



Q THEATRE

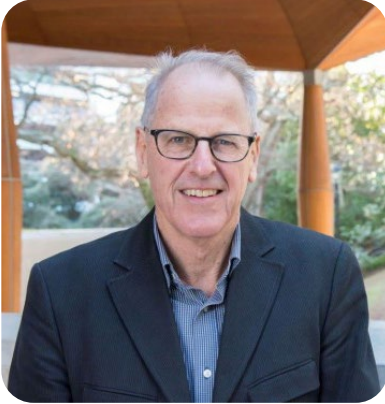
ANNUAL REPORT

Year Ending 30 June 2022

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CHAIRPERSON'S REPORT



Tēnā koutou katoa,

On behalf of my fellow Trustees and Directors, welcome to our Annual Report for the year ending 30 June 2022. As it has been for all our friends and colleagues throughout the performing arts sector, this has been another year of challenge and surprise.

The challenges have, of course, been multiple. COVID-19 and the uncertainties and disruptions

it has brought have been widespread, not only in our professional sector but throughout the community. Learning how to best navigate in this new environment has tested all of us, and we continue to contemplate the emerging new normal.

I want to acknowledge that our financial survival, along with that of many others, is to a significant extent because of Government support we received over the year. Direct Government assistance during the year exceeded \$500,000. The Wage Subsidy, the Resurgence Payment and the Arts and Culture Event Support Scheme have been integral to our ability to retain our staff, and to support initiatives that have helped our artist and presenter partners re-emerge, and return to the stage.

Q continues its programme of organisation renewal, underpinned by **Auckland Council's** new funding regime which has brought a genuine sense of future possibilities across the organisation. Among the highlights this year, a standout has been the development of our new strategy, confirmed following an extensive programme of research and outreach across our sector and key stakeholders, and also a wide range of the community,

performing arts attendees and the general public. We were supported in this project by **Creative New Zealand**. Without this support, the depth of research and the insights we gained would have been impossible.

“ Q continues its programme of organisation renewal, underpinned by Auckland Council's new funding regime which has brought a genuine sense of future possibilities across the organisation.

We are now in the position, for the first time, of having a level of financial stability and a clear sense of where the organisation will head over the next decade. Our strategic future must resonate widely and recognise the desires and experiences of the full range of our communities and their aspirations. Getting these fundamentals in place has been an important initial step for our Trustees and Directors.

I turn now to our financial results for the year. **Q** is two separate entities. 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** until 2046. **Q Theatre Limited** operates the facilities through a sublease for the benefit of the Trust. **The Q Group** consolidates both entities for audit and reporting purposes.

Q has recorded a small operating surplus of \$133,456 (Budget: \$100,000) for the 2022 financial year. As noted, this result is partly attributable to

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CHAIRPERSON'S REPORT CONT.

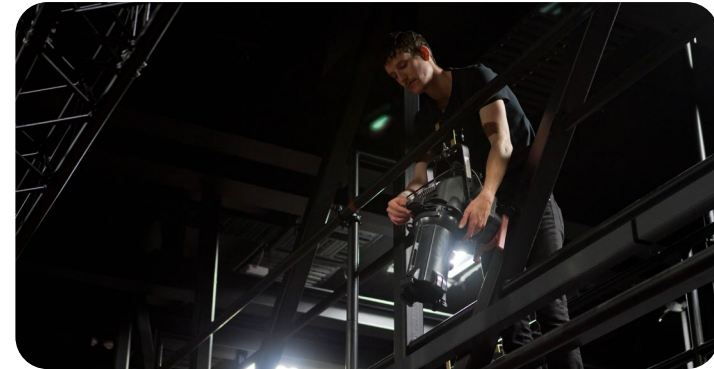
the financial support **Q** has received from Government COVID-19-related funding. **Directors** are clear that **Q Theatre Limited** needs to generate surpluses of at least \$100,00 per annum for the next ten years, if we are to build reserves sufficient to mitigate our operating risk and address our retained earnings deficit. We have seen over the past two years how the lack of reserves becomes a serious organisational liability.

