



Q THEATRE

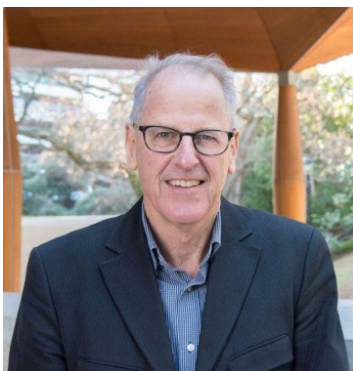
ANNUAL REPORT

Year Ending 30 June 2021

CONTENTS

<u>Chairperson's Report</u>	3
<u>Chief Executive's Report</u>	5
<u>Board Profiles</u>	7
<u>Programme Introduction</u>	9
<u>2020/21 Financial Year by the Numbers</u>	10
<u>Rodney Bell's Powerful Story Behind Meremere</u>	11
<u>The 2020/21 FY Programme</u>	13
<u>Programme Highlights</u>	19
<u>How a Quilt Panel Inspired Jason Te Mete's New Show</u>	22
<u>Acknowledgements</u>	24
<u>Help Q Get Through</u>	25
<u>Financials</u>	26

CHAIRPERSON'S REPORT



**Tēnā koutou ki tō mātou
whānau whakaari katoa,
nau mai ki tēnei Pūrongo
ā-Tau – 2021.**

Greetings to all our friends in the performing arts, wherever you may be. On behalf of the Q Theatre Trust and Q Theatre Limited - Q - it is my pleasure to welcome you to our Annual Report for the year ended 30 June 2021.

And what a year it has been! In common with most of our colleagues in the performing arts, events and entertainment sectors, and also within the wider community, the story of 2021 has largely been about the impact of COVID-19 and the measures that have been necessary to ensure our survival. Freelance performing artists and the theatrical creatives who are at the core of our industry have been particularly hard hit, and we acknowledge those that have supported our community during this difficult time.

While no one would dismiss the widespread disruption and hardship that this pandemic has visited on people in our theatrical communities, I also want to acknowledge the resilience and determination to emerge through to the other side that is also very much apparent. We look to a future when new stories can be made and told, and audiences can once more experience the power of live performance.

Q's experience has mirrored that of all our sector. Theatres are places for people to come together in a shared experience, and it is difficult to describe the sadness of one that has been dark more often than not through this time. For us, the first COVID shutdown brought to a head the longstanding financial challenges at Q. With our income cut overnight, our financial circumstances were such that for some time, our survival was uncertain.

We did survive, because of the generosity of donors to the Help Q Get Through campaign, and additional assistance from Auckland Council | Te Kaunihera o Tāmaki Makaurau.

Over several months key Council staff worked with Q's management team to assess and understand just what would be required to allow Q to achieve a sustainable future as a key element in the core arts infrastructure that enables the performing arts in Tāmaki Makaurau. The result was a restructuring of our funding agreements to reflect better the needs of Q, our performing arts hirers, and our stakeholders. The Board and Trustees are most grateful for this strong level of support from Auckland Council, our Founding Partner and Core Funder.

We have now begun to focus our attention on the future. With funding assistance from Creative New Zealand | Toi Aotearoa, we are undertaking an extensive strategic review that will set the scene for Q's next decade. We are excited at the possibilities, and we're mindful that we are an asset to all the people of our region. Central to our strategy project is a deep dive into the broadest cross-section of the performing arts community, audiences across the region and other stakeholders. Our strategic future must resonate widely and recognise the desires and experiences of the full range of our communities and their aspirations.



It is appropriate I make some comments about our financial results for the year. Q is two separate entities, a constitutional structure that is not unusual in our sector. The Q Theatre Trust owns the bulk of the assets, being the building and facilities, and holds the lease of the theatre land from Auckland Council for the next 25 years. Q Theatre Limited operates the facilities through a sublease for the benefit of the

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CHAIRPERSON'S REPORT CONT.

Trust. The Q Group consolidates both entities for audit and reporting purposes.

Q has recorded a small operating deficit of \$11,506 for the 2021 financial year. This result is attributable in equal measure to the support we received from our donors, Auckland Council, and the COVID-19 Wage Subsidy. Our grateful thanks to you all for what you have contributed to ensuring the newfound financial stability of Q.

The consolidated result for the Q Group is a deficit of approximately \$727,000, almost entirely attributable to a depreciation charge of \$716,000. Most of this depreciation charge is occasioned because the value of the building asset is depreciated across the term of the Trust's lease with Auckland Council, which



concludes in 2046. At the conclusion of the lease, the asset reverts to ownership by Auckland Council and there is no retained asset value for the Trust. Accounting Standards require this treatment which means the Q Group will always report a substantial annual deficit.

The Trustees are of the view that their primary responsibility is ensuring a maintenance and asset renewal programme is sufficient for the building to remain fit for purpose. The most significant risk to the business is not building depreciation but failing to ensure the asset is maintained and capital renewals are scheduled in a timely way. We note that in the 2021 financial year, approximately \$235,000 has been spent on maintenance, and the operational ability of the asset is well protected.

I would like to acknowledge the service and commitment of my fellow Trustees and Directors through these difficult times. In the latter part of the 2020 financial year, we were meeting sometimes daily; such was the extent of our concerns at the precariousness of our situation. Without the wisdom, commitment and support of my colleagues, life as the Chair would have been much more difficult. We have

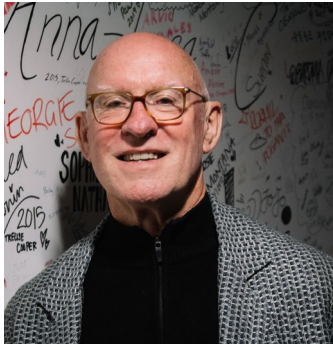
with us in the Trustee / Director group some who have been with us since the very early days, right back to the inception of the New Theatre Initiative in May 2000. Others have come on board more recently. I am indebted to each of you for your support and your unstinting contributions.

