

A woman with long dark hair in a ponytail, wearing glasses and a brown knitted sweater, is seen in profile looking at a large, vibrant abstract painting. The painting features bold strokes of yellow, orange, red, and purple, with dark, swirling lines. The scene is set in a gallery with dark structural elements.

toi

tauranga
art gallery

Tauranga Art Gallery Trust
Annual Report 2021—2022

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Photo: Sam Hartnett

Tauranga Art Gallery Trust (TAGT) is incorporated under the Charitable Trusts Act 1957 as a not-for-profit entity, established to deliver and operate a public art gallery to serve residents of Tauranga, the Western Bay of Plenty, and visitors to the region. TAGT has charitable status with the Inland Revenue Department.

This report has been completed in accordance with our Tauranga City Council Statement of Intent and the Local Government Act 2002, which requires that TAGT report to Council on a six-monthly and annual basis.



Chair's Report

The 2021–2022 financial year was like no other.

We commenced the period with a roar as Shannon Novak's far-reaching exhibition, developed in solidarity with the LGBTQI+ community, launched across the Gallery and several other Tauranga Moana venues. Novak's bold and multi-coloured artworks spanned the Gallery's walls, floors, ceilings and skylights—and even spilled out into Wharf St—setting the stage for an ambitious exhibition involving 17 additional contributors working across painting, film, text, photography and documentary practice. Even as the three-week COVID lockdown suspended visitation at the tail-end of the exhibition, Novak had already achieved his goal of engaging over 50,000 people in high-exposure sites across Tauranga, both raising awareness of and building relationships with the rainbow community in the Bay.

Despite unprecedented obstacles stemming from this period of COVID, including disrupted material supply chains and production schedules, the Gallery forged ahead with its visual art programmes. Its next major sculpture commission by Tauranga artist Darcell Apelu was unveiled in late-November. Co-developed with Supercut Projects as a lead visual arts project for the Tauranga Arts Festival, Apelu's work took the form of a colossal tower and a terraced fountain. Her monumental sculpture was fabricated anew from the ground up and both delighted audiences and issued a strong challenge and bold confrontation of the legacies of colonisation. These challenging themes were further developed in neighbouring solo-exhibitions by celebrated photographer Bruce Connew and *The Moral Drift*, an interactive project led by Fraser Crighton, Lachlan Kermode and Malcolm Richards.

While we entered 2022 with Tauranga City having evaded another full lockdown, it's clear looking back that the more prolonged impacts of the pandemic were only beginning being to be felt. The second half of the financial year was marked by less dramatic yet lingering hindrances to the Gallery's momentum, with low inner-city visitation being reflected in Gallery attendance figures and restrictions reduced our capacity to host events. Like all businesses, sickness spread through the Gallery staff and household contacts, causing months of interruptions to staffing and the workflow. The Gallery team are to be applauded for keeping the doors open to the public throughout the first half of 2022.

While the second half of the financial year was marked by uncertainty, it was heartening to see the Gallery continue to deliver quality collection-focused exhibitions showcasing the work of Edward Bullmore and Robin White respectively. Our much anticipated Miles Art Awards was launched online, with 2022 Supreme Award going to Hannah Valentine for her sculpture *Anytime (make it happen)*. The Gallery also launched a new series of solo-shows focused on local emerging artists, with solo-exhibitions by recent Toi-Ohomai graduates Rolph Hediger and Aniterewa Robertson.

The Gallery's resilience was further demonstrated through its focus on off-site and outreach initiatives. Our virtual reality exhibition *Terminus* continues to tour Aotearoa, having been presented in Whangarei Art Museum (17 December 2021), alongside the new Hundertwasser Art Centre, and currently being presented at Hastings Art Gallery.

Excluding off-site initiatives and associated programmes, the Gallery finishes Q4 at 27,814 on-site visitors, 70% of our year-end target. Importantly however, once outreach programmes, off-site exhibitions, and touring exhibitions are added, the Gallery has nonetheless achieved a much higher level of engagement both within Tauranga and nationally than through-the-door attendance records capture:

Tauranga-based programmes

27,814 Gallery visits

864 Education outreach programmes

53,858 Visitors to off-site exhibition

82,536 People reached at Tauranga venues

Touring exhibitions (Terminus)

12,499 Whangarei Art Museum

7,332 Hastings Art Gallery (through to 20 June)

19,831 National visitors

Total attendees to Tauranga Art Gallery programmes

102,367

Staff

We continued as a Board to proactively provide governance and support to the Director, as the Gallery has adapted continuity plans and worked to minimise disruption to our programmes. As detailed above, this year has certainly been challenging for the staff. However, the Gallery has nonetheless continued to build a strong leadership team.

The appointment of experienced Melbourne-based, New Zealand-born curator Serena Bentley to the role of Curator/ Exhibitions Manager is a coup for Tauranga. As the addition of Sammy-Rose Scapens, who has joined the team as Education Manager, bringing further passion and drive to this high-performing team. Finally, the addition of Megan Cleverley, who joined the Gallery as Business Development Manager, bodes well for enabling the Gallery to self-generate further funds over the coming years.

Governance and Financials

The Trust, in keeping with its principles of maintaining high standards, undertook an independent review of its governance procedures and activities. In May the Trustees also welcomed Anthony Campbell who joined the Board as an Intern.

Tauranga Art Gallery Trust owns our site, the Gallery building, a collection of art works in addition to other Gallery assets. For the period under review the total revenue was \$1,525,834 (compared to \$1,292,988 last year). Expenses were \$1,492,417 (compared to \$1,308,065 in 2020/2021), resulting in a surplus for the year of \$33,417 (after depreciation).

Other key numbers:

- Assets: \$1,469,651
- Non-Current Assets (property, plant and equipment) \$13,728,507
- Total Assets \$15,198,157
- Liabilities \$297,729
- Total assets less total liabilities (net assets) \$14,900,428

The Gallery has performed exceptionally well across the majority of its non-financial measures. However, success comes at a cost. In order to enable the Gallery to continue to have a greater impact in Tauranga through its innovative programmes, we face challenges to balance the budget in the long term. TAGT continues to investigate and determine its best strategic options to future proof the Gallery so that long term fiscal and operational capability is assured. Financial sustainability remains a key focus over the coming years.

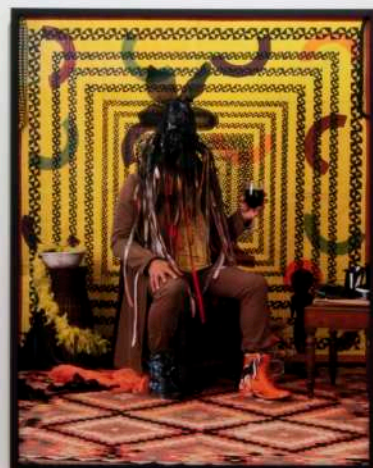
Thanks

The Friends of the Art Gallery continue to be enthusiastic and committed supporters of the Gallery and their contributions and involvement in Gallery activities is most appreciated.

The Trust also greatly appreciates the continued support of the Tauranga Art Gallery Foundation and all its various funders, exhibition sponsors, supporters and of course, our artists. Without this continued support we would not be able to provide the exciting exhibitions and programmes that have become the hallmark of the Tauranga Art Gallery. Thank you to you all.



Rosemary Protheroe,
Chair, Tauranga Art Gallery Trust



Year in review



Telly Tuita, from left: *Summer Death*, *Autumn Famine*, *Winter Conquest*, *War in Spring*, all 2020, digital photographic prints. Courtesy of Bergman Gallery, Auckland/ Rarotonga. Photo Stephen Cleland

Tauranga Art Gallery Trust (TAGT) was established in 2005 to manage and operate Tauranga Art Gallery Toi Tauranga (TAG), ensuring sound governance and financial management.

TAG creates exceptional art experiences that engage, inspire, challenge, and educate, through exhibitions, public programmes, and events.

Director's introduction

2021–22 is a year where the Gallery triumphed through strategic partnerships. Against all odds, three major new commissions were realised through fruitful partnerships.

Most recently, we were thrilled to partner with Supercut Projects and Tauranga City Council to enable Sara Hughes' Midnight Sun to be extended around the perimeter of our building. The resulting 260m² lightbox artwork, which will be in place for two years, has been warmly received. Utilising printing technologies, Hughes produced an expansive colourful painting. The addition of specially designed lighting has also improved the quality of the public spaces surrounding our building in the evening hours, which has already resulted in a discernable decrease in anti-social behavior.

Our earlier Darcel Apelu commission was also initiated in partnership with Supercuts, enabling the Gallery to achieve greater scale of ambition with the resulting sculpture than it could on its own. And of course, our previous exhibition with Shannon Novak, which centred around a large-scale multi-coloured floor installation, not only required us to partner with the LGBTQI+ community and our valued corporate sponsor, Cooney Lees Morgan, but also demonstrated the much greater reach the Gallery can achieve through partnering with additional off-site venues.

Stakeholders

In such turbulent times, stakeholder relationships can be put to the test. Much like business, the art scene is a 'contact sport'. While art openings and associated talks and events can seem like a luxury, as the pandemic restricted our ability to stage such public forums, and in some instances even prevented an artist from attending their own exhibition, it was clear that something vital was lost. Regardless of the medium, art must be experienced in the flesh, and as good as virtual forums are they are no substitute for the discourse, debate, and discussion that results from experiencing art in the flesh. As restrictions eased in 2022 the anticipation for resuming opening events and discussions was palpable, culminating in a packed-out Atrium to greet Robin White's public talk in June. We greatly appreciate the continued support of our valued supporters over this time, and we look forward to building momentum in our events and programmes over the coming year.