The consolidated result for the **Q Group** is a deficit of approximately \$396,000, entirely attributable to a depreciation charge of \$734,000. 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 assets revert to **Auckland Council** and there is no retained value for the Trust. Accounting Standards require this treatment which means the **Q Group** will always report a substantial annual deficit.

Directors and **Trustees** are of the view that one of our primary responsibilities 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 financial year, approximately \$319,000 has been spent on asset maintenance and renewals, and the operational ability of the asset is, for the moment, protected.

“ Q has recorded a small operating surplus of \$133,456 (budget: \$100,000) for the 2022 financial year.

The continuing support we receive from **Auckland Council** includes a Building Grant of \$202,000 in FY2022. After commissioning an independent asset management review undertaken by **The Asset Advisory Group Ltd**, it is apparent that Council's funding will be sufficient to maintain our routine annual Building Warrant of Fitness - the annual certificate that proves that specified systems in our building have been inspected and maintained, and all the requirements and procedures of the compliance schedule have been met - but will not be sufficient to allow major asset renewals where those assets have reached their practical end of life.



The significant asset renewal priorities we have identified include replacement of the four air handling units that supply fresh air to the theatre facilities as part of the HVAC system, replacement of obsolete audio-visual equipment, and replacement of obsolete audio-visual sound and lighting equipment.

While the replacement of the HVAC system is a critical compliance requirement, the other theatre equipment is a significant enabler for independent theatre practitioners and other hirers. To the extent that hirers need to source theatre equipment from external third-party suppliers, this

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CHAIRPERSON'S REPORT CONT.

acts as a financial barrier to using **Q**. When we have equipment the hirer wants to use, management can make a decision to actively support these presenters by supplying their needs at concessionary rates. **Q** has always sought to enable its presenters and hirers, and as technology becomes increasingly necessary, our ability to maintain this approach will require significant investment.

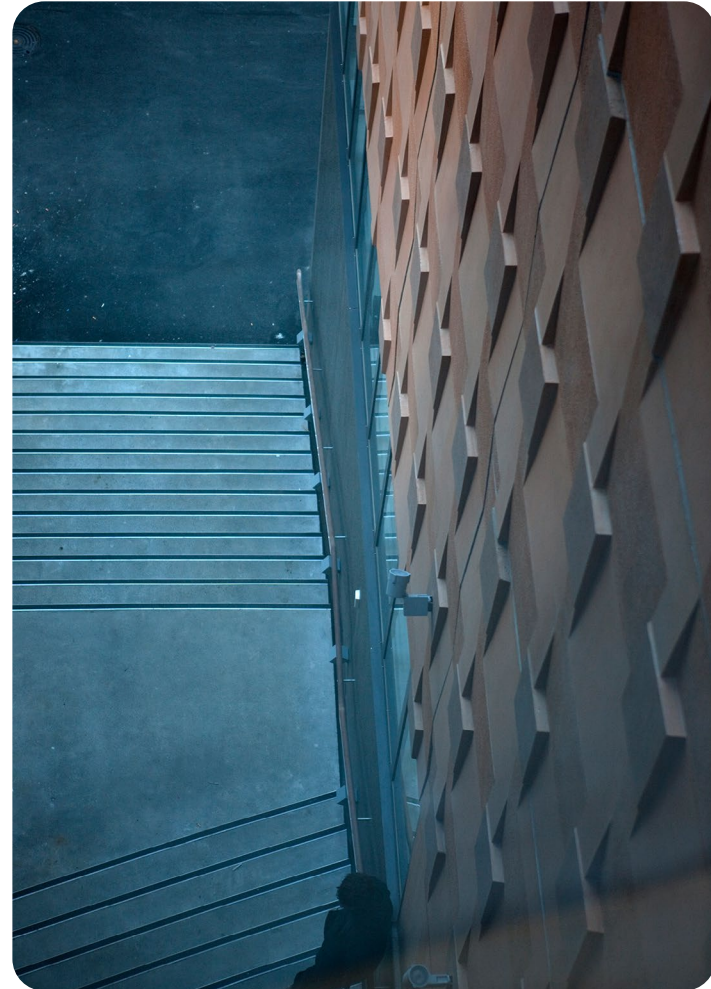
As I write this, we are commencing a review of our fundraising strategy, with these needs to the fore. In total we anticipate we will need to raise in the order of \$1 million over the next three years to undertake these and other critical renewals. I acknowledge the size of our challenge, but I'm confident the performing arts needs in Tāmaki Makaurau which are met through **Q** are widely acknowledged and valued, and the necessary support will be forthcoming.