Finally, no organisation can be successful without a capable Chief Executive, management, administration and operations team. We are fortunate to have an outstanding staff at Q, led by Greg Innes, with loyalty and depth of experience that has been essential as we navigated the challenges of the recent past. I wish to extend, from myself and my fellow Trustees and Directors, our sincere thanks to all of the staff who have worked so hard to help Q through these challenging times, and to bring Q to the stronger position it is now in.

The Trustees and Directors are enormously excited about the emerging future while recognising the risks. We are determined that our stewardship will lead to a sustainable future as a vital, engaging and rewarding Q for all citizens of the region to visit and experience.

Andrew Smith
Q Theatre Trust & Q Theatre Limited
Chair | Tiamana

CHIEF EXECUTIVE'S REPORT



Tēnā koe, welcome to my first Annual Report as Chief Executive | Tumu Whakarae of Q Theatre. The year to 30 June 2021 was, unquestionably, a very challenging one for Team Q.

The uncertainties around our financial circumstances, the loss of long-standing staff through redundancies, and the

impact of the COVID lockdowns on our hirers and the theatrical community was enormously disruptive. We are incredibly fortunate to have come through as we have, and emerged stronger. As I write this, we are in lockdown again, but much wiser for the experience of the first time, and I remain optimistic about our re-emergence in due course, given the steps that have been taken during this reporting year.

By far, the most important development through the year was our revised funding agreement with Auckland Council | Te Kaunihera o Tāmaki Makaurau. The significance of this development has been dealt with in the Chair's Report; however, I do want to acknowledge the mahi of key Auckland Council staff who worked closely with my team and me to support this outcome. I am indebted to them for their patience and commitment and for their valuable work behind the scenes. The quality of their contributions cannot be overstated.

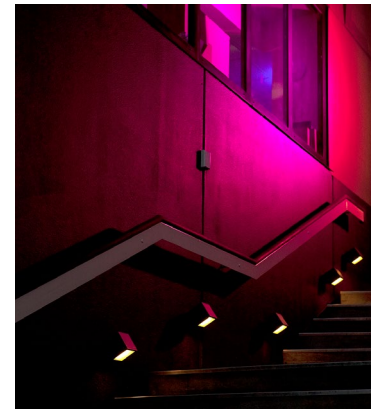
We are also eternally grateful for the funding support we received during this year from donors via our Help Q Get Through campaign. In our direst moments, these donors stepped forward and contributed in excess of \$160,000, ensuring our financial survival for the year. We thank you from the very bottom of our hearts for your amazing support. Your funding enabled us to retain key staff through the first lockdown period and ensured that when we reopened in November 2020, we did so with a hiss and a roar to full houses of very enthusiastic theatregoers.

One tranche of additional funding we received from Auckland Council during the year is also notable – our Recovery Grant. In the period since Q opened in 2011, our financial position has not allowed us to invest in the necessary level of asset maintenance. Theatres, in general, are high use facilities, open most days of the year and in Q's case with some 100,000 audience and visitors annually. The general wear and tear on theatre facilities and equipment is very considerable and during this year had reached a point where the impacts were noticeable.

In December 2020, we reached an agreement with the Auckland Council on a programme of works to rectify a range of ailing and failing systems. These included \$247,000 in deferred building and equipment maintenance, a new website that met contemporary expectations of utility and properly enabled the necessary level of online/digital marketing and financial transactions, a complete replacement of our 10-year-old core IT infrastructure to meet the needs of Q, its hirers and visitors, and the procurement of fit for purpose core business systems. Each of these initiatives has rectified long-standing shortcomings, and we are very grateful for the Council's support of these developments.

The Recovery Grant also supported one longer-term initiative that will be very significant for Q's future. That initiative is the development of a fully detailed

asset management plan at component level. This plan will support a five-to-ten-year window into the maintenance and asset replacement programme necessary to retain Q's ability to present performing arts and entertainment events at the level required by our hirers and audiences.



At an operations level, we have also made significant progress through the year. Arguably the most important has been a complete review of our financial reporting, which has enabled a structure that supports integrated budgeting, financial reporting, year-

CHIEF EXECUTIVE'S REPORT

end financial forecasting, and cash flow forecasting. The increased confidence that comes from having fit for purpose financial reporting, especially at times of significant uncertainty as we are now experiencing, has enabled a transformation in our decision-making ability.

Another significant initiative we undertook through this year, which we anticipate will become embedded in the way we engage, was the establishment of our regular Major Hirers Hui. Within our ecosystem, the quality of relationships is a defining factor. As a busy venue, with some 200 plus hire contracts each year, it is easy to slip into relationships that are focused on contractual deals and transactional interactions. In part, this is about the scarcity of resources in Q and many other organisations in the sector and the demands that drives, however at Q, we are clear that this is not the space we want to be in. The Major Hirers Hui, a collection of hirers who regularly hire our largest space (Rangatira) or the whole building, is an opportunity to share a wide range of information in a manner that is informal and collaborative, for us all to hear the same questions and the same answers, and allow us as a group to focus on how we support each other generally. We are delighted the Hui has been of value, and we look forward to understanding how it will develop in the future as a framework for ongoing communication, collaboration, and relationships.

We approach the future with a genuine sense of anticipation, and with a confidence that we have the tools and the ability to create and deliver outstanding opportunities for artists, producers and audiences to gather, interact and experience the joys and wonder of live performance in all its glorious diversity.

I want to thank a range of people who have given their unstinting assistance as I took up my role at Q. To Q's Senior Leadership Team - Sarah Graham, Kathryn Osborne and Alice Kenealy - thank you so much for your welcoming embrace. I've appreciated the contributions of each of my senior team as we work our way through some significant change in both the organisation and the environment generally. At the end of the year we waved farewell to Josephine Ou, who

contributed enormously to the success of our new financial reporting framework. In Josephine's place, we welcomed Sam Mussarat Munshi as our new Management Accountant | Kaikaute Whakahaere.