We were pleased to partner with Tauranga City Council in completing our cost benefit analysis work with Fresh Info. This piece of research allows the Gallery to better express the value of our activities to Tauranga City. The next step is to utilise these metrics as a template for increasing our capacity to be even more impactful in the years to come, for the benefits of Tauranga residents, the vitality of Tauranga City, and of course the talented local, national and international artists that we have the privilege of working with across the year.

A benefit of the turbulent year has been strengthened relationship with our primary stakeholder, Tauranga City Council. Productive meetings have continued with our valued TCC advisors and supporters. The addition of new opportunities for myself, as well as the CEOs for fellow CCOs Bay Venues and Tourism Bay of Plenty to participate in Council Senior Lead Team meetings, workshops and events, has also been greatly appreciated. While each CCO still retains its autonomy and uniqueness, it seems that productive conversations for shaping the culture of Tauranga have never been so fluid, which bodes well as the city enters large-scale developments.

Te Manawataki o Te Papa

Looking to the coming financial year, we are excited to be part of the quickly developing Te Manawataki o Te Papa civic precinct. Conversations with lead architects and planners are progressing at pace and we remain focused on the opportunities that this development affords for the Gallery to continue to increase its audience engagement and impact in Tauranga.



Stephen Cleland, Director
Tauranga Art Gallery Toi Tauranga

2021-22 Highlights

101,503

Visitors to programmes

27,814 Gallery visits

53,858 Visits to *Defending Plurality* off-site projects in Tauranga

19,831 Visits to Tauranga Art Gallery touring exhibitions

18

Exhibitions

12 Gallery-based exhibitions

4 off-site projects across the city

2 off-site touring exhibitions

40

Bay of Plenty artists exhibited

3

Major commissions

Shannon Novak installation

Darcell Apelu, lead sculpture commission for the Tauranga Arts Festival

Sara Hughes commission

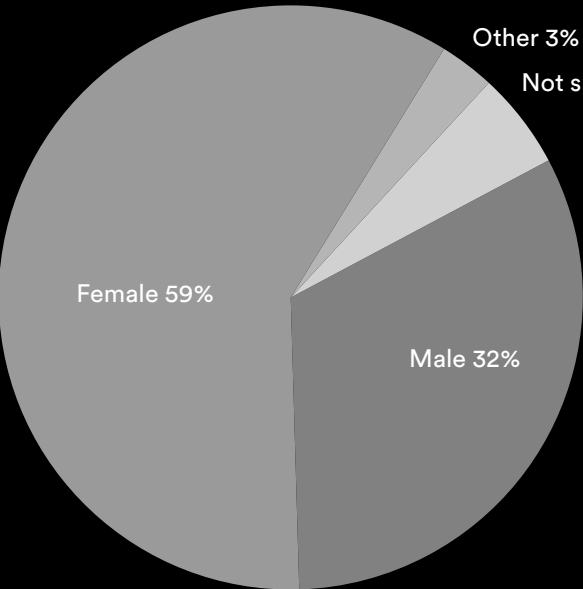
13

Events

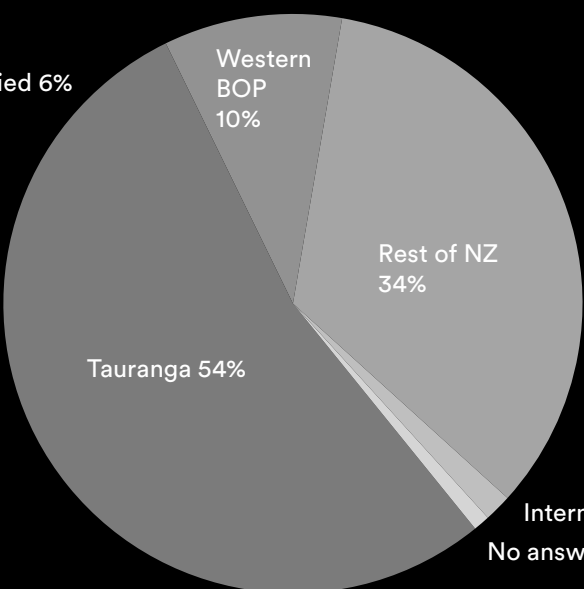
Including openings and stakeholder events for the Friends of Tauranga Art Gallery and the Tauranga Art Gallery Foundation

Visitor Surveys

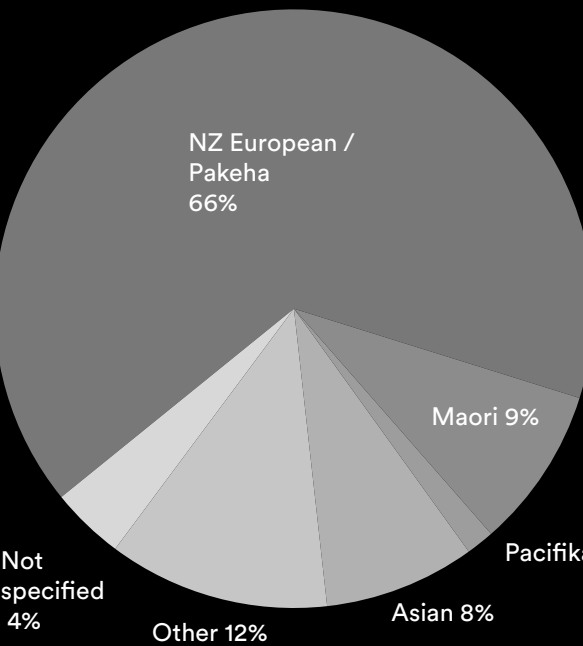
Gender



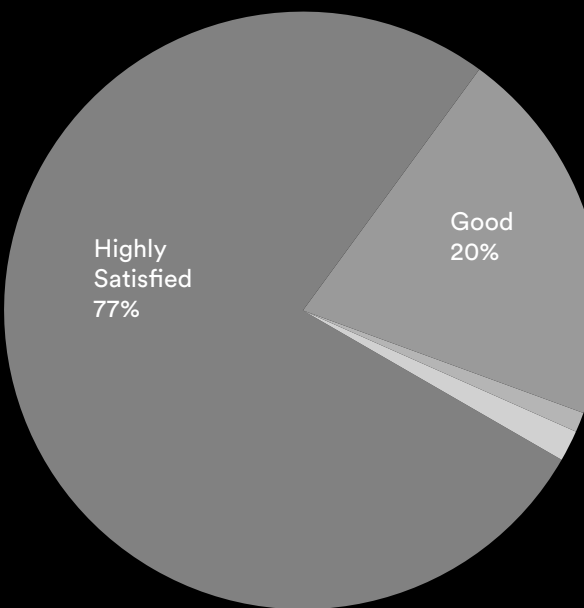
Where do you reside?