I would like to sincerely acknowledge my fellow **Directors** and **Trustees** for their valuable support and commitment over the last year. Notwithstanding the nature of the challenges we face, it has been an exciting twelve months since our previous Annual Report. We have achieved some important outcomes, and we have mapped a pathway for the future.

Finally, our thanks to the **Q Chief Executive** and management, administration and operations teams. Through all the uncertainty our staff at all levels has risen to the occasion and delivered above and beyond. Together with my fellow Trustees and Directors, I am delighted to give my warmest thanks to you for your stoicism and commitment over the past year.

The **Trustees** and **Directors** are 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 koutou katoa,

At the end of my second year here I feel I can safely say that our journey to a viable future is underway. It's been quite a year at Q, and our wider ecosystem, as COVID-19 has played out like a wrecking ball across the performing arts, entertainment, and events landscape.

But it's no longer the only game in town. For Team Q, and our presenters, partners and colleagues, the emerging need is

to ensure we continue to deliver our services in this uncertain environment, where one is never sure who will be able to work or perform tomorrow, and where a proportion of our audience is unable to attend the show because they have been struck down by sickness, or are a close contact. Yes, there's some exhaustion, but the shows are happening and audiences are entertained, challenged, and astonished. There is a long tradition within the theatrical industry – the show must go on! – and now, every day that a show proceeds as planned, is a victory.

As previously noted, we have been developing a new strategic plan to guide our development over the next five to ten years. My thanks to those who assisted us in our journey. We've undertaken a very wide programme of qualitative and quantitative research, across a range of interests, communities and the public. We have been truly fortunate with the nature and depth of the responses received, and the goodwill that has been demonstrated by so many

“ As our new strategy has emerged, so too has a new approach to planning for the future.

people as we worked our way through this project. Some of what we learned has been confronting and has challenged us to look beyond obvious solutions. Much has changed since Q was conceived as a home for the independent performing arts, and this was manifested in the research outcomes. Our former “venue for hire” model is not sustainable for many - including Q. Many changes within the sector need to be addressed – a diminution of the depth of theatre makers as funding is continuously squeezed and the demands and expectations of funders and audiences have grown. Incomes within the sector have been under pressure for some time, and this has been exacerbated by the experience of COVID-19.



As our new strategy has emerged, so too has a new approach to planning for the future. Q's management has initiated a focused business planning framework to identify the major business changes that will be required to operationalise our strategy.

Real progress has occurred over the year. We've commenced renewal of our core management systems and technology. We're actively planning for the future. We're pursuing a robust customer service focused organisation culture. We're looking to diversify our relationships and our client base, and expanding the range of collaboration options to enhance stability in our future programming.

The challenges are many and some are endemic in the wider industry. Practitioners and technical staff are being lost in increasing numbers. These

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CHIEF EXECUTIVE'S REPORT CONT.

“ We have an unshakable belief in the value that Q can offer, if adequately resourced.

pressures are not limited to Aotearoa. Australia, the USA and the UK are experiencing similar shifts. Elsewhere there are moves to allocate new funds to address these challenges, most particularly in the training of technical and production staff. Unfortunately, the domestic industry lacks an effective advocacy platform, which constrains our ability to gain the necessary political focus that is evident in Australia and elsewhere.

While the last eighteen months has seen a welcome reduction in funding uncertainties for Q (big shout out to **Auckland Council**), significant financial pressures remain. A critical priority over the next three years is to the need for major asset renewals in core building elements, and specialist theatrical equipment that enables the work of presenters. Much of our movable assets is obsolete, or older technology and longer useful. The changing nature of both technology and design expectations, and the increasingly central role of audio visual, sound and lighting presentation and augmentation plays in contemporary performing arts necessitates significant investment by Q.