To Q's Trustees and Directors, thank you for your support and confidence over the past year. I am fortunate to have Andrew Smith as Chair of both entities. Your advice is always valuable, and I appreciate the level of communication we have.

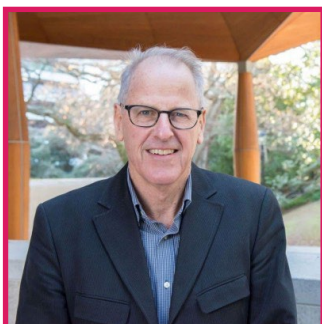
And thanks also to our administration and delivery teams. You're never backwards about coming forwards, and I love that you tell me how it is. The contribution our administrative staff, our back of house, front of house, hospitality and ticketing teams make is essential, and the patron and hirer experience at Q is led by you.

Finally, I wish to acknowledge my industry colleagues not only in Tāmaki Makaurau but also nationally as I move back to my spiritual home in a venue. Your assistance and frank advice as I found my feet over the past year has been invaluable, and I am grateful to you all.

**Ngā manaakitanga,
Greg Innes
Chief Executive | Tumu Whakarae**



Q TRUSTEES AND DIRECTORS: PAGE ONE



Andrew Smith

Trust and Ltd.
Chair | Tiamana

Andrew has had extensive business experience having spent 40 years in the building supply industry. In 2006, he retired from executive responsibilities, and has since been involved in governance roles in the not for profit sector, which in addition to Q Theatre, include the outdoor education sector, the Care for the Elderly and the visual arts.



Blair Jagusch

Board Director | Kaitohu

Blair has a background in business strategy and business management with considerable knowledge across events, arts, construction, culture and hospitality sectors. Alongside his passion for the arts, he is relationship driven, with both a strategic and operational approach. Blair loves to enable people and organisations to grow and develop in creative ways.



Hinurewa te Hau (Hinū)

Board Director | Kaitohu

Hinū is based in the North, responsible for Creative Northland the regional arts agency providing strategic direction and support for sustainable arts, culture and heritage development. She is a Director of Auckland Unlimited, council member for Services (Ringa Hora) Workforce Development Council for the Tertiary Education Commission and trustee of the Kauri Museum based in Matakōhe.



Ed McKnight

Board Director | Kaitohu
Q Theatre Trustee | Kaitiaki

Ed is an active member of the Institute of Directors in NZ and has previous experience as a director of several not-for-profit organisations. With specialties in sponsorship, digital strategy and creative problem solving he is the Head of Strategy at Hatch, a digital agency located in Auckland, which specialises in web design, digital automation, and business intelligence.

Q TRUSTEES AND DIRECTORS: PAGE TWO



Justin Lewis

Board Director | Kaitohu
Q Theatre Trustee | Kaitiaki

Justin is an award-winning producer, director and writer who has been involved with Q from its inception. He founded Indian Ink Theatre Company (alongside Jacob Rajan) whose productions have been touring nationally and internationally for almost 25 years. Among his awards are two Fringe First Awards in Edinburgh, three Production of the Year Awards in New Zealand, Best New Play and a Kaupapa Oranga award for services to theatre.



Sally Manuireva

Q Theatre Trustee | Kaitiaki

Sally has been part of Q since 2016, originally as a Director then Chair of Q Limited and now a Q Theatre Trustee. With over 20 years experience in the cultural sector, she is currently GM Museum Experience at MOTAT and Chair of the National Museum of the Royal New Zealand Navy. Sally is committed to contributing to a sustainable, innovative, and relevant arts sector.



Elisabeth Vaneveld

MNZM

Q Theatre Trustee | Kaitiaki

Elisabeth's work has spanned over forty years as a producer, strategist and facilitator, establishing start-up organisations, designing programmes, devising productions, managing tours, organising festivals, building networks and facilitating change. In 2019, she was awarded an MNZM for her services to arts management and that year Elisabeth moved from the Q Theatre Limited Board as a director to become a trustee of Q Theatre Trust.

04 PROGRAMME INTRODUCTION:



We're always incredibly proud of the work presented on Q's stages, from new perspectives to firecracker laughs; moments of elation to a mirror being held up to our lives, Q is a place for us to come together and tell our stories. However, this year looked different. It was extremely local given the closed borders and resulted in audiences treasuring the voices of our own. It was thoughtful and instead of glamorising the risk-taking expected in the arts we worked hard to look after each other and made decisions that supported our longevity as an industry.

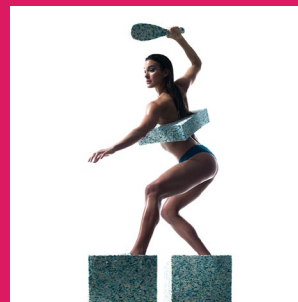
Whilst we had fewer performances than a 'normal' year, the artists and arts organisations that were able to go ahead with their work navigated the challenges of presenting in a pandemic with grace and humour while holding onto their creative vision. During this time, it also allowed many creatives to take a step back to consider what's important and what systems are in place to support them.

As Q's programme moves into the next decade, we wish to listen and learn from the artists and makers whose stories and work take up space within the walls of Q. Finding new ways to support and celebrate the stories New Zealand makers crave to share; and building pathways for the wealth of audiences who are ready to go on the journey with us.

Sarah Graham

General Manager & Programme Director

Kaiwhakahaere Rauemi



From top left: Newshub 2020 Leaders Debate, Paradise or the Impermanence of Ice Cream - Indian Ink, NGĀ WAI - Atamira Dance Company, Stimmung Choir, PLAY - Gawky Productions, The Artist - Auckland Arts Festival 2021.

05

2020/21 FINANCIAL YEAR BY THE NUMBERS



169

PERFORMANCES

HIRERS



28,889

**AUDIENCE MEMBERS
THROUGH OUR DOORS**



FY 2020/21 figures are less than averages of previous years due to COVID-19 lockdowns.
Averages from 2017, 2018 2019 are: 650 annual performances, 84,000 audience members & 185 annual hirers.