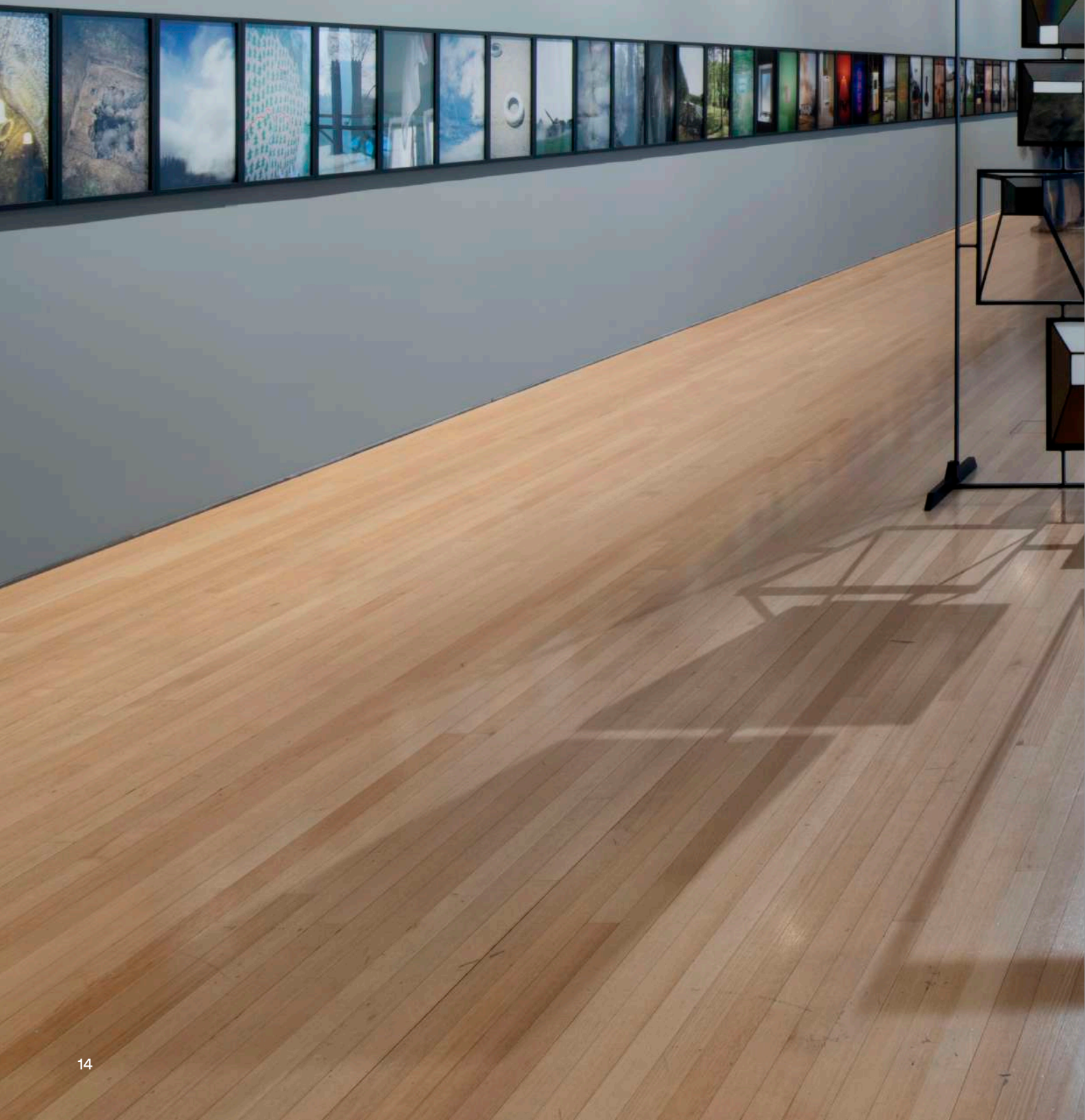
Ethnicity



How was your visit?



Exhibitions





Installation view: *City of Tomorrow:*
Gavin Hipkins and Natalie Guy,
2022, Tauranga Art Gallery.
Photo: Stephen Cleland



Jaime Jenkins, *Bell Tower (blue)*,
2020, stoneware ceramic sculpture.
Miles Art Awards, Tauranga Art
Gallery. Photo courtesy of the artist



**Goodbye Bay of Plenty:
Robin White Prints from
the Tauranga Art Gallery
Collection**
09.04—14.08.22

Dame Robin White (Ngāti Awa/Pākehā) is recognised as one of New Zealand's key painters and printmakers. This collection-focused exhibition provided an overview of our holdings of Robin White's work, from her early regionalist style screenprints to works influenced by her Pacific travels. It was also timed to coincide with the major touring retrospective *Robin White: Something is Happening Here*, which opened in May at Te Papa Tongarewa Museum of New Zealand and co-developed with Auckland Art Gallery Toi o Tamaki, for which the Gallery has lent four additional works.



**Andrew Beck:
Soft Filter**
04.06—30.10.22

Soft Filter was a new large-scale commission for the Gallery's atrium by Tauranga-raised artist, Andrew Beck. Beck's highly experimental photographs are produced by exposing large sheets of light sensitive paper in the darkroom. In the resulting images the familiar becomes oddly alien and concepts of realism and abstraction merge, allowing us to see every day phenomena with new eyes.

Project Partner: TECT



**Gavin Hipkins and Natalie
Guy: City of Tomorrow**
04.06—23.10.22

City of Tomorrow brought together photographic artist Gavin Hipkins and Tauranga-born sculptor Natalie Guy, who each contend with the early aspirations of modern architecture. The exhibition also featured Hipkins' *The Homely II*, a 35-metre-long band of photographic prints described as 'a post-colonial Gothic novel'.

Project Partner: City Gallery Wellington



**Edward Bullmore:
Chair about to fly**
02.05—29.05.22

This exhibition featured a tight selection of the Edward Bullmore (1933–1978) artworks gifted to the Tauranga Art Gallery in 2006 by his widow, Jacqueline Bullmore. Considered one of Aotearoa's earliest Surrealist visual artists, Bullmore challenged the constraints of New Zealand's predominantly nationalist art canon of the time, with his Surrealist fusion of the New Zealand landscape and the human form, and it was not until he traveled to Europe and England that he achieved success as an artist.



**Anitarewa Robertson:
Window-frame-
book-brick**
18.06—23.10.22

The second in a focused series of emerging artists' projects, Tauranga Art Gallery was pleased to present the first public solo exhibition by Tauranga artist, Anitarewa Robertson. Robertson uses found and discarded materials to create sensitive and tactile works that bridge drawing, painting, collage, craft, and sculptural installation. In this exhibition, these materials embodied a 'lived' experience beyond the physical, and the innate histories of the ephemera she collects provided a rich starting point for her work.



**Rolph Hediger:
For Theirs Is The
Kingdom Of Heaven
04.02.21—12.04.22**

For Theirs is the Kingdom of Heaven is an ongoing project that started at the beginning of 2021. Hediger presented a collection of interviews and portraits of various people from all walks of life, including doctors, artists, the mentally ill, the homeless, priests, people suffering from addiction, the sick, the disabled, immigrants, and the elderly. The individuals' unique features disappeared, highlighting commonalities between sitters that might not be evident at first.



**In the Wake:
Rena 10 years on
6.11.21—3.04.22**

In the Wake: Rena 10 years on was a group exhibition timed to coincide with the 10-year anniversary of the worst environmental disaster to be witnessed in Aotearoa.

This focused presentation of six projects both surveyed selected artists' responses to the event and presented poignant reflections on the larger impact of the global shipping industry. Each artwork invited us to consider other background factors in the Rena disaster which continue to play out in culture today, not least of which the tension between the contemporary port as major element of a coastal city's infrastructure and environmental concerns.

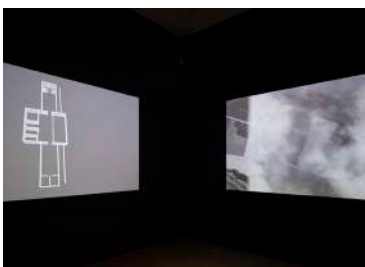
Supported by: BayTrust



**The Miles Art Awards
04.02—15.05.22**

This biennial exhibition was an opportunity for local artists to submit their artworks for the seventh installment of Tauranga's premier art award, generously supported by The Venetta Miles Trust. The finalists' works were displayed in a curated exhibition with guest judge Aaron Lister (Senior Curator at City Gallery Wellington) selecting winners in numerous categories.

Supported by: Venetta Miles Trust, Tauranga City Council, BOP Times, The Incubator, The Friends of Tauranga Art Gallery



**The Moral Drift
23.10.21—23.01.22**

The Moral Drift was an interdisciplinary project developed by a collective of investigative researchers. It brought together Fraser Crichton—a Te Whanganui-a-Tara based researcher and documentary photographer, Malcolm Richards—a survivor of abuse in care at the former Lake Alice Child and Adolescent Unit, and Lachlan Kermode—a Research Fellow at the international human rights agency Forensic Architecture. Together they investigated a partial history of Aotearoa's state care system, uncovering a legacy of abuse and the resiliency of the survivors who continue to seek justice today.

Principal Exhibition Partner:
Holland Beckett



**Darcell Apelu:
A Death Of Prosperity
27.11.21—17.04.22**

A Death of Prosperity was a sculpture by local artist Darcell Apelu (Niue/NZ European). Occupying 'prime real estate', Apelu's sculpture is both a satirical monument to colonisation and a functioning fountain. Developed for the Tauranga Arts Festival by Supercut Projects in partnership with TAG and funded by CNZ.

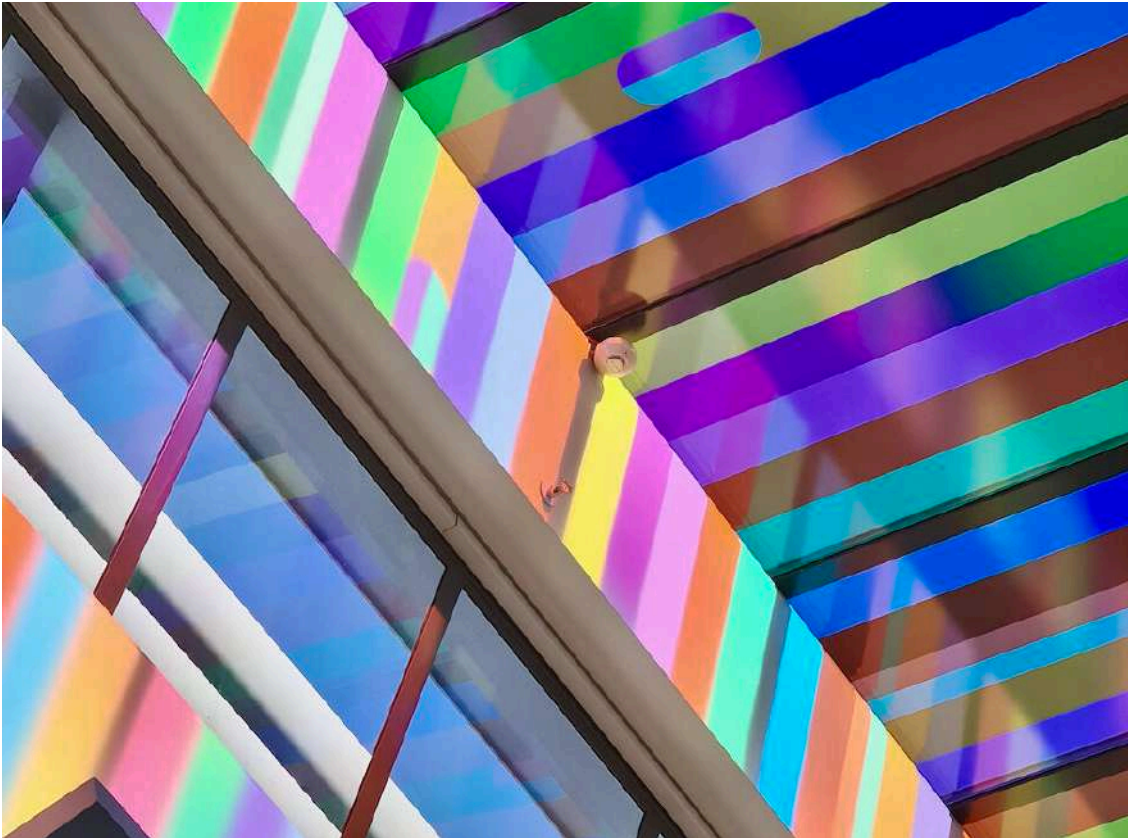
Project partners: Te Tuhi, Tauranga Arts Festival, Supercuts, CNZ, TECT



