitikulena insist that "people come first, then dance", and they bring people with them, attracting performers of multiple disciplines and genres with their vision and collaborative processes. The *Ko Au: Malosi* cast is threefold, made up of performers from Tuaoi and Mitikulena's street dance collective Projekt Team, Hawke's Bay local performers and international guests Jr Boogaloo (Beijing) and Gabi Quinsacara (Sydney).

Tuaoi, who has made a home in Hastings after taking a position as a dance teacher at Karamu High School in 2021, says that "when you create somewhere, you create a sense of belonging there". It is this sense of place that runs intangibly but wholeheartedly through the evolution of the *Ko Au* works. Calling upon her growing community in Te Matau-a-Māui was an important step towards fulfilling Tuaoi's vision for *Ko Au: Malosi* because "place matters".

NĀKU TE ROUROU, NĀU TE ROUROU KA ORA AI TE IWI

Both directors and the cast spent a week in wānanga at Kohupātiki marae in Clive. For Tuaoi, the powhiri process and noho marae were crucial in "acknowledging mana whenua, and the people whose land we create on" as well as to foster a sense of place and belonging within the cast - belonging to the process, to the group, within Hawke's Bay Arts Festival, and within the work itself. From this sense of belonging, Tuaoi's long-held vision to create from the structures she grew up with in - church, culture and performance - is given breath, movement, language, and strength.

Malosi is the Samoan word for 'strong' and speaks to the strengths-based, collaborative principles of Tuaoi and Mitikulena's creative process. This style of collaborative, creative exploration could fall within the methodology of devised theatre or ensemble. However, it is also a reflection of what is standard practice for Māori and Pasifika groups and spaces. Tuaoi speaks of growing up within a Pasifika church and family, where excellence in music, dance, acting and performance was the norm. The cross-pollination of forms and language, the wānanga space, the Māori and Pasifika cast, stories, themes, priorities and ways of being, make this a uniquely Pacific creation. The youngest of the cast members, 13-year-old Tawa Kersel reflects, "it felt just like one of our big family things, like a family reunion, except we're all focussed on making a show".



KIN, COMMUNITY, CULTURE AND CHURCH

There is a familial sense, an empathy in the blending forms of *Ko Au: Malosi*. The hip-hop subculture 'popping' blends with traditional Siva Sāmoa, prayer blends with poetry and hymns with laughter. The genius is that under the direction of Tuaoi and Mitikulena, the blending of these forms of expression does not mean homogeneity, or anything static. It's innovative and traditional, ancient and strides ahead. Each form and performance has breathing space, each has an identity that is enhanced by the other forms—again, the 'I am' within the 'we are'.

Through the openness of the wānanga process, Tuaoi's vision to give her memories a physical form brought forth themes of biblical, environmental and cultural importance such as: Chantelle Huch as the choreographer/conductor of a 'choir' of dancers (Maia Bassett, Mele Tapueluelu and Sanita Betham). Their pese/song is 'Lo Ta Nu'u', sung by the cast and audience. 'Lo Ta Nu'u', famously in the running to become the Sāmoan national anthem during independence, is known by generations of Sāmoan families and often sung to solidify connection during family or community occasions. The song calls on Sāmoans to hold fast to their inheritance and duty and express love for our beautiful, god-given homeland.

The elegant strength Chantelle and her choir express through both softness and sharp-cut shapes defines the dignity of this song and upholds its cultural value.

Similarly, John 'Happyfeet' Vaifale's moving traditional Siva Sāmoa whereby he leads the cast down the aisle singing

'Fa'afetai I Le Atua' connects with the incorporation and deep regard Christianity holds in Sāmoan culture and society.

In Aloali'i Tapu and Sheldon Rua's stunning duet 'Kaino ma Apelu', the pair begin with wide wave movements, still seated in rear pews before moving together down the aisle, melding, mirroring, breathing in synch. A confident change in pace, foreshadowed by the sound of the cast practicing 'milimili' (rubbing hands together) brings us to a heart-stopping, discordant finale. This is a bible reading, from Kenese 4, Kaino ma Apelu or Genesis 4, Cain and Abel.

Gabi Quinsacara's solo piece 'Molimau' (testimony) is accompanied by the sound of a lone, live pāte drum beat.

In the rising tempo and timbre of the ancient wooden instrument, one can tangibly feel the haptics of Quinsacara's precise pops and hand detail. Through them we might bear witness to the life cycles of any oceanic elemental force, or indeed any tama'ita'i Sāmoa, past, present and future.