This article is an example of the stories we love to share at Q. It was originally published to our website on 30 March 2021

06 RODNEY BELL'S POWERFUL STORY BEHIND MEREMERE

Meremere was a powerful and engaging autobiographical work presented at Q in FY 20/21. It epitomised our work to showcase powerful independent performances that celebrate the diverse stories of Tamaki Makaurau.





A critically acclaimed dancer and performer, Bell is internationally renowned for his physically integrated performance and has been dancing professionally since 1994 when he began as a founding member of Touch Compass Dance Trust.

Bell relocated to California in 2007 to join AXIS Dance Company as a principal dancer, touring to 32 states until 2012. Bell faced many challenges after finishing with AXIS, before his return to New Zealand, including a period of homelessness on the streets of San Francisco; a life-changing experience that inspired the creation of **Meremere**.

“MEREMERE IS BACK IN THE THEATRE, A PRECIOUS PLACE WHERE I CAN SHARE THESE STORIES AND EXCHANGE ENERGY WITH YOU.”

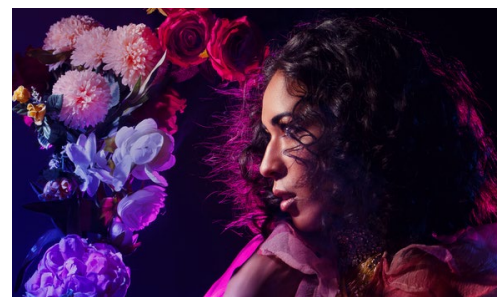
Kia Kaha Koutou
Rodney Bell

[Click here to view the full article.](#)

07 THE 2020/21 PROGRAMME

Audience and storytelling is at the heart of what we do at Q. Our arts programme is filled with high quality, contemporary and innovative work from artists creating at their leading edge with purpose. Q works with New Zealand's best theatre companies and Festivals to deliver an annual programme that thinks about the diverse audience experiences across year, tailoring how we interact with organisations to support in delivering high production values and well executed marketing campaigns.

Our multiple stages see everything from emerging locals during **Auckland Pride** and **Auckland Fringe** to renowned international theatre companies through **Auckland Arts Festival**, and some of NZ and the world's most famous comedians during **NZ International Comedy Festival** every year. Here are some highlights from FY 2020/21.



From top left: Moonlight Madness Album Launch - Lou'ana, Over My Dead Body: UNINVITED - Tuatara Collective, How I Felt - Chris Parker, Sing to Me - Taki Rua.

07.1 THE 2020/21 PROGRAMME

SUMMER AT Q | - FEBRUARY



4,015

AUDIENCE MEMBERS



11

PRODUCTIONS

Summer at Q is our annual celebration of independent makers, designed to give artists and audiences a chance to take risks and all the creativity our local artists have. Dance, theatre, music, live art, talks, workshops, cabaret, comedy, whatever your preferred art form, it's all here.

This programme is supported by **University of Auckland** who help us offer packaged rates that make our venues more accessible and simpler to budget for, as well as the ability to market these shows to a wider audience as a festival.

A handful of shows were disrupted by February lockdowns however, all but of them were able to go ahead later in the year, and all benefited from larger audiences due to the prolonged exposure.

07.1 THE 2020/21 PROGRAMME

SUMMER AT Q | - FEBRUARY



AUCKLAND PRIDE GALA

Pride Gala returned to Rangatira for more queer splendour with an incredible lineup of Tāmaki's queer talent.

4 FEB | VARIETY SHOW



GAYS IN SPACE

Musical hijinks of a troupe of homosexual astronauts as they make their most perilous space mission yet.

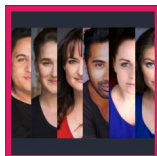
9 - 10 FEB | MUSICAL COMEDY



EGLANTYNE

Vibrant, inspiring show about Eglantyne Jebb, the passionate, Save the Children founder, and human rights pioneer.

10 - 13 FEB | THEATRE



THE BEST ROLES I'LL (PROBABLY) NEVER PLAY

A celebration of some of the most famous musical roles that these performers are unlikely to ever play...until now.

11 - 13 FEB | MUSICAL THEATRE



LET'S GET LOCO!

Take a trip with BFF's Ricky and Martin as they go on their first OE to the gay capital of the Pacific, Sydney baby!

11 - 20 FEB | THEATRE COMEDY



GODZON!

Love, loss and virtual connection. This provocative debut questions how far we'll go to reach the ones we love.

17 - 20 FEB | THEATRE



HABBUK - CANCELLED

Emma and Gushma must traverse a world transformed by the chaos, finding shelter in the complicity of their love.

19 - 20 FEB | PHYSICAL THEATRE



OVER MY DEAD BODY: UNINVITED

The newest play from Jason Te Mete is provocative, funny, and moving as it explores our Aotearoa HIV/AIDS history.

24 - 27 FEB | THEATRE



PROMISE AND PROMISCUITY

A NEW MUSICAL BY JANE AUSTEN AND PENNY ASHTON

In this hilarious show, Miss Ashton tackles all of Jane Austen's characters with song, dance and appalling cross-stitching.

24 - 27 FEB | MUSICAL THEATRE



I WILL LAUGH

Say anything and whatever you say, Sean will laugh. Entertaining, cathartic and moving.

24 - 27 FEB | PERFORMANCE ART



SUNRISE

An inspiring play that demonstrates how we can find some comfort by confiding in one another.

24 - 27 FEB | THEATRE



BIRDLAND

A searing indictment of celebrity culture, this NZ premiere is British drama at its finest.

26 - 27 FEB | THEATRE

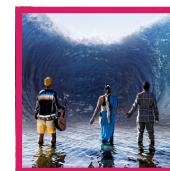
07.2 THE 2020/21 PROGRAMME

AUCKLAND ARTS FESTIVAL - MARCH



Te Ahurei Toi o Tāmaki | Auckland Arts Festival is a globally recognised celebration of art and culture taking place in Tāmaki Makaurau and is a staple of Q's programme each March.