**Bruce Connew:
A Vocabulary
23.10.21—23.01.22**

Over several years, photographer and artist Bruce Connew roamed the many memorials and gravestones of Aotearoa's colonial wars to seek out the texts on these testaments to folly: *A vocabulary of colonisation*. Depicting remnants of memorials scattered across mostly Te Ika-a-Maui North Island, the exhibition sought to interact with residual memory, what is misremembered or not remembered, and to contend with the Imperially inflected histories scattered across Aotearoa.

Touring Partner: Te Uru Gallery, Auckland



Manawatia Takatapui / Defending Plurality Ongoing

Developed by artist and activist Shannon Novak, the artist-curator made space for others in the rainbow community. Parts of the exhibition centred a range of LGBTQI+ practitioners from Aotearoa, with a particular focus on rainbow BIPOC that may or may not identify with the LGBTQI+ acronym, including but not limited to Takatapui and MVPFAFF+. *Indivisibilidad/ Indivisibility*, 2021 by Tamaki Makaurau-based activist Eliana Rubashkyn and Shannon Novak remains in Tauranga Art Gallery's elevator.

Principle Exhibition Partner:
Cooney Lees Morgan

Offsite exhibition venues:
Baycourt, Bayfair, The Incubator
Creative Hub, The Kollektive,
Our Place Magazine





Touring exhibitions

Terminus: Jess Johnson & Simon Ward toured to Whangarei Art Museum 18.12.2021—19.03.2022 and Hastings Art Gallery 30.04—24.10.2022.

With their pioneering use of virtual reality, artists Jess Johnson and Simon Ward have created a mysterious universe

of alien architecture populated by humanoid clones and cryptic symbols. Johnson's drawings are transformed from analogue into digital, animated by Ward and enriched with input from developer Kenny Smith and sound composer Andrew Clarke to create a virtual reality quest; a choose-your-own adventure into the technological.

Community outreach highlights



Squiggla Family Fun Day 25.06.2022

Our first Squiggla Family Day was run in partnership with Chartwell Trust. We held three booked-out sessions teaching the principles of abstract art to people of all ages.



NCEA Level 1 & 2 Folio Exhibition 2021–2022 16.12.2021—16.01.2022

This popular annual exhibition was staged in our Gallery Education Studio. For current secondary school students it provided an opportunity to view folio boards created by the region's leading NCEA students, and general visitors were also provided a glimpse of the next generation of promising artists.



Bite-sized lunchtime talk series

Throughout the month of June, the Gallery hosted three lunchtime floor talks aimed at developing new audiences from the CBD.

- Toi Ohomai Course Leader and award-winning printmaker, Nicol Sanders-O'Shea spoke about Robin White's printmaking techniques
- Stephen Cleland spoke on the Robin White exhibition, *Goodbye Bay of Plenty*
- Serena Bentley and Sara Hughes spoke on Sara Hughes' major public artwork, *Midnight Sun*



Sara Hughes public artwork Midnight Sun 21.06.2022

The Gallery partnered with Supercut Projects and Tauranga City Council to realise this large-scale long-term public artwork. *Midnight Sun* launched at the Gallery on Winter Solstice.



Matariki Star Hunt June 2022

For Matariki we held our second Star Hunt, which was geared to both introduce younger visitors to the Matariki constellation and provide an innovative way for children to engage with the exhibitions.

Education

A person with long brown hair tied back is seen from the side, focused on drawing on a bright, illuminated lightbox. They are holding a blue marker in their right hand. The background is dark and out of focus, showing other people and colorful papers, suggesting a workshop or classroom environment.

Squiggla Workshop, Tauranga Art Gallery,
June 2022. Photo: Stephen Cleland



Education Highlights

7,367

Total participants in programmes, including:

5,498

Tamariki Attended ELC
(Enriching Local Curriculum) programmes

40

Outreach visits to schools across BOP
Engaging 864 students

49

TAG Art Studios for Children workshops:
Involving 610 participants

35

Unique schools participated in programmes

920

Teachers and supporters

Education programmes

It has been another busy and productive year for the Education team. Despite significant challenges faced due to the COVID-19 pandemic—including the slow return of school groups as Alert Levels were eased—we have both performed well across our existing programmes and developed exciting new initiatives along the way.

A highlight of the year was the programme developed for the exhibition *Unseen*, by artist Gabby O'Connor. The tactile qualities of this installation allowed us to engage a broad range of learners and community members, from early childhood learners to the elderly. The artist's interests in both science and art also enabled us to develop links with broad curriculum foci.

The Education programme experienced significant disruption across the year. Throughout the period many confirmed school groups cancelled or rescheduled their visits due to sickness in teachers and pupils. In 2022 severe sickness also struck staff within the department and the broader Gallery whanau, resulting in further cancellations due to staff shortages. A combined total of 2,793 student bookings needed to be cancelled or rescheduled over the year. Understandably, as a result this year we fell short of our 7,500 target, reaching 4,634 participants for Gallery-based programmes from 35 schools in Tauranga and the Western BOP. These class visits were accompanied by 920 teachers and supporters, and a further 864 tamariki were reached through our new outreach programmes, totaling 6,418 participants. On balance, the team has done exceptionally well to reach this number given the significant disruptions experienced.

In addition to the above programmes, we continued to partner with Toi Ohomai Institute of Technology to host a series of workshops introducing pathways into higher learning for secondary school students. Three workshops involving 76 participants were hosted at the Gallery and received positive feedback from both participating schools and the Toi Ohomai tutors alike.

We hosted 49 TAG Art Studios for children, adults and families, with 610 participants across the year. While some scheduled Family Fun Days holiday programmes and Drop-in Sessions were interrupted, in partnership with Chartwell Trust the Gallery successfully staged its first 'Squiggla' event, which proved extremely popular for the 126 participants across a single day.

Finally, in addition to the above figures, we organised the following initiatives which contribute to the grand total of 7,367 participants across all our programmes:

- 1 x Early Childhood Education group, 9 participants
 - 2 x Tertiary groups: 33 participants
 - 1 x TAG Art studios for Adult workshops: 9 participants
 - 6 x Community groups: 86 participants
- Total 137**

Our free ArtBus service for schools throughout Tauranga and the Western Bay of Plenty continues to be an asset to the programme, enabling all learners to access our programmes. This service was generously supported by Western Bay of Plenty District Council.

Early Childhood Education (ECE) continues to be an ongoing area of development for the Education Team. We plan to ramp up our ECE programme significantly in the 2022–23 year, with two focused ECE programmes in development and exciting relationships forming in the sector.

Looking forward, we are also pleased to have renewed our ELC contract with the Ministry of Education, which comes into effect in the 2022-23 financial year. The Gallery last held this contract in 2019 and has absorbed the impacts of this lost revenue through additional fundraising for the past three years. While this new contract only covers a portion of the funding required for our Education programmes, securing the contestable funding reflects well on the quality of our programmes and opens more opportunities to develop new and exciting initiatives over the coming years.



Squiggla Workshop, Tauranga Art Gallery,
June 2022. Photo: Stephen Cleland



Performance Report





Darcell Apelu, *A Death of Prosperity*
2021/22, Tauranga Art Gallery.
Photo: Erin Cave

2022 Performance report - Tier 3

Tauranga Art Gallery
For the year ended 30 June 2022

Prepared by KPMG Tauranga

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Entity Information

Tauranga Art Gallery

For the year ended 30 June 2022

Legal Name of Entity

The Tauranga Art Gallery Trust

Entity Type and Legal Basis

The Tauranga Art Gallery Trust (Trust) is a charitable trust formed in 1998 and is registered as a charitable entity under the New Zealand Charities Act 2005. The Trust also has charitable status with the Inland Revenue Department.

Registration Number

CC38535

Entity's Purpose or Mission

The primary objective of The Tauranga Art Gallery Trust is to develop and manage a public art gallery for the community, rather than making a financial return.

Entity Structure

The Trust is controlled by the Tauranga City Council and is a Council Controlled Organisation as defined in section 7 of the Local Government Act 2002.