Tensions are lifted throughout with perfect comedic timing by Villa Junior Lemalu's characterisation of the church pastor. He's a pastiche of clergy any Pasifika person would recognise, and endearing to all audience members with his broken English and playful stereotype.

Nafanua Kersel's bilingual Sāmoan/English poetry series 'Galu Lolo' is based on the aftermath of the devastating 2009 Tsunami in Sāmoa. The poetry is interrupted, yet supported by a staggered in-pew group dance and punctuated with an emotive and masterful solo by Jr Boogaloo, done to a soundtrack of storm and ocean sounds.

Tuaoi and Mitikulena's direction of Kersel's 'Galu Lolo' in particular followed an instinct Tuaoi felt to acknowledge the aftermath space that Te Matau-a-Māui currently exists in, post cyclone Gabrielle. It was important to her that this was done in a non-traumatic, parallel way. If Tuaoi resided and taught children anywhere else but Hawke's Bay this year, she might not have had that instinct and if she did, it may not have come with the same nuanced understanding of how to respect the collective grief of our community, post-disaster.

Visually stunning and layered with cultural codes of language and movement, Mitikulena asserts that his ambition was for "each audience member to have a completely different experience". *Ko Au: Malosi* drew a diverse Hawke's Bay audience and some of the largest Pasifika audiences we've seen at HBAF. A full house on both nights, having St Matthew's as a venue and the cast working as hosts, audience, and performers fostered a sense of inclusivity and shared experience for a truly unique moment in the arts landscape of Hawke's Bay.

Rosheen Fitzgerald, the reviewer says:

"The unconventional staging and the way the performers engage erases the concept of the fourth wall, embraces the audience in the warm blanket of 'aiga, assumes inclusion. At the same time the unapologetic and unashamed displays of language, culture, and the relatively opaque medium of interpretive dance, push the audience into a liminal space at the edges of their comfort zone – the area of proximal development in which growth takes place."

"I WISH THIS EXPERIENCE ON EVERYONE"

One audience member asserted, "I have no words, just tears and hope and laughter. I don't need to put words to it, it's actually a relief to do without them". Another, who attended both nights stated that "even when I didn't understand the language, I understood everything else in the moment. I could feel the meaning, that's how much heart there was in it". Perhaps the strongest testimony was from audience members who were left with a sense of generosity, "It was healing and comforting. I wish this experience on everyone".

Ko Au: Malosi ends with Tuaoi's own solo piece showcasing her signature 'popping puletasi' dance style. It is vulnerable and real, defined and flowing. The audience is brought into her life journey, connecting to the structures, human and divine, within Tuaoi's upbringing and memory that have culminated in her creative brilliance and this exceptional extension of it. Through pops, tuts and waves, fused with gagau and se'e, Tuaoi tells the audience "*Ko Au*". Joined first by Jnr Boogaloo and Gabi Quinsacara, then by the entire cast for a joyful full-cast finale, she declares "*Malosi*".

When asked 'what's next?' Tuaoi says that it's still unfolding, and that 'everything has its season'. She is clear on one thing though - that *Ko Au: Malosi* held a special and specific ahuā/energy which could not be the same at any other time or place. Seidah Tuaoi is an exemplary talent and we can be proud that our local region has added its unique gleam to her body of work and the creative legacy known as *Ko Au*.



SUMMARY FINANCIAL STATEMENTS ARTS INC. HERETAUNGA INCORPORATED

FOR THE YEAR ENDED 31 DECEMBER 2023

1. Reporting Entity

Arts Inc. Heretaunga Incorporated is New Zealand Incorporated Charitable Society.

The objectives of the Society are to: encourage participation by all sections of the community in the arts and other cultural and educational activities; promote the arts in the community; advocate for the arts in the community.

2. Basis of Preparation

These Summary Financial Statements are extracted from the Financial Statements of Arts Inc. Heretaunga Incorporated for the year ended 31 December 2023. The summary was authorised for issue by the Executive Committee on 3 April 2024.

The Summary Financial Statements have been prepared in compliance with the Public Benefit Entity Standards (PBE FRS 43).

Because of their aggregated and summarised nature, these Summary Financial Statements cannot be expected to provide as complete an understanding of Arts Inc. Heretaunga Incorporated as is provided from the full set of Financial Statements. A copy of these Financial Statements is available from the registered office of Arts Inc. Heretaunga Incorporated, 106 Russell Street South, Hastings.