This year Tāmaki audiences were treated to three beautiful shows from three very different companies at Q, as well as being supported with **Touch Tour and Audio described shows** for a deeper experience for those with visual impairments. Lockdowns caused more disruptions for the festival, however with postponements then rescheduling, no shows were missed.



SING TO ME

From returning producers, Taki Rua, this was a modern romance story inspired by the Pania of the Reef legend.

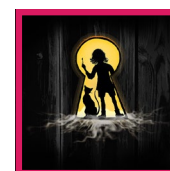
10 - 13 MARCH | THEATRE



THE ARTIST

Circus sensation Thomas Monckton returned to sell out crowds with his latest solo show, a family friendly physical theatre masterpiece.

17 - 20 MARCH | PHYSICAL THEATRE



THE GRIEGOL

Trick of the Light Theatre's new family show was an eerie, elegant tale without words about death, love, grief and monsters.

4 - 7 MARCH | THEATRE

07.3 THE 2020/21 PROGRAMME

COMEDY FESTIVAL - MAY



The **NZ International Comedy Festival** has been a pillar of our programme since we opened, bringing in over 17,640 average patrons each year across May.

After cancelling their 2020 Festival, **NZ Comedy Trust** delivered a scaled down festival with 100% local talent. This meant a lot of kiwi comedians were moved into larger venues, and audiences loved it. With 61 houses across the festival, 4 returns/extra shows added and 19 sell out shows we were delighted to see the calibre of the festival wasn't lacking without the international content.

A handful of shows were mixing up the game such as **Going Live**, NZSL translated stand up and **James Roque** doing a special live special recording of his show **Boy Mestizo**.



From top down: Going Live (Photo: Jinki Cambroner), Chris Parker - How I Felt, James Roque - Boy Mestizo.

07.3

THE 2020/21 PROGRAMME

COMEDY FESTIVAL SHOWS - MAY

Rangatira:

A Notorious Somethin' Somethin' // Different Line Ups Each Night!

Laser Kiwi // Laser Kiwi #2

Guy Williams // All Night Long (One hour duration)

Two Hearts - Laura Daniel x Joseph Moore // We're Pregnant And The Baby Is Music

Pax Assadi // Ladi Dadi Assadi Like to Party

James Roque // Boy Mestizo - The Return

SNORT

The Worst Idea of All Time // The Comedy Fest Live

Tom Sainsbury // The Man Behind the Masc

Guy Montgomery // Guy Montgomery By Name, Guy Montgomery By Nature

The Great Comedy Debate // Technology Will Save Us

Loft:

Chris Parker // How I Felt

Jonno Roberts // Knows What he is Doing. Totally.

Sarah Hughes & Chester Jerrat // This Will Be Tested

Nick Rado // 110% Comedy

Angella Drauid // Stories for Adults

No Homo - Queer Comedy

Eli Matthewson // Daddy-Short-Legs

Emma Wollum // Klingalong - The Sci Fi and Fantasy Singalong

Stand Up for Kids

Going Live

The Cryptid Factor LIVE

Tony Lyall // The Champ is Here



Tom Sainsbury - The Man Behind the Masc



SNORT



Pax Assadi - Ladi Dadi Assadi Likes to Party

08 PROGRAMME HIGHLIGHTS

RETURNING HIRERS

Our programme consists of annual building blocks in the form of Festivals which anchor us throughout the year. Those spots are then bolstered by our community of regular and returning hirers that fill Rangatira and Loft annually.

The first show we were able to host post lockdown was **Atamira Dance Company** with their stunning show by **Sean MacDonald** (Ngāti Kahungunu, Ngāti Raukawa) **Ngā Wai**, which was particularly special for us knowing that our doors had not shut for good. We also saw the return of the sell-out show **Mana Wahine** from **Ōkāreka Dance Company** and were a stop on the tour of **Rodney Bell's** (Ngāti Maniapoto) award winning show **Meremere**. The hotly anticipated return of **Indian Ink** to Rangatira didn't disappoint with **Paradise or the Impermanence of Ice Cream** which is heading to North America to tour this year. We were also able to resume our sponsorship of the **Taite Music Prize** which recognises the outstanding creativity for an entire collection of music contained in one recording. It was an honor to welcome musical legends like **Na Noise**, **Patea Māori Club**, **Troy Kingi**, **Julia Deans**, **Anna Coddington**, and of course the 2021 Winner – **Reb Fountain**.



From top left: Mana Wahine - Okareka Dance Company, Ngā Wai - Atamira Dance Company, Meremere, Taite Music Prize, Paradise or the Impermanence of Ice Cream - Indian Ink.

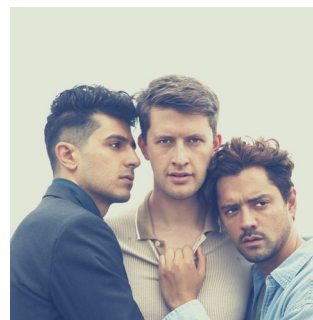
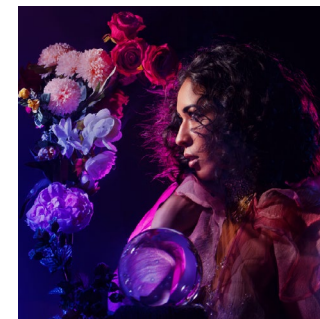
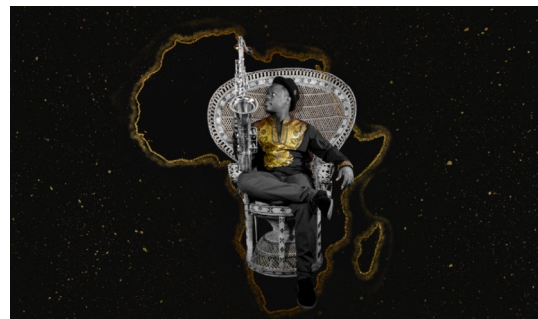
08.1 PROGRAMME HIGHLIGHTS

SHOWCASING LOCAL TALENT

Supporting the voices and stories of Tāmaki Makaurau is at the forefront of what we do at Q and this year we were lucky enough to elevate the work from some new and emerging talent with album launches from the incredible **Lou'ana** with her soulful debut **Moonlight Madness** and **Thabani Gapara's 'The Griot's Path'**.