The Trust comprises a Board of 8 Trustees who oversee the governance of the Trust, a Director who is responsible for the day to day operations of the Trust and reporting to the Trustees, as well as 6 full time, 6 part time and 14 casual staff who support the Director in delivering against the Trust's objectives. The Trustees are appointed by the Tauranga City Council.

Main Sources of Entity's Cash and Resources

An operating grant received from the Tauranga City Council is the Trust's main source of income. The Trust also has a Community Service Contract with the Western Bay of Plenty District Council and had a 3-year Contract for Service with the Ministry of Education to provide Learning and Education Outside the Classroom (LEOTC) programmes to local schools.

Physical Address

108 Willow Street, Tauranga, Tauranga, New Zealand, 3110

Postal Address

108 Willow Street, Tauranga, Tauranga, New Zealand, 3110

Contact details

Corner of Wharf and Willow Streets

Box 13255, Tauranga 3141 | New Zealand

Phone 07 578 7933

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www.artgallery.org.nz

Statement of Financial Performance

Tauranga Art Gallery

For the year ended 30 June 2022

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

	NOTES	2022 ACTUAL \$	2022 BUDGET \$ (UNAUDITED)	2021 ACTUAL \$
Revenue				
Funding from Local and Central Government	1	1,244,284	1,243,912	1,027,334
Non-government grants, sponsorship and donations	1	125,495	135,865	51,162
Interest, dividends and other investment revenue	1	8,914	12,000	11,406
Other revenue	1	147,142	296,403	203,087
Total Revenue		1,525,834	1,688,180	1,292,988
Expenses				
Volunteer and employee related costs	2	725,758	841,608	633,500
Advertising and marketing	2	35,611	50,500	36,169
Lease expense	2	6,292	6,300	6,292
Depreciation and amortisation		152,422	145,032	145,538
Costs related to providing goods or service	2	569,706	637,830	485,462
Special Projects		2,628	4,000	1,105
Total Expenses		1,492,417	1,685,270	1,308,065
Surplus/(Deficit) for the Year		33,417	2,910	(15,077)
Other Comprehensive Revenue & Expense				
Property, plant and equipment revaluations		1,889,392	-	3,012,569
Total Other Comprehensive Revenue & Expense		1,889,392	-	3,012,569
Total Comprehensive Revenue and Expense		1,922,809	2,910	2,997,492

Explanation of major variances against budget are provided on Note "13.Explanations of Major Variances to budget"

For and on behalf of the Trustees:

Statement of Financial Position

Tauranga Art Gallery

As at 30 June 2022

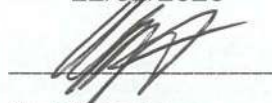
	NOTES	30 JUN 2022	30 JUN 2021
Assets			
Current Assets			
Bank accounts and cash	3	594,638	534,339
Debtors and prepayments	3	14,224	49,773
Inventory	3	7,063	5,713
Term Deposits	3	853,726	641,469
Other Current Assets	3	-	6,800
Total Current Assets		1,469,651	1,238,094
Non-Current Assets			
Property, Plant and Equipment		13,728,507	11,975,839
Total Non-Current Assets		13,728,507	11,975,839
Total Assets		15,198,157	13,213,933
Liabilities			
Current Liabilities			
Creditors and accrued expenses	4	225,325	173,169
Employee costs payable	4	72,404	63,145
Total Current Liabilities		297,729	236,314
Total Liabilities		297,729	236,314
Total Assets less Total Liabilities (Net Assets)		14,900,428	12,977,619
Accumulated Funds			
Capital contributed by owners or members	5	1,000,000	1,000,000
Accumulated surpluses or (deficits)	5	6,033,121	5,999,704
Reserves	5	7,867,307	5,977,915
Total Accumulated Funds		14,900,428	12,977,619



Rosemary Protheroe as

Chairperson of The Tauranga Art Gallery Trust

Date: 22/02/2023



Alan Withrington as

Trustee of The Tauranga Art Gallery Trust

Date: 22/02/2023

Statement of Cash Flows

Tauranga Art Gallery

For the year ended 30 June 2022

	2022	2021
Cash Flows from Operating Activities		
Donations, fundraising and other similar receipts	205,548	53,321
Funding from Central and Local Government	1,244,283	1,027,334
Receipts from non-governmental sources for providing of goods or services	147,142	161,177
Interest, dividends and other investment receipts	6,010	15,170
GST	(239)	1,694
Payments to suppliers and employees	(1,314,490)	(1,171,680)
Total Cash Flows from Operating Activities	288,254	87,016
Cash Flows from Investing and Financing Activities		
Receipts from sale of investments	0	0
Payments to acquire property, plant and equipment	(15,671)	(64,605)
Payments to purchase investments	(212,257)	(14,895)
Cash flows from other investing and financing activities	(27)	0
Total Cash Flows from Investing and Financing Activities	(227,955)	(79,500)
Net Increase/(Decrease) in Cash	60,299	7,516
Bank Accounts and Cash		
Opening cash	534,339	526,827
Closing cash	594,638	534,343
Net change in cash for period	60,299	7,516

Statement of Accounting Policies

Tauranga Art Gallery

For the year ended 30 June 2022

Basis of Preparation

The entity has elected to apply PBE SFR-A (PS) Public Benefit Entity Simple Format Reporting - Accrual (Public Sector) on the basis that it does not have public accountability and has total annual expenses equal to or less than \$2,000,000. 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.

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.

Grants

Council, government and non-government grants are recognised as revenue when the funding is received or receivable unless there is an obligation to return the funds if conditions of the grant are not met ("use or return condition"). If there is such an obligation, the grant is initially recorded as a liability and recognised as revenue when conditions of the grant are satisfied.

Sale of goods

Revenue from the sale of goods is recognised when the goods are sold to the customer.

Sale of services

Revenue from the sale of services is recognised when the services are provided to the customer.

Donated assets

Revenue from donated assets is recognised upon receipt of the asset, if the asset has a useful life of 12 months or more and the value of the asset is readily obtainable and significant.

Entrance fees

Entrance fees are not charged, any revenue in the form of admission donations is recognised upon receipt of the donation.

Venue hire

Fees charged for events or venue hire are recognised upon attendance at the event or at the time of venue hire. Refundable fees, paid in advance of an event or venue hire are recognised as liabilities until the time of the event or venue hire, at which time they are recognised as revenue. Non-refundable deposits are recognised as revenue at the time of receipt.

Interest and dividend revenue

Interest revenue is recorded as it is earned during the year. Dividend revenue is recognised when the dividend is declared.

Employee related costs

Wages, salaries and annual leave are recorded as an expense as staff provide services and become entitled to wages, salaries and leave entitlements.

Performance payments are recorded when the employee is notified that the payment has been granted.

Superannuation contributions are recorded as an expense as staff provide the services and become entitled to the contributions.

Advertising, marketing, administration, overhead and fundraising costs

These costs are expensed when the related service has been received.

Lease expense

Lease payments are recognised as an expense on a straight line basis over the lease term.

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.

Debtors

Debtors are initially recorded at the amount owed. When it is likely the amount owed (or some portion) will not be collected, a provision for impairment is recognised and the loss is recorded as a bad debt expense.

Inventories

Inventories are initially recorded at cost. Goods held for sale are subsequently measured at the lower of cost and their selling price. Goods for use or distribution are subsequently measured at cost and written down if they become obsolete.

When inventories are sold, exchanged or distributed, the carrying amount of those inventories is recognised as an expense in the period in which the related revenue is recognised. If there is no related revenue, the expense is recognised when the goods are distributed or the related service is rendered.

The amount of any write-down of inventories and all losses of inventories is recognised as an expense in the period the write-down loss occurs. The amount of any reversal of any write-down of inventories is recognised as a reduction in the amount of inventories recognised as an expense in the period in which the reversal occurs.

Investments

Investments comprise term deposits with banks. Bank deposits are initially measured at the amount paid. The carrying value of bank deposits maturing within 12 months approximates their fair value. If it appears that the carrying amount of the investment will not be recovered, it is written down to expected recoverable amount.

Property, Plant and Equipment

Land is measured at fair value and buildings are measured at fair value less accumulated depreciation. All other asset classes are measured at cost less accumulated depreciation and impairment losses.

Land, buildings and artwork are revalued with sufficient regularity to ensure that their carrying amount does not differ materially from fair value. A revaluation is undertaken at least every three years with the most recent being 30 June 2022.

Revaluation movements are accounted for on a class-of-asset basis.

The net revaluation results are credited or debited to other comprehensive revenue and expense and are accumulated to an asset revaluation reserve in equity for that class of asset. Where this would result in a debit balance in the asset revaluation reserve, this balance is not recognised in other comprehensive revenue and expense but is recognised in the surplus or deficit. Any subsequent increase on revaluation that reverses a previous decrease in value recognised in the surplus or deficit will be recognised first in the surplus or deficit up to the amount previously expensed and then recognised in other comprehensive revenue and expense.

Donated assets are recognised upon receipt of the asset if the asset has a useful life of 12 months or more and the current value of the asset can be readily obtainable and significant. For an asset to be used by the Trust, the asset is impaired if the value to the Trust in using the asset falls below the carrying amount of the asset.