The full Financial Statements of Arts Inc. Heretaunga Incorporated have been prepared in accordance with PBE SFR-A (NFP) Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit) on the basis that the entity does not have public accountability and has total annual expenses of equal to or less than \$2,000,000. All transactions in the Financial Statements are reported using the accrual basis of accounting. The Financial Statements are prepared under the assumption that the entity will continue to operate in the foreseeable future.

3. Nature of Audit Opinion

The full Financial Statements of Arts Inc. Heretaunga Incorporated for the year ended 31 December 2023 have been audited with an unqualified opinion.

Approved on behalf of the Board
on 3 April 2024.



John Eaden
Chair

Jude Minor
Treasurer

SUMMARY FINANCIAL STATEMENTS ARTS INC. HERETAUNGA INCORPORATED

FOR THE YEAR ENDED 31 DECEMBER 2023

SUMMARY STATEMENT OF FINANCIAL PERFORMANCE (amounts are in \$NZ rounded to the nearest dollar)	2023	2022
Revenue		
Donations, fundraising and other similar revenue	46,908	69,236
Revenue from providing goods or services	1,158,486	1,616,449
Interest, dividends and other investment revenue	6,236	2,026
Other income	-	-
Total Revenue	1,211,630	1,687,711
Expenses		
Volunteer and employee related costs	322,292	293,938
Costs related to providing goods and services	988,41	1,422,054
Other expenses	47,960	11,541
Total Expenses	1,358,723	1,727,533
Surplus for the Period	(147,093)	(39,822)
SUMMARY STATEMENT OF FINANCIAL POSITION		
Assets		
Current assets	270,556	449,231
Property, plant and equipment	39,236	10,480
Total Assets	309,792	459,711
Liabilities		
Current liabilities	285,174	288,001
Total Liabilities	285,174	288,001
Total Assets less Total Liabilities (Net Assets)	24,618	171,710
Accumulated Funds		
Accumulated surpluses (or deficits)	24,618	171,710
Total Accumulated Funds	24,618	171,710
SUMMARY STATEMENT OF CASHFLOWS		
Net cash flows from operating activities	(67,360)	12,673
Net cash flows from investing and financing activities	(42,866)	-
Net Cash Flows for the Period	(110,226)	12,673
Cash Balances		
Cash and cash equivalents at beginning of period	361,447	348,774
Cash and cash equivalents at end of period	251,221	361,447
Net Change in Cash for the Period	(110,226)	12,673



Independent Auditor's Report

To the Members of Arts Inc. Heretaunga Incorporated

Opinion

The Summary Financial Statements, which comprise the Summary Statement of Financial Position as at 31 December 2023, the Summary Statement of Financial Performance and Summary Statement of Cash Flows for the year then ended, and related notes, are derived from the audited Performance Report of Arts Inc. Heretaunga Incorporated (the Society) for the year ended 31 December 2023.

In our opinion, the accompanying Summary Financial Statements are consistent, in all material respects, with the Audited Performance Report, in accordance with PBE FRS-43: Summary Financial Statements issued by the New Zealand Accounting Standards Board.

Summary Financial Statements

The Summary Financial Statements do not contain all the disclosures required by Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit) (PBE SFR-A (NFP)). Reading the Summary Financial Statements and the Auditor's Report thereon, therefore, is not a substitute for reading the Audited Performance Report and the Auditor's Report thereon.

The Audited Performance Report and Our Report Thereon

We expressed an unmodified audit opinion on the Audited Performance Report in our report dated 5 April 2024.

Board's Responsibility for the Summary Financial Statements

The Board are responsible on behalf the Society for the preparation of the Summary Financial Statements on the basis described in Note 2.

Auditor's Responsibility

Our responsibility is to express an opinion on whether the Summary Financial Statements are consistent, in all material respects, with the Audited Performance Report based on our procedures, which were conducted in accordance with International Standard on Auditing (New Zealand) (ISA (NZ)) 810 (Revised), Engagements to Report on Summary Financial Statements.

Audit Hawke's Bay
Audit Hawke's Bay
Qualified Auditors, Hastings, New Zealand
5 April 2024



► Toward 2024

► Our context

Arts Inc. Heretaunga is a part of a wider ecosystem of creative and community organisations operating in the Hawke's Bay region. This coming year, the organization is entering a new period of opportunities and challenges. To meet current demands and those of the future, a targeted and strategic approach is required to how we operate. In 2024, Hawke's Bay will transition from response to recovery and with changes in both local and central government, investment will be directed to the areas of greatest impact. As such, we will be targeted, focusing on the ways in which we are different.