Robin Kelly returned with his community choir **Stimmung Choir** packing Rangatira for the fifth time with their Greatest Hits collection of bangers from **Queens of the Stone Age**, **Radiohead** and the **Smashing Pumpkins**.

Another stand out for the year was the 'back by popular demand' return of two Summer at Q shows '**Let's Get Loco**' and '**Play**' for a fabulous Winter season of queer kiwi theatre, involving writing and performances from **Liam Coleman** and **Zak Enayat** and direction from **Eli Matthewson**.



From top left: The Griots Path - Thabani Gapara, Album Launch - LOU'ANA, PLAY - Gawky Productions, The Greatest Hits (and none of the sh*ts) - Stimmung Choir.

08.2 PROGRAMME HIGHLIGHTS

ALERT LEVEL PROGRAMMING

After the early 2020 lockdowns Q had been closed for three months and due to the lead time for producing work, even though we were allowed to open to the public we didn't have the content. In order to produce some revenue we worked to deliver works that were different to our usual remit.

This included welcoming the students of **St Peters College**, to work in professional theatre while their performance was live streamed to friends and family. There was even more filming to be done as Rangatira shined as a 360 degree TV studio live broadcasting the **2020 Newshub Leaders Debate**. Keen eyes might also have recognised **Lucy Lawless** investigating a murder at a certain theatre in **My Life is a Murder** on **TVNZ** this year, and Rangatira also saw two different live finales with **POPSTARS NZ** and **The Apprentice Aotearoa**.



From top left: Newshub 2020 Leaders Debate, St. Peter's College Mihi Whakataua, Popstars NZ, TVNZ Showcase.

This article is an example of the stories we love to share at Q. It was originally published to our website on 11 April 2021.

08 HOW A QUILT PANEL INSPIRED JASON TE METE'S NEW SHOW

Jason Te Mete's show, **Over My Dead Body: UNINVITED** was supported by our Summer at Q programme. It explored the nameless stigma surrounding the AIDS epidemic in New Zealand and is another great example of the work we love to support.





3 ANONYMOUS is the name of a touching panel contributed to the New Zealand AIDS Memorial Quilt in 1992. For many young New Zealanders, the AIDS epidemic in the 1980s and 90s is a distant piece of history but **3 ANONYMOUS** inspired **Jason Te Mete** to highlight the epidemic's continuing impact on our country.

The New Zealand AIDS Memorial Quilt serves as a memorial to those who have died of HIV related illnesses. Each panel of the quilt is lovingly created by loved ones of the passed and celebrates their uniqueness and lasting impact.

3 ANONYMOUS is one such panel made by a person who desperately wanted to put the three names on the quilt panel but for various reasons was unable to do so. The panel maker said of the people represented, 'they're not anonymous but they had to remain so, and what does this say about the status and acceptance of HIV and AIDS in our community?'

The stigma surrounding AIDS in New Zealand is still a prominent struggle felt by many today. This struggle inspired Jason Te Mete to create his latest contribution to the 'Over My Dead Body' series of shows. UNINVITED is provocative, funny, and heartbreakingly moving. It's set during a flat-warming party on the eve of World AIDS Day and when 3 uninvited guests turn up, the party takes a turn for the worst.

The entire UNINVITED cast, crew and creative team are proud members of the LGBTQI+ community and the show serves as a reminder for those who were around in the 80's, and a lesson for those who weren't.

[Click here to view the full article.](#)

ACKNOWLEDGEMENTS



CORE FUNDER



PROJECT FUNDER



PLATINUM FUNDER

In FY 2020/21 **Q** faced many challenges. We wouldn't be where we are today without the support of numerous people and organisations. We would like to thank **Auckland Council, Creative New Zealand** and the **University of Auckland** for continuing to support our work. We would also like to thank all benefactors for their generous donations.

10.1 **HELP GET THROUGH**

Help Q Get Through turned the tide on COVID-19 for us. Without the donors listed on [this webpage](#), we couldn't have absorbed the long term impacts of COVID-19 as well as we have. When we needed the community, they came to support us; a testament to what **Q** means to our people.

On this page we've listed just a few of the most generous donors. To these donors we owe an immense gratitude.

There's simply too many amazing supporters to fit in one document so to see a list of all contributors, you can visit [this webpage](#).

qtheatre.co.nz/support-q/help-q-get-through

Platinum donors above \$1,000:

Andrew & Jenny Smith
Garth Cumberland
Michael Benjamin
John & Jo Gow
Rick Carlyon
Fran Wyborn
Janet Clarke
Katrina Todd
Rodney Harrison
Nancie Plested
Dayle Mace
Geoff Clews
James & Margaret Belich
Stephen Diver
Ruth Schaad Lealand

Tanya Cumberland
Glenn & Sonja Hawkins
Stephen & Virginia Fisher
David Inns
Louise Kane
Jenny Gibbs
Blair Jagusch
Barry Paterson
Vicki Caisley
David Appleby

SUMMARY FINANCIAL STATEMENTS

Q Theatre Trust Group

For the year ended 30 June 2021.