Our strategy project has brought into focus the true extent of the structural changes in the theatre industry since Q opened, and our need to adapt accordingly. We must transition to a business model that includes a greater collaborative, joint venture, and shared risk activity to ensure a higher level of future financial and programme certainty. The challenge is to introduce a programme, alongside those of our major hirers, that provides increased certainty in the future supply of professional standard shows for larger audiences. Achieving this will require additional balance sheet reserves.

There are no easy answers, and the solutions will require that Q builds confidence and trust across our funders, supporters, presenters, and audiences around the optimal future. We have an unshakable belief in the value that Q can offer if adequately resourced.

Finally, my thanks to **Q Trustees** and **Directors**. You've been wonderfully supportive, while challenging. The productive engagement between management and governors is very high and as a management we are committed to ensuring this continues.

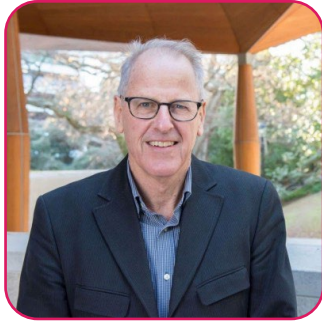
To my senior leadership, and to our wider administrative and operations staff, who have hung in through the thick and thin of the past two years, my warmest thanks. To say it has not been easy is trite. Theatres are nothing without people, and we are profoundly relieved, as well as excited, to be welcoming audiences and visitors back to Q in ever increasing numbers.

Ngā manaakitanga,
Greg Innes
Chief Executive | Tumu Whakarae



Mihi Whakatau Images (left to right): Inflated Rebel, Everything After, Summer at Q

Q TRUSTEES AND DIRECTORS



Andrew Smith
Trust and Ltd.
Chair | Tiamana



Hinurewa te Hau (Hinū)
Board Director | Kaitohu



Elisabeth Vaneveld
MNZM
Q Theatre Trustee | Kaitiaki



Ed McKnight
Board Director | Kaitohu
Q Theatre Trustee | Kaitiaki



Justin Lewis
Board Director | Kaitohu
Q Theatre Trustee | Kaitiaki



Sally Manuireva
Q Theatre Trustee | Kaitiaki

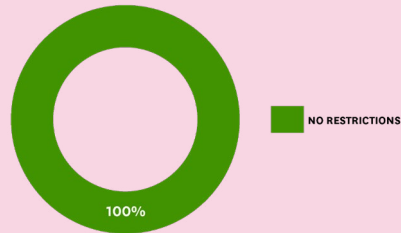


Blair Jagusch
Board Director | Kaitohu

04 2021/22 - THE NUMBERS

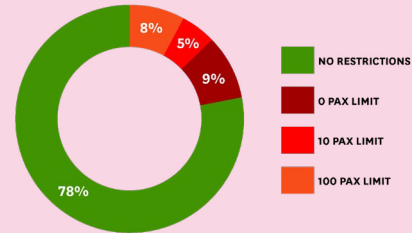
PREVIOUS FINANCIAL YEARS

FY 2018 - 2019



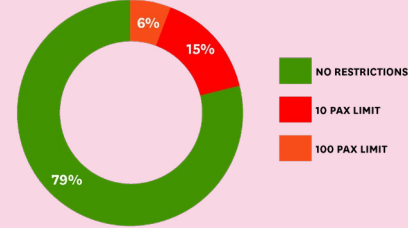
176 PRODUCTIONS
667 PERFORMANCES
86,674 TICKETED ATTENDEES