Depreciation is provided on a straight line (SL) or diminishing value (DV) basis, at rates that will write the asset off over their useful lives. The useful lives and associated depreciation rates of major classes of assets is unchanged from prior year and estimated as follows:

	Rate	SL and/or DV
Artworks	N/A	N/A
Land	N/A	N/A
Building	1.0% - 2.0%	SL
Building Improvements	1.0% - 33.3% / 20%	SL/DV
Office equipment	4.0% - 30.0%	DV
Exhibition Equipment	6.6% - 40.0%	DV
Computer Equipment:	20.0%	DV
Tools and Workshop Equipment	10.0%	DV
Intangibles	20.0% - 50.0%	DV

22/02/2023

Creditors and accrued expenses

Creditors and accrued expenses are measured at the amount owed.

Employee costs payable

A liability for employee costs payable is recognised when an employee has earned the entitlement.

These include salaries and wages accrued up to balance date and annual leave earned but not yet taken at balance date. A liability and expense for long service leave and gratuities are recognised when the entitlement becomes available to the employee.

Loans

Loans are recognised at the amount borrowed from the lender. Loan balances include interest accrued at year end that has not yet been paid.

Provisions

The Trust recognises a provision for future expenditure of uncertain amount or timing when there is a present obligation as a result of a past event, if it is probable that expenditure will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

Income Tax

Tauranga Art Gallery is wholly exempt from New Zealand income tax having fully complied with all statutory conditions for these exemptions.

Budget figures

The budget is approved by the Board at the beginning of each financial year.

The budget figures have been approved in accordance with Tier 3 standards, using accounting policies that are consistent with those adopted by the Board in preparing these financial statements.

Tier 2 PBE Accounting Standards applied

The trust has not applied any Tier 2 PBE accounting standards in preparing these financial statements.

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.

Notes to the Performance Report

Tauranga Art Gallery

For the year ended 30 June 2022

	2022	2022 BUDGET \$ (UNAUDITED)	2021
1. Analysis of Revenue			
Funding from Central and Local Government			
Tauranga City Council			
Operating Grant	1,203,925	1,203,912	969,992
Collections	-	-	3,472
Total Tauranga City Council	1,203,925	1,203,912	973,464
Western Bay of Plenty District Council	40,000	40,000	53,870
MSD COVID-19 Wage Subsidy	359	-	-
Total Funding from Central and Local Government	1,244,284	1,243,912	1,027,334
Non-government grants, sponsorship and donations			
Exhibition Sponsorship	75,304	62,500	17,500
Artbus Sponsorship	25,000	20,000	1,050
Admission Donations	11,735	28,000	19,686
Other donations			
Donation of art works (non- cash)	-	-	2,000
500 Club / Contemporary Corporate Donations	5,000	5,000	2,000
FoTAG Donations	4,569	12,000	3,100
Other Sponsorship In Kind	1,759	1,200	1,613
TECT Cheque	916	1,200	1,236
Grants Other (Non Ed/Exh related)	-	5,000	-
Donations Other	1,212	965	2,977
Total Other donations	13,455	25,365	12,926
Total Non-government grants, sponsorship and donations	125,495	135,865	51,162
Interest, dividends and other investment revenue	8,914	12,000	11,406
Other revenue			
Education programme revenue	34,296	82,500	59,736
Events and exhibitions	69,632	130,603	42,429
Exhibition Touring Income	10,000	19,500	37,037
Retail Sales	22,464	42,000	42,201
Venue hire	5,504	18,800	12,602
Sundry Income	5,245	3,000	9,082
Total Other revenue	147,142	296,403	203,087

	2022	2022 BUDGET \$ (UNAUDITED)	2021
2. Analysis of Expenses			
Volunteer and employee related costs			
Salaries and wages	709,015	797,526	617,276
Employee Superannuation contributions	-	23,682	-
Recruitment and HR costs	6,905	3,000	10,437
Staff travel	1,530	4,200	958
Staff training	4,175	7,000	1,962
Other Employee related costs	4,133	3,900	2,868
Contractor expenses	-	2,300	-
Total Volunteer and employee related costs	725,758	841,608	633,500
Advertising and marketing			
Advertising Print Media	4,320	9,000	9,679
Advertising Radio, TV	4,998	-	4,165
Digital Media	2,658	6,000	2,249
Marketing and advertising Other	2,016	11,000	891
Graphic Design	13,852	17,000	14,305
Large Format M&M	7,768	7,500	4,880
Total Advertising and marketing	35,611	50,500	36,169
Lease expense			
TCC Car Park Lease	3,200	3,204	3,200
TCC Transformer Site Rental	3,092	3,096	3,092
Total Lease expense	6,292	6,300	6,292
Costs related to providing goods or services			
Accounting and payroll administration	7,725	6,000	3,700
Administration expenses	89,834	98,003	65,339
Audit fees	27,600	25,020	16,281
Building and maintenance	134,091	151,839	155,243
Consultants and legal	8,133	12,000	19,588
Cost of goods sold	20,805	27,038	21,484
Education expenses - Art bus	23,458	40,000	28,444
Education program expenses	12,192	26,750	10,072
Interest Expense	1	-	-
Insurance	24,111	24,000	23,450
Venue Hire	90	7,000	1,353
Collection expenses	1,200	2,400	2,035

	2022	2022 BUDGET \$ (UNAUDITED)	2021
Event and exhibition expenses			
Exhibition Catalogue	-	18,375	17,712
Exhibition Contractors	31,514	1,750	2,120
Exhibition Misc Expenses	1,434	300	1,169
Artist Exhibition Fee	25,255	19,160	17,690
Fundraising Expenses	86	3,000	86
Graphics Production Exhibitions	4,625	11,025	15,678
Licencing Fees	550	1,700	550
Materials Exhibition	79,158	64,950	19,133
Miles Art Awards Expenses	34,368	13,155	12,139
Opening Exhibition/TAG Event expenses	4,440	7,770	400
Artist related expenses	8,040	7,820	2,235
Paint	2,368	7,475	9,541
Rydal Art Prize Expenses	-	9,600	5,796
TAG Events Supplies and Facilities	4,276	7,000	11,589
Touring Costs Exhibitions	14,607	13,000	327
Freight	8,840	31,600	21,832
Staff Travel Costs	908	100	477
Total Event and exhibition expenses	220,467	217,780	138,473
Total Costs related to providing goods or services	569,706	637,830	485,462

	2022	2022 BUDGET \$ (UNAUDITED)	2021
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3. Analysis of Assets

Bank accounts and cash

BNZ Oncall account	556,484	-	499,415
BNZ Operational Account	38,154	-	34,924
Total Bank accounts and cash	594,638	-	534,339

Debtors and prepayments

Debtors	8,117	-	47,582
Prepayments	1,014	-	-
Interest Accrued	5,094	-	2,190
Total Debtors and prepayments	14,224	-	49,773

Inventory

Inventory	7,063	-	5,713
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Other current assets

Assets Available for Sale ex Quikbooks	-	-	6,800
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Investments

Term deposits	853,726	-	641,469
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All investments are fixed interest investments deposited with a maturity date of 12 month or less.

	2022	2022 BUDGET \$ (UNAUDITED)	2021
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4. Analysis of Liabilities

Creditors and accrued expenses

Accounts Payable	64,052	-	78,508
Accruals	70,254	-	40,681
Business Credit Card	(646)	-	2,661
GST	13,354	-	13,593
Income in Advance	78,312	-	37,726
Total Creditors and accrued expenses	225,325	-	173,169

Employee costs payable

Holiday Pay Accrual	47,584	-	46,395
Salary Accruals	24,820	-	16,750
Total Employee costs payable	72,404	-	63,145

	2022	2022 BUDGET \$ (UNAUDITED)	2021
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5. Accumulated Funds

Accumulated Funds

Opening Balance	12,977,619	-	9,980,127
Opening Balance Adjustment	(1,889,392)	-	(3,012,569)
Reserves	1,889,392	-	3,012,569
Accumulated surpluses or (deficits)	1,922,809	-	2,997,492
Total Accumulated Funds	14,900,428	-	12,977,619

Total Accumulated Funds	14,900,428	-	12,977,619
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	2022	2022 BUDGET \$ (UNAUDITED)	2021
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6. Breakdown of Reserves

Reserves

Land Revaluation Reserve	3,630,060	-	3,401,060
Building Revaluation Reserve	3,727,998	-	2,385,276
Collection Revaluation Reserve	509,249	-	191,579
Total Reserves	7,867,307	-	5,977,915

	2022	2022 BUDGET \$ (UNAUDITED)	2021
7. Operating Lease Commitments			
Non-cancellable operating lease rentals payable:			
Less than one year	3,060	-	3,413
Between one and five years	10,200	-	1,760
More than five years	-	-	-
Total Non-cancellable operating lease rentals payable:	13,260	-	5,173

8. Significant Grants and Donations with Conditions not Recorded as a Liability

No such revenue noted in 2022 Financial year (2021: Nil)

9. Related Parties

Related party disclosures have not been made for transactions with related parties that are within a normal, supplier or client/recipient relationship on terms and conditions no more or less favourable than those that it is reasonable to expect the Trust would have adopted in dealing with the party at arm's length in the same circumstances.

There are no related party transactions to disclose in 2022 and no related party transactions disclosed in 2021.

10. 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 (Last year - nil).

11. Ability to Continue Operating

The entity will continue to operate for the foreseeable future.