**To see the full audited accounts, please visit the link
below or [click here](#).**

bit.ly/EOYFS2021QTheatre



Summary Financial Statements

Q Theatre Trust Group
For the year ended 30 June 2021



Contents

3	Audit Report
5	Approval of Financial Report
6	Statement of Comprehensive Revenue and Expense
7	Statement of Financial Position
8	Statement of Changes in Equity
9	Statement of Cash Flows
10	Notes to the Financial Statements



Report of The Independent Auditor on

The Summary Consolidated Financial Statements

To the Trustees of the Q Theatre Trust

Opinion

The summary consolidated financial statements, which comprise the summary consolidated statement of financial position as at 30 June 2021, the summary consolidated statement of comprehensive revenue and expense, summary consolidated statement of changes in equity and summary consolidated statement of cash flows for the year then ended, and related notes, are derived from the audited consolidated financial statements of Q Theatre Trust and its controlled entity (the Group) for the year ended 30 June 2021.

In our opinion, the accompanying summary consolidated financial statements are consistent, in all material respects, with the audited financial statements, in accordance with PBE FRS-43: *Summary Financial Statements* issued by the New Zealand Accounting Standards Board.

Summary Consolidated Financial Statements

The summary consolidated financial statements do not contain all the disclosures required by Public Benefit Entity Accounting Standards. Reading the summary consolidated financial statements and the auditor's report thereon, therefore, is not a substitute for reading the audited financial statements and the auditor's report thereon. The summary consolidated financial statements and the audited financial statements do not reflect the effects of events that occurred subsequent to the date of our report on the audited financial statements.

The Audited Financial Statements and Our Report Thereon

We expressed an unmodified audit opinion on the audited financial statements in our report dated 6 December 2021. That report also includes an Emphasis of Matter paragraph that draws attention to Note 5 of the summary financial statements, which sets out the basis upon which the Trustees have prepared the financial statements on a going concern basis. Our opinion is not modified in respect of this matter.

Trustees' Responsibility for the Summary Consolidated Financial Statements

The Trustees are responsible on behalf of the Group for the preparation of the summary consolidated financial statements in accordance with PBE FRS-43: *Summary Financial Statements*.

Auditor's Responsibility

Our responsibility is to express an opinion on whether the summary consolidated financial statements are consistent, in all material respects, with the audited financial statements 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*.

Our firm provides accounting services to the Group. The firm has no other relationship with, or interests in, Q Theatre Trust and its controlled entity.

Crowe New Zealand Audit Partnership is a member of Crowe International, a Swiss Verein. Each member of Crowe is a separate and independent legal entity.

Crowe New Zealand Audit Partnership

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**Restriction on Use**

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

A handwritten signature of the word "Crowe" in purple ink.

Crowe New Zealand Audit Partnership

CHARTERED ACCOUNTANTS

Dated at Auckland this 15th day of December 2021



Approval of Financial Report

Q Theatre Trust Group
For the year ended 30 June 2021

In the opinion of the Trustees, the summary financial statements and notes of Q Theatre Trust and its subsidiary (the Group) on pages 6 to 11:

- comply with New Zealand generally accepted accounting practice and present fairly the financial position of the Group as of 30 June 2021 and the results of the Group for the year ended that date;
- have been prepared using the appropriate accounting policies, which have been consistently applied and supported by reasonable judgements and estimates.

The Trustees believe that proper accounting records have been kept which enable, with reasonable accuracy, the determination of the financial position of the group and facilitated compliance of the summary financial statements with the Financial Reporting Act 2013.

The Trustees consider that they have taken adequate steps to safeguard the assets of the Group, and to prevent and detect fraud and other irregularities. Internal control procedures are also considered to be sufficient to provide reasonable assurance as to the integrity and reliability of the summary financial statements.

The Trustees are pleased to present the Group summary financial statements, as at and for the year ended 30 June 2021.

DocuSigned by:

CEOF360C8437AD544A.....
Date: 4 December 2021

DocuSigned by:

TrusteeBB1D06ACF8874DA.....
Date: 14 December 2021



Statement of Comprehensive Revenue and Expense

Q Theatre Trust Group
For the year ended 30 June 2021

	Notes	2021	2020
Revenue			
Sales of Goods & Services		793,969	1,322,135
Grants & Donations		641,906	1,366,225
Other Revenue		323,044	418,601
Total Revenue		1,758,919	3,106,961
Expenses			
Employee Benefits Expenses		949,290	1,568,494
Operating Expenses		577,801	857,485
Administration Expenses		243,334	263,045
Total Operating Expenses		1,770,425	2,689,024
Operating (Deficit)/Surplus		(11,506)	417,937
Depreciation			
Depreciation		715,656	720,326
Total Depreciation		715,656	720,326
Deficit for the year		(727,162)	(302,389)



Statement of Financial Position

Q Theatre Trust Group
As of 30 June 2021

	Notes	2021	2020
Assets			
Current Assets			
Cash and Cash Equivalents	\$	684,634	\$377,983
Trade Receivables	\$	198,557	\$10,944
Inventories	\$	9,530	\$11,740
Other Current Assets	\$	21,552	\$10,016
Total Current Assets	\$	914,273	\$410,683
Non-Current Assets			
Property, Plant and Equipment	2 \$	15,493,328	\$16,183,908
Intangible Assets	\$	6,250	\$7,875
Total Non-Current Assets	\$	15,499,579	\$16,191,783
Total Assets	\$	16,413,852	\$16,602,466
Liabilities			
Current Liabilities			
Trade Payables & Accruals	\$	663,202	\$154,636
Deferred Revenue	\$	347,477	\$164,838
Borrowings	\$	7,973	\$200,000
Total Current Liabilities	\$	1,018,652	\$519,474
Non-Current Liabilities			
Borrowings	\$	189,369	\$0
Related Party Loan	3 \$	150,000	\$300,000
Total Non-Current Liabilities	\$	339,369	\$300,000
Total Liabilities	\$	1,358,021	\$819,474
Net Assets	\$	15,055,830	\$15,782,992
Equity			
Retained Earnings	\$	15,055,830	\$15,782,992
Total Equity	\$	15,055,830	\$15,782,992