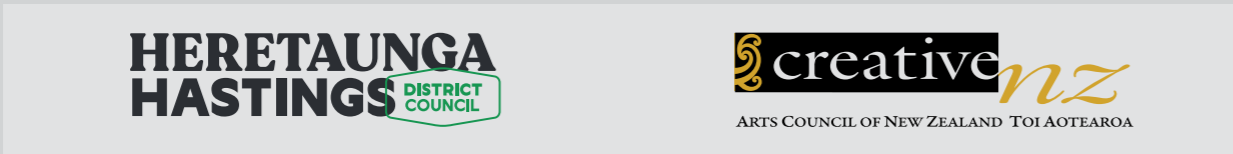
Our unique value proposition to the community is that we connect people and ideas through the spectrum of creative platforms that we provide. From grassroots community access to the best in art today, our activities are a pipeline to grow artists and audiences.

► Our Vision

By 2030, our mahi will align to our kaupapa ensuring that we are purpose led by Tangata Whenua and Tangata Tiriti. Arts Inc. Heretaunga will be a leader in relevant art, cultural and social discourse across Hawke's Bay. The platforms it provides will build capacity and be characterised by diversity, inclusivity and curiosity that connects people with impactful ideas. Our supporters will be passionate about helping us to expand our work.

Thank you!

Core Funders



Gold Sponsor



Silver Sponsor



Bronze Sponsor



Media partners



Production Partner



Venue Partner



Hospitality Partner



Grants



Corporate Supporters



Hospitality Sponsors



Thank you to our Patrons

Pounamu Patron

Anonymous

Platinum Patron

Jonathan McHardy & Cristina von Barga
Kathryn Young

Gold Patron

Sarah & James Hall
John & Juliette Lockie

Silver Patron

Ross Corbett & Wendy Hunt
Barbara Bruce and Family
Clearview Estate
Wyn & Judith Drabble
Ben & Rae Gaddum
Hygge at Clifton Bay
Jock & Bridget Mackintosh
Jacqueline Taylor
Chris & Angela Tremain

Bronze Patron

Richard & Nichola Dallas
Anna Jepson & Phil Williams
Focus Health Physiotherapy
Julie & Mark Eagle
Maggie Lewis & Graeme Walker
Michal McKay (Mrs)
Cam & Kate McLeay
Rae, Chris and Angus Walker



We are continually indebted to the **Board of Hastings District Community Arts Trust** for all their support over the years. Huge thanks go to them, for enabling us to manage the beautiful Hastings Community Arts Centre, the foundation stone for all the arts programmes we provide to the community.

Who we are

Arts Inc. Heretaunga, formerly Creative Hastings, was founded in 1994 as an umbrella organisation for community arts in Hastings.

Special thanks and mention to the team, our supporters and the community who make our work possible. Wishing you all the best for 2024, from the Board of Arts Inc. Heretaunga.

Our team



Pitsch Leiser
Community Arts Development
Manager and Festival Director



Andy Heast
Operations Manager



Rachel Chapman
Marketing Manager/PR



Lisa-Jane Easter
Festival to Schools & Furnware
Ambassador Programmes



Sonia Chrystall
Marketing & Hawke's Bay
Art Guide & Trail Coordinator



Paula Black
Hospitality



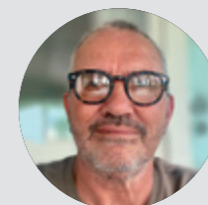
Lyn Mackie
Office Manager and Blossom
Director



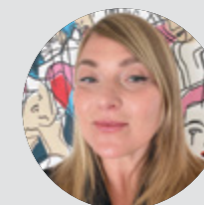
Howie McGuire
Pou Ārahi



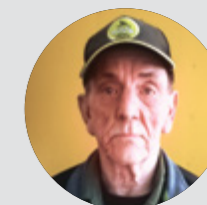
**Marita McCormick
Duncan**
Administration Assistant and
Box Office



Chris Gillies
Production Manager



Svetlana Suslova
Graphic Designer



Lindsay Craig
Handy Man

Our board



Andy Heast
Chair



Jude Minor
Treasurer



Josephine Carpenter
Secretary



Te Rangi Huata
Board Member



Ana Apatu
Board Member



John Eaden
Board Member