12. Contingencies

There are no contingencies or guarantees as at balance date 30 June 2022 (2021 nil)

13. Audit Timing

Tauranga Art Gallery Trust was required under section 67(5)(b) - Amendments to Local Government Act 2002 which requires the Trust Board to complete its audited financial statements and service performance information by 30 November 2022. This timeframe was not met due to the late completion of the audit.

Notes to the Performance Report continued

Tauranga Art Gallery

For the year ended 30 June 2022

	LAND	BUILDINGS AND IMPROVEMENTS	OFFICE EQUIPMENT	COMPUTER EQUIPMENT WEBSITE INTANGIBLE	EXHIBITION EQUIPMENT	TOOLS AND WORKSHOP	ARTWORKS	TOTAL
Carrying amount 1 July 2020								
Carrying amount	2,500,000	4,774,166	68,192	39,423	56,461	8,022	1,597,935	9,044,199
Additions / (Disposals)	-	52,270	1,999	1,050	7,287	-	2,000	64,606
Capitalised Work in Progress	-	-	-	-	-	-	-	-
Revaluation	1,289,000	1,678,374	-	-	-	-	45,195	1,116,467
Depreciation expense	-	(121,838)	(6,485)	(10,426)	(5,989)	(799)	-	(145,537)
Carrying amount at 30 June 2021	3,789,000	6,382,972	63,706	30,047	57,759	7,223	1,645,130	11,975,837
	LAND	BUILDINGS AND IMPROVEMENTS	OFFICE EQUIPMENT	COMPUTER EQUIPMENT WEBSITE INTANGIBLE	EXHIBITION EQUIPMENT	TOOLS AND WORKSHOP	ARTWORKS	TOTAL
Carrying amount 1 July 2021								
Carrying amount	3,789,000	6,382,972	63,706	30,047	57,759	7,223	1,645,130	11,975,837
Additions / (Disposals)	-	1,296	1,583	-	12,791	-	-	15,670
Capitalised Work in Progress	-	-	-	-	-	-	-	-
Revaluation	229,000	1,342,722	-	-	-	-	317,670	1,889,392
Depreciation expense	-	(129,290)	(6,697)	(7,245)	(8,441)	(722)	-	(152,395)
Carrying amount at 30 June 2022	4,018,000	7,597,700	58,593	22,802	62,109	6,500	1,962,800	13,728,503

Land and buildings are stated at fair value as determined by an independent valuer. The most recent valuation was performed by Quotable Value Ltd effective 30 June 2021.

Artworks are stated at market value as determined by an independent valuer. The most recent valuation was performed by Art + Object, effective 21 June 2021.



Financial Sustainability Performance Targets

	TARGET	ACTUAL
Gross revenue	\$1,688,180	\$1,525,834
Expenditure	\$1,685,270	\$1,492,417
Working Capital Ratio	5.24	4.94
Interest expense as percentage of total revenue	0%	0%
New debt	\$0	\$0
Percentage of revenue from external sources	20%	21%

Innovative Art Experiences

Objective	Strategies	Performance Target
<p>He Tauranga Auaha To be an anchorage of innovation and creativity</p> <p>TAG is a destination for both city visitors and residents, providing the opportunity for all to learn about and experience art.</p>	*As a result of COVID-19 the number of visitors taking part in TAG art programmes were less than previous years. With the borders remaining closed until 2021/2022, visitation targets are accordingly conservative.	Total Gallery visitation is not less than 40,000 in the financial year 2021/2022, with a slow build up over the following two years anticipated to restore pre-COVID-19 visitation of 60,000+.
		Develop an SROI (Social Return on Investment) assessment and strategy, to better calculate our economic impact and strategically raise our ROI.
	Achieve a high level of customer satisfaction.	At least an 80% 'highly satisfied'/positive visitor response rating.
	Diverse audiences attend exhibitions.	Ethnicity of visitors is captured in our visitor survey forms. Increased efforts made to reach a broad demographic in our communication channels.
	Stage an annual signature event, attracting visitors to the Gallery and the city centre.	Present at least one signature exhibition/event annually, with that event attracting not less than 8,500 visitors (including online engagement).
	Extend TAG's national reputation as an art destination.	Investigate options for a regular national event attracting visitors to the city.

Traffic Light Status Key



Target achieved









Target started and will be achieved by Dec 2022



Target not achieved



Status	2021/22 Results
	<p>The Gallery achieved 27,814 visitors during this financial year, 70% of our target, and a reduction of 34% or 14,205 visitors on previous year. Factors include a period of closure for 23 days (Aug/Sept COVID-19 lockdown), associated impacts of canceled inner-city events, such as the Jazz Festival and Tauranga Arts Festival, and canceled Education programmes.</p> <p>Including off-site exhibitions in Tauranga, the Gallery exceeded these targets by 42,536.</p>
	<p>A Cost Benefit Analysis for the Gallery was produced by FreshInfo, demonstrating that the Gallery returns \$1.20 of value to every \$1 received.</p>
	<p>The Gallery finished the year with 77% highly satisfied and a further 20% of those surveyed providing positive feedback (p.13)</p>
	<p>This data is now captured on both our Visitor Surveys and Education sign in sheets (see p.13)</p>
	<p>8,109 visitors attended the exhibition <i>Defending Plurality</i> at the Gallery between 23 Jul – 7 Nov. Over 50,000 visited additional exhibition venues in Tauranga Moana: Tauranga Art Gallery, Baycourt, The Incubator, Bayfair & TECT.</p>
	<p>Planning for a new national event is underway, which has included strengthening the curatorial department with the appointment of a Curator/ Exhibitions Manager in 2022, to support the Director with realising a more ambitious exhibition programme. Further groundwork for this large-scale event will be completed in late-2022.</p>

Non-financial Performance Measures*

People and Performance

Objective	Strategies	Performance Target
He Tauranga Haumaru: To be anchored in safe development. TAGT will take all practical steps to ensure our people are valued, supported and feel safe, connected and healthy.	Create a culture of support and staff wellbeing.	Development and implementation of a workplace equity plan that includes sustainable steps to support pay parity, living wage and diversity matters.
		Implement a staff survey with the view of continually improving and developing HR best practice.
	Excellence and innovation: Ensure staff are adapting skills to meet changing demands.	Professional development is offered to staff in line with their position descriptions.
		The Maori Engagement Strategy development will include considerations for staff training and support in; tikanga, te reo Maori, and their appropriate application within the TAG environment.
	TAG values culture and diversity and where people of all ages and backgrounds are included, feel safe, connected and healthy.	As part of the Maori Engagement Strategy development, TAG/TAGT will engage in meaningful discussions and partnerships with tangata whenua.
		Develop a healthy workplace culture, where staff feel safe and connected.

*The Non-financial measures were set out in our 2021/22 SOI, as submitted to Tauranga City Council in February 2021

Traffic Light Status Key



Target achieved









Target started and will be achieved by Dec 2022



Target not achieved



Status	2021/22 Results
	Working wage achieved for all staff, with a minimum 3% increase to higher-waged staff. Productive conversations initiated with TCC to review remuneration levels for staff in next financial year.
	MyTeamPulse introduced to assist with monitoring the health of the Gallery work culture.
	All staff participated in full-day ISL (Institute of Strategic Leadership) workshop. Further professional development opportunities offered across team.
	Some initial work completed to develop a new Maori Engagement Strategy; however further work required to complete this strategy in late 2022.
	Strong relationship maintained with Huria Marae iwi. TAGT is actively working with TCC to recruit a new mana whenua board member and to complete a Maori Engagement Strategy by late-2022
	As above, new tools invested in to monitor and improve staff culture. Wellbeing policies developed with full staff participation throughout.

Stakeholder Engagement

Objective	Strategies	Performance Target
He Tauranga Matarau: To be an anchorage for diversity TAG is inclusive and promotes partnerships with tangata whenua, values culture and diversity and where people of all ages and backgrounds are included, feel safe, connected and healthy.	Investigate new ways to provide art experiences within the city through partnerships with key stakeholders.	Deliver not less than one off-site exhibition in collaboration with another community group.
	Collaborate with other organisations to create and promote art opportunities in Tauranga.	Partner with not less than one other organisation per calendar year to develop and promote an event or education programme.
	Through the use of technology and digital platforms, provide alternative art experiences in order to grow audiences and enable greater access to the visual arts.	Develop an annual marketing plan and social media strategy which includes artist-generated content.
		Deliver at least one exhibition per calendar year which is focused towards online experiences and new media.
		Visitation to the TAG website and social media engagement increases annually. Report trends in digital engagement to TCC in our reporting.
	-	-
	Increase use of te reo Maori through our Maori Engagement Strategy.	Increase presence of te reo through TAG website, social media posts, printed material, and exhibition texts.
		Partner with TCC to offer increased opportunities for staff to learn te reo Maori.