Statement of Changes in Equity

Q Theatre Trust Group

For the year ended 30 June 2021

	2021	2020
Retained Earnings		
Balance at 1 July 2020	15,782,992	16,085,381
Deficit for the year	(727,162)	(302,389)
Balance at 30 June 2021	15,055,830	15,782,992



Statement of Cash Flows

Q Theatre Trust Group

For the year ended 30 June 2021

Account	2021	2020
Operating Activities		
Cash received from donations, grants & sponsorship	1,104,510	1,737,630
Cash received from customers and contracts	627,033	1,070,590
Cash paid to suppliers	(336,611)	(1,215,345)
Cash paid to employees	(949,290)	(1,587,332)
GST	33,626	(42,991)
Interest Paid	(11)	(1,489)
Net Cash Flows from Operating Activities	479,257	(38,937)
Investing Activities		
Interest received	(867)	635
Payments to acquire property, plant and equipment	(24,719)	(1,355)
Net Cash Flows from Investing Activities	(25,586)	(720)
Financing Activities		
Repayment of loans	(152,658)	0
Net Cash Flows from Financing Activities	(152,658)	0
Net change in Cash and Cash Equivalents	306,651	(39,657)
Cash and cash equivalents at beginning of period	377,983	417,640
Cash and cash equivalents at end of period	684,634	377,983



Notes to the Financial Statements

Q Theatre Trust Group
For the year ended 30 June 2021

1. General Overview

(a) Reporting Entity

Q Theatre Trust (the 'Trust') is a trust incorporated in New Zealand, registered under the Charities Act 2005, and is domiciled in New Zealand. The Trust and its subsidiary Q Theatre Limited comprise the Q Theatre Trust Group ('Group'). The purpose of the Group and its principal activity is to build, own, preserve, protect and manage as a public amenity, a 350-460 seat flexi-form theatre at 305 Queen Street, Auckland. The consolidated summary financial statements of the Trust are for the year ended 30 June 2021 were authorised for issue by the board on the date specified on page 5.

(b) Basis of Preparation

The information set out in these Summary Financial Statements has been prepared in compliance with PBE FRS 43: Summary Financial Statements, and extracted from the Annual audited Financial Statements of Q Theatre Trust Group for the year ended 30 June 2021 which were authorised for issue by the Board of Trustees on 3 December 2021. The financial statements have been prepared under the Financial Reporting Act 2013 in accordance with New Zealand Generally Accepted Accounting Practice (NZGAAP). For the purpose of financial reporting they comply with Public Benefit Entity Standards Reduced Disclosure Regime (Not-For-Profit) (PBERDR). The company has elected to report in accordance with PBERDR accounting standards on the basis that it does not have public accountability and has total expenses of less than \$30 million. The financial statements are presented in New Zealand Dollars (\$), which is the Groups functional currency. All financial information presented in New Zealand Dollars has been rounded to the nearest dollar, except when otherwise indicated.

(c) Summary financial statements

These summary financial statements do not include all the disclosures included in the full financial statements and therefore the summary financial statements do not provide full understanding as provided by the full financial statements. Such understanding can only be obtained by reference to the full financial statements. The full financial statements are available upon request of trustees, and on the Charities Register.

2. Property, plant and equipment

The Q theatre is built on land leased from Auckland Council for a period of 35 years until 6 July 2046. The building is depreciated on a straight-line basis over the remaining life of the lease and assuming the building has no residual value.

Within Q's consolidated annual accounts, building depreciation is a very significant charge. The Trustees note that their focus is ensuring that the building and all associated fixtures, fittings and equipment remain fit for purpose, and accordingly that maintenance and replacement of capital items is sufficient to ensure this is achieved. Ongoing discussions with Auckland Council regarding maintenance planning and how that is funded remains a priority for the Trustees. Group asset related expenses during the year included \$85,497.51 on building and equipment maintenance, and \$34,601 on asset replacement.



3. Related Parties

	2021	2020
Senior Management (4)	305,938	317,885

The Chairman of the Q Theatre Group had provided a loan of \$300,000 which is interest free and repayable in 2023, of which \$150,000 has been repaid on 30th June 2021.

Indian Ink Theatre (IITC) is a related party due to Justin Lewis being a Director and Shareholder of IITC as well as being a Trustee of Q Theatre Trust. During the year Q Theatre hosted the production "Paradise" which was produced by IITC. Q Theatre recognised revenue from services, including theatre hire and labour amount of \$62,178 (2020: \$23,752) from this performance

No Related party debts have been written off or provided as doubtful debts in 2021 (2020: nil)

4. Commitments and contingencies

At balance date there are no known contingent liabilities (2020:\$0). The Trust has not granted any securities in respect of liabilities payable by any other party whatsoever.

5. Going concern

These financial statements are prepared on the assumption that the Group will continue its operations for the foreseeable future.

The Group has reported a deficit for the year of \$727,162 (2020: \$302,389), which includes the recognition of a non-cash accounting charge for depreciation on the building and has a negative working capital position where current liabilities exceed current asset of \$104,380 (2020: \$108,790).

The Group is reliant on the continued support of its funders, including its major funder Auckland Council. Council has determined in its most recently approved Long Term Plan to revise its funding support for the Group and new funding agreements that reflect this increased support have been concluded.

In August 2021 the Auckland region went into lock down as a result of the Covid 19 pandemic. Consequently, a number of performances were cancelled and postponed, and the theatre was closed for an extended period post balance date. The Group has been able to continue as a going concern with the government wage subsidy and resurgence support payments. The Group's cash flow forecasts assume public health conditions will permit Q Theatre to open and some trading will take place for the second half of the 2022 financial year.

The Trustees have reviewed the Group's budget for the twelve months to 30 June 2022 together with the current financial performance and position of the Group and consider that it is appropriate to continue to prepare these financial statements on a going concern basis for the year ended 30 June 2021.



Q THEATRE

END OF FINANCIAL YEAR REPORT

July 2020 - June 2021