FY 2019 - 2020



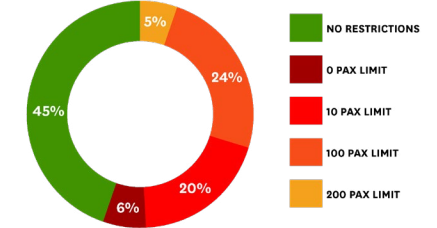
62 PRODUCTIONS
271 PERFORMANCES
34,589 TICKETED ATTENDEES

FY 2020 - 2021



54 PRODUCTIONS
162 PERFORMANCES
28,435 TICKETED ATTENDEES

FY 2021 - 2022

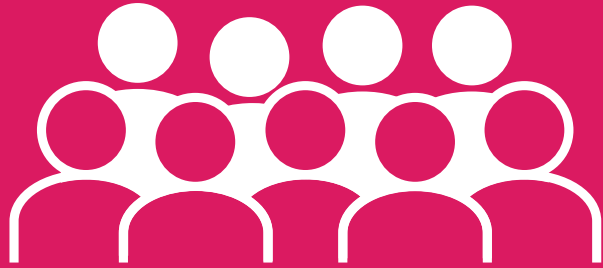


19 PRODUCTIONS
95 PERFORMANCES
12,848 TICKETED ATTENDEES

Pie Charts: Government mandated capacity restrictions (Pax Limit) as a percentage of the corresponding financial year.

ABOUT THE NUMBERS

Each year we take a look back at not just the dollars but also the numbers of people through the door, the people we worked with and what they brought to our stages. During extended lockdowns and capacity restrictions of up to 200 people, it was not financially viable to programme as we would regularly. Open for only a fraction of the financial year these graphs help to illustrate just how much we were still able to achieve. Changes to restrictions often came quickly, sometimes cancelling a show in the middle of its season, or alternatively, not allowing the time to prepare for reopening or returning to the stage.



OUR NEW STRATEGIC DIRECTION

**WHERE WE'RE GOING AND HOW
WE'RE GOING TO GET THERE**

RESEARCH

In the aftermath of the Global Pandemic and with more financial stability than we'd seen in previous years, we started to look to the future. Thanks to a **Creative New Zealand Arts Grant** we began the process of researching, writing and implementing a new strategic direction and business plan to see the organisation through into our next decade.

With strategy consultant **Tim Walker** leading this process, with support from independent practitioner, **Sam Snedden** and market research company **Yabble**, we undertook a very wide programme of research, both qualitative and quantitative, across an enormous range of interested parties, communities and the general public.

The research part of this journey included:



Interviewing over 30 performing arts practitioners who engage with Q



Survey to hirers utilising Q



Two focus groups of Q audiences



Market research survey comparing Q's database audience with a benchmarking database of performing arts going Auckland audiences



A selection of key stakeholders, including funders, individual givers, and major hirers

FEEDBACK

We have been truly fortunate with the nature and depth of the responses we have received, and the extraordinary goodwill that has been demonstrated to us by many people as we worked our way through the process of developing our new strategy.

Our Strengths:



Q has huge value



Staff are wonderful to work with



Q has a long-connected history in the sector



Q is a Tāmaki 'home' for some organisations in the sector

Our opportunities for growth:



Q is confused/confusing

We received many comments about not understanding Q's story and what its purpose is. There was particular confusion around if Q was venue for hire or a production house that produced its own shows.



Q is inaccessible

The perceptions from our sector included: Its confusing to put on a show at Q, it's often too expensive, the equipment or space isn't right for my needs.



Q Is hard to work with

There was noteworthy feedback that Q had significant challenges which created an negative experience and perception of the organisation publicly.

05

OUR NEW STRATEGIC DIRECTION

WHY WE ARE HERE (OUR PURPOSE)

FUELLING CONNECTIONS FOR ARTISTS AND AUDIENCES

WHAT WE DO (OUR MISSION)

We bring exceptional experiences to life from our dynamic performing arts centre in the heart of Tāmaki Makaurau.

OUR NEW STRATEGIC DIRECTION

HOW WE ACT (OUR VALUES)

In order to have impact, our culture is defined by these behaviours and qualities – how we work together and with others.

WE ARE INTENTIONAL

WE ARE COLLABORATIVE

WE ARE COURAGEOUS

WE PRACTICE MANAAKITANGA

WE ARE EFFECTIVE COMMUNICATORS

OUR NEW STRATEGIC DIRECTION

THE THINKING THAT GUIDES US

These new guiding principles will underpin everything we do.



We are operationally and financially robust.



We embrace our role to support the success of others.



Practitioners and audiences are at the heart of our mahi.



Exceptional experiences for audiences and hirers.



We acknowledge the importance of our place and space in the centre of Tāmaki Makaurau and honour all of those that came before us whose shoulders we stand on.

05 OUR NEW STRATEGIC DIRECTION

SUCCESS FOR US IS (OUR IMPACTS)



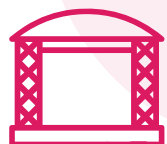
Increased participation and deeper engagement with the people of Tāmaki Makaurau.



Stronger and deeper relationships and continued support for Q.



Supporting a healthier, more interconnected performing arts ecology.



Greater operational and financial prosperity.

OUR 5 FOCUS AREAS 2023 TO 2027

To be financially robust

We develop and sustain a mix of funding, revenue, programmes and products that maintain our viability, relevance and effectiveness.

To be deeply engaged

We identify, prioritise and manage relationships and interrelationships within a defined ecosystem to deliver value to all parties.

To tell a compelling story

We communicate a clear and relevant value proposition and narrative.

To be highly capable

We demonstrate best practice in leadership, systems, processes and company culture.

To build pathways

We create new pathways for artists, arts organisations and audiences to engage with Q that are straightforward, easy to navigate and appropriate to the needs of our customers.

This article is an example of the stories we share at **Q**. It was originally published to our website on 5 August 2021

06 **TEENAGE DREAM - A DISCUSSION WITH ELLA BECROFT**

Dakota of the White Flats was scheduled to come to **Q** on the 12th of August 2021 but was disrupted by COVID lockdowns twice after only two performances. In the lead up to the season we caught up with **Ella Becroft** of **Red Leap Theatre** to talk about directing a show through lockdowns and motherhood.





When **Ella Becroft, Associate Director of Red Leap Theatre** was a young ambitious teenager, she had a love for the theatre and its power to transform empty rooms into magical spaces filled with rich emotion, but she didn't see much theatre that reflected the perspective of young woman like herself. Now, an accomplished theatre-maker and new mother, she is helping to bring stories like this to life in the hopes that it can inspire a new generation of theatre-makers to shape the world and their place within it.

Ella placed a lot of focus on building a unique live experience for the stage, one that couldn't be replicated on screen. There is live music and folly, a shifting transforming set, big bold physicality and a maelstrom of theatrical tones inspired by action, punk, noir and horror tropes to create a fun scary atmosphere for family audiences.

“I made a show that adults would love alongside their teenage children. It's such a loud, fierce, magic, fun show - it crosses over a wide age range.”

Director - Dakota of the White Flats

Ella Becroft

Dakota of the White Flats will be returning in May 2023. [Click here to view the full article.](#)



THE PROGRAMME

FY 2020/21

PROGRAMME INTRODUCTION:



2022 was the year of perfecting the art of rescheduling, scheduling, and rescheduling again, breathing deeply and with renewed support from **Auckland Council** and **Creative New Zealand**, a chance to dip our programming toes into what elements of the future could look like at **Q**. Whilst we were only able to present a portion of what was originally programmed over the last 12 months with our doors open to the public for less than four of those months, work presented at **Q** punched hard, celebrated our local stories and artists, and brought in dedicated and new audiences to our spaces.

In the short time we were open, we achieved several milestones including for the first time since 2018, continuing our creative development programme

MATCHBOX, working alongside **Soft.Co** to present dance work **Inflated Rebel**. **Rose Philpott & Jessie McCall**'s new work was selected to be part of **Q**'s **MATCHBOX** programme back in 2019 to be presented in 2020. The **MATCHBOX** programme wouldn't be possible with the supported of the **Gus Fisher Charitable Trust**.

Investing and working alongside artists became a theme of the year, including the likes of **Shane Boshers**' **Everything After** supported by **Waipapa Taumata Rau**, the **University of Auckland**, through to our first ever artist residency and a return season of **Eli Matthewson**'s **Fred Award** winning show **Daddy Short Legs**, to name just a few.

We've seen an increased need to find ways to support artists in the development and presentation of work and while we have limited means to offer this kind support, we know that the need isn't going away and will continue to be a challenge, especially for freelancing practitioners and producers without on-going funding.

Sarah Graham
General Manager & Programme Director
Kaiwhakahaere Rauemi



From top left: *Everything After* (Photo: Andi Crown), *Inflated Rebel*, *Daddy Short Legs*, *Mourning After* (Photo: Abhi Chinniah), *Krishnan's Dairy*, *Karanga*.

ARTS DEVELOPMENT GRANT

Thanks to our renewed support from **Auckland Council**, we received dedicated funding to maintain and increase opportunities for all Aucklanders to experience and participate in arts and culture, promoting Auckland as a creative city with a unique cultural identity. Having spent years doing what we could to give additional support to artists and companies hiring **Q**, thanks to this fund we now have the resources to offer bespoke support to a variety

of artists, companies, and practitioners. The shape of this support came in many different forms, including venue costs, technical support, labour, equipment, marketing, and rehearsal space. For these shows, it allowed them to concentrate on doing what they do best without the added financial pressure often associated with performing at a main stage professional venue like **Q Theatre**.

SHOWS WE WERE ABLE TO SUPPORT:



DADDY SHORT LEGS



INFLATED REBEL



OLIVE
COPPERBOTTOM



DAKOTA OF THE
WHITE FLATS



TERRRAPOLIS



TIM BATT PRESENTS
ONE OFF FEST



WORKING ON MY
NIGHT MOVES



HINA AND JUDAH
KELLEY



TAITE MUSIC PRIZE



EVERYTHING AFTER



Arts Development Grant and **Waipapa Taumata Rau, the University of Auckland** support:

07

EVERYTHING AFTER

Alongside the support from **Auckland Council**, this year we had generous support from **Waipapa Taumata Rau, the University of Auckland** to put towards a large Rangatira season.

Everything After produced by **Brilliant Adventures**, plus written and directed by **Shane Boshier** was a landmark season of theatre in **Q's** Rangatira space exploring the experience of being HIV positive today and how the experience of living through the AIDS epidemic of the 1980s still impacts the people who lived through it. It also speaks to concerns of wellbeing, ageing and intergenerational conflict in the rainbow community.

With lead **Simon Prast** commenting that *“There is so much of it that felt torn from the pages from my own life that I could relate to. I just felt a connection.”*



Image credit: Andi Crown photography

Image credit: Andi Crown photography



This was a unique experience to be able to support what continues to be a growing need in the industry, supporting independent or freelance senior practitioners that have a story to tell but aren't directly associated with a large company to tell it.

Prast also commented *“Shane is a sublime director. There are a lot of things that are new to me in this show, so it's a blessing to have someone like Shane, who you can totally trust.”*

“There is no one like our director Shane. He's so insightful, patient and really values the actor's process. He brings out the very best actor that's inside you”

We were honoured to be able to support **Shane** and **Brilliant Adventures** in this production, the financial support we received from the **Waipapa Taumata Rau, the University of Auckland** allowed this season to live up to its full artistic potential as well as reach a wider audience.

“Q are the backbone of independent, multi-generational arts in Tāmaki Makaurau. Q allows the space for the next generation to merge with the established. They regularly encourage and enable independent artists to achieve, creating work of scale and depth, allowing artists to punch through the known ceiling of their talent.”

Director - Everything After

Shane Boshier



Arts Development Fund and **Waipapa Taumata Rau, the University of Auckland** support:

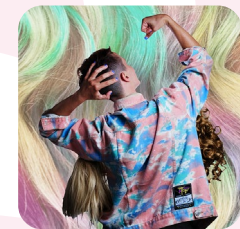
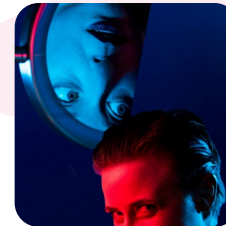
07 **SUMMER AT Q**

Summer at Q is our annual celebration of independent makers: a space designed to give collective artists, companies and audiences a chance to take artistic risks in theatre, by providing venue, marketing, ticketing and technical support at accessible rates in a festival framework.

This festival framework would not have been possible over the last two years without the support of **Waipapa Taumata Rau, the University of Auckland** whose support allows us to create venue packages and marketing which make performing at **Q** much more accessible for artists and arts practitioners.

The support is even more valuable when right as it's about to start the festival has to be cancelled due to a pandemic! With 16 shows ready to go, posters printed, tickets sold, sets built, lighting set... the season was cut short. However, ten of those shows have gone ahead in the last six months, or are rescheduled to go ahead shortly.

Over the past 6 years, we have supported works from a massive range of artists, both emerging and established, from experimental, through to kitchen sink dramas and we look forward to next year where the programme is full with another 17 shows to entertain the audiences of Tāmaki Makaurau.



From top left: 50 Ways to leave your Lover, Lou'ana, The Creeps, Don't Touch The Queers, Paul Bosauder - Tierra y Mar, Too Much Hair.



THE RESIDENCY

PILOT PROGRAMME

Q RESIDENCY - PILOT PROGRAMME

With cancelled programme, empty spaces, and an awareness of the hardships facing artists in Tāmaki, Q saw the opportunity to offer something new, while also working to create new pathways for future work at Q. Lockdowns, loss of work and rigorous funding applications were at the forefront of many practitioners' minds, so the challenge was finding space for ideas to be nurtured and creativity to grow. With no expectations of an outcome, a short and simple application process and the ability to play in all of Q's spaces, **The Residency Pilot** was born.

Utilising support from the **Arts Development Fund**, Q was able to offer 3 artists a weekly fee, a small budget towards paying collaborators, space to develop, a creative mentor and the chance to present their newly developed idea to an invited audience.

A panel of industry experts that included **Cat Ruka (Executive Director, Basement Theatre)**, **Ahi Karunaharan (Associate Artistic Director, Silo Theatre)** and **Sarah Graham (General Manager and Programme Director | Kaiwhakahaere Rauemi, Q Theatre)** had a tough job to select just three from the overwhelming 95 impressive applications. The selected artists were: **Cian Parker, Bala Murali Shingade** and **Lyncia Müller**.



2022 Residency Pilot Programme - Summary
Video link: youtu.be/52SfwsZppvo

ABOUT THE 2022 RESIDENTS



Lyncia Müller

Lyncia Müller (Fatai, Lakepa, Nukunuku) is a professional choreographer, dancer and actor. She graduated from the **Pacific Institute of Performing arts** and studied at the most established contemporary dance programmes in New Zealand, **Unitec dance**.

Lyncia Müller is one of the co-founders and choreographers of **TULO**, a Pacific dance collective of wāhine who debuted their first full-length show as part of the **Kia Mau Festival 2021** in Wellington. As well as her love for dance she shares that passion with theatre. **Lyncia Müller** is the creator and co-writer of the critically acclaimed show **Fala Muncher** debuting at basement theatre in 2018 and a successful comeback season late last year.

She continues to create her own work, is passionate about her cultural roots and continues to contribute to this evolving arts industry.



Cian Parker

Cian Parker (Ngāpuhi) is an award-winning theatre maker, writer, dramaturg, and performer. Since graduating from the **University of Waikato** she has been on a stratospheric rise. She was the recipient of the **Ngā Manu Pīrere Award** at the 2019 Te **Waka Toi Awards**, the ‘Most Promising Artist’ at the **NZ Fringe 2020** and is one of **The Arts Foundation 2021 Springboard Award** winners. In late 2021 she won the ‘New Playwright Award’ at the **Wellington Theatre Awards**.

Her works include, ‘**Rauru**’ (co-writer, performer), ‘**Sorry For Your Loss**’ (writer, performer), ‘**All I See**’ (co-creator, words by, performer). She has also been fortunate to be a part of the creation for other companies works; **Equal Voices Arts** ‘**Where Our