Traffic Light Status Key










Target achieved



Target started and will be achieved by Dec 2022



Target not achieved

Status	2021/22 Results
	Offsite projects realised at Bayfair, Baycourt, The Historical Village, and The Kollektive.
	Achieved as above, with additional education programmes developed in partnership with Toi Ohomai Institute of Technology.
	Shannon Novak produced a full page artwork in Our Place magazine, as part of the extended marketing plan for <i>Defending Plurality</i> .
	Virtual reality exhibition <i>Terminus</i> toured to two venues in Aotearoa in 2021-22.
	<p>Our digital engagement this year has produced mixed results.</p> <p>Website traffic to artgallery.org.nz has dropped from 109,018 page views in 2020-21 to 95,085 page views in 2021-22 (-13,933/ -12%), most likely resulting from reduced exhibitions across the year and the Communications and Marketing Manager role being vacant for periods of the year. Our website requires upgrades to increase its functionality and interactivity, which will be scoped and budgeted in the 2022-23 year</p> <p>In contrast, social media activity has increased in the 2021-22 year:</p> <p>Facebook</p> <p>Page reached 51,271 times, an increase of 11,792 (23%) Monthly likes average: 280/ month, an increase of 403 across the year (12%)</p> <p>Instagram</p> <p>Page reached 21,036 times, in increase of 17,144 (81.5%) Profile visits: 5,079, an increase of 660 (13.6%)</p> <p>Our average engagements for both the website and socials has increased by 29,999 hits.</p>
	Bi-lingual introductory texts produced for Gallery exhibitions, with te reo being actively incorporated into education programmes and communication channels.
	9 staff attended TCC's Cultural Connections course in late-2021. Waiata and karakia incorporated into weekly staff meetings.

Financial Sustainability

Objective	Strategies	Performance Target
He Tauranga Whaihua: To be anchored in economic sustainability TAGT will pursue opportunities to secure funding and manage all funds with prudence and care with a commitment towards being financially sustainable.	Gross revenue target achieved and forecast expenditure is contained within the approved budget.	Budget is met.
	Financial management is supported by appropriate systems and controls.	External accountant performs monthly checks on financial processes.
		Compliance with TAGT Audit Committee Policy, Audit NZ requirements and approved general accounting practices.
	Prudent management and accountability exercised by TAGT to determine the appropriate fiscal actions and cost-effective options to meet needs.	Invest in Business Development role in order to identify and grow new diverse revenue streams for TAG over the next three years.
	TAG continues to generate income from sources other than Council and explores new funding mechanisms.	Revise and implement new TAGT funding strategies annually. Build relationships with all TAG Entities, including the TAG Friends and TAG Foundation. Not less than 20% of TAGT operating expenditure will be provided from sources other than Council funds.
He Tauranga Haukaha: To be an anchorage of great shelter	Maintenance & CapEx programme.	TAGT to develop its Building Maintenance & CapEx strategy.
	Achieve a diversity of revenue generation, from benefactors, sponsors, build external partnerships and secure grants.	Not less than 20% of TAGT operating expenditure will be provided from sources other than Council funds.

Traffic Light Status Key



Target achieved












Target started and will be achieved by Dec 2022



Target not achieved



Status	2021/22 Results
	The Gallery recorded small surplus of 37k at the end of financial year, albeit with some anomalies across key budget lines due to COVID disruptions.
	KPMG contracted to administer monthly accounting reports.
	Significant delays experienced with completing audits, due to delays with Audit NZ. However, the Gallery has fulfilled its obligations to schedule.
	Megan Cleverley was appointed as Business Development Manager, January 2022.
	As above, BDM appointed to develop and strategise new revenue generating activities.
	13 events staged across the year which actively involved FOTAG and Foundation members. Monthly meetings conducted with FOTAG members, and quarterly meetings completed with the Foundation.
	The Gallery secured 20% of its 2021-22 funding from sources other than TCC.
	A detailed CapEx strategy has been developed in dialogue with the Foundation
	As above.

Innovative Art Experiences

Objective	Strategies	Performance Target
Ensuring TAG is seen as a destination for both visitors and residents	Maintain good working relationships with TCC staff and elected members, observing the 'no surprises' principle.	Regular meetings with TCC & elected members as mutually agreed.
	Work collaboratively with TCC and other CCOs on the development of a new CCO draft Statement of Intent template.	
	Work collaboratively with TCC Events team and TCC city-wide events strategy.	Participate in TCC's strategic process for a city-wide events strategy.
	TAG offers a wide range of exhibitions and art experiences that are inclusive and to engage with diverse audiences.	Deliver not less than 12 exhibitions and other art experiences (including online projects) that cover contemporary and historical content, and feature a range of cultural perspectives.
	TAG delivers an active education programme to school groups	Not less than 7,500 students attend our education programme annually.
	TAG education programme reaches diverse communities, especially through the provision of an ArtBus for school groups.	TAG education programme reaches diverse communities, especially through the provision of an ArtBus for school groups.
		Funding is raised to support the ArtBus.
		Continue to identify and expand reach of programmes to schools that for a variety of reasons struggle to attend our exhibitions, including initiating off-site outreach programmes.
		Deliver 12 offsite education outreach visits in the first year (2021-2022).
		Ethnicity of students is recorded on teacher evaluation forms.

Traffic Light Status Key



Target achieved













Target started and will be achieved by Dec 2022



Target not achieved



Status	2021/22 Results
	Monthly meetings scheduled with key TCC advisers. TAG Director participated in TCC SLT meetings.
	TAG worked with the other CCOs and TCC to revise its 2022-23 SOL.
	TAG actively participated in many strategic discussions, with a focus on the Civic Precinct planning.
	TAG delivered 18 exhibitions in 2021-22.
	5,498 students participated in our education programmes across year, with pandemic-related interruptions and sickness resulted in the cancellation and postponement of 120 classes/ 2,793 student bookings. A total of 7,367 individuals were recorded across the Gallery's extended education programmes in the period.
	35 unique schools from across the BOP participated in the Gallery's education programmes.
	Achieved—through WBOPDC funding additional revenue generation. Further private funding provided through an Acorn donation of \$7.5k towards the ArtBus this financial year.
	The Gallery delivered outreach programmes to 40 classes in schools across the Bay of Plenty.
	Achieved, as above.
	Based on 4,634 students: European 63.7% Maori 21.9% Pacifika 2.9% Asian 6.4% Other 4.3% Not recorded 0.8% See p.13

Infrastructure and Facilities

Objective	Strategies	Performance Target
He Tauranga Taiao To be anchored in environmental sustainability	TAGT to continue to work towards gaining a sustainability accreditation.	TAGT to investigate the viability of installing solar power on the roof of the Gallery and annually reviews power consumption.
		TAGT investigates ways of reducing its waste by recycling and/or reusing materials as appropriate.
		TAGT encourages staff to explore alternative sustainable travel options.
	TAGT will take all practical steps to ensure health and safety policies and procedures are adopted as per statutory requirements.	Health and Safety Policy and operational procedures meet statutory requirements and best practice standards of reporting.
		Monthly H&S staff meetings held to identify risks or concerns, with required actions promptly conveyed to all staff.
		H&S performance provided as part of the Director's Report at Board meetings
	Work collaboratively with TCC management team re the development of a Civic Hub.	Participate in TCC's strategic process/strategy group relating to the Civic Hub discussions.

Traffic Light Status Key



Target achieved










Target started and will be achieved by Dec 2022



Target not achieved



Status	2021/22 Results
	General power consumption continues to be monitored as part of the Gallery's budgeting, the viability of investing in larger solar power infrastructure has been deferred due to the turbulent post-COVID environment.
	The Gallery is investing in new software and hardware in order to reduce its reliance on paper printing across various workflows, including timesheets and administration.
	Shower facilities and secure bike storage is available onsite to encourage staff to cycle to work.
	New H&S Policy developed, with EmploySure adopted to strengthen H&S reporting and best practice guidelines.
	The TAG H&S committee continue to meet monthly, with incidents and near-misses captured and recorded and behavioral activity captured in community captured.
	H&S reports included in Director's Report at TAGT monthly meetings.
	TAGT Chair Rosemary Protheroe joined a steering group for the Civic development. TAG Director and other board members involved in detailed planning discussions across the year.

Thank you!

Principal Funder



Annual Strategic Partners



Western Bay of Plenty
District Council



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MEDIA ENTERTAINMENT

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Ngā Mea Raranga o Tei Tauranga



Project Partners



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Science
Challenges

SUSTAINABLE
SEAS

Ko ngā moana
whakauka



BAY OF PLENTY
REGIONAL COUNCIL
TOI MOANA

Tauranga Art Gallery Trust

Chair: Rosemary Protheroe

Deputy Chair: Steven Farrant

Trustee: Emma Gardiner

Trustee: Wayne Werder

Trustee: Ciska Vogelzang

Trustee: Alan Withrington

New trustees:

Trustee: Zara Stanhope

Intern Trustee: Anthony Campbell

Tauranga Art Gallery

Director: Stephen Cleland

Business Development Manager: Megan Cleverley

Curator/ Exhibition Manager: Serena Bentley

Education Manager: Sammy-Rose Scapens

Gallery Services Manager: Jillian Peck

Exhibition Technician: Jamie Coxon

Registrar: Amaria Kee-Huaki

Public Programmes Manager: Monique Barnett

Schools Liaison: Isabelle Mathys

Educator: Fiona Wilcock

Educator: Angie Ogilvy-Clark

Retail Coordinator: Rana Collett

Accounts Assistant: Christine Driscoll

Front of House Coordinator: Leiona Tupou

Front of House Team/ Casuals: Andrea Keast,
Asher McMahon, Ava Hampton, Callum Harnor,
Jo Tindling, Katarina Sorstedt, Melissa McDonald ,
Nathaniel Sage, Sophia Burton



Tauranga Art Gallery
Supported by Tauranga
City Council

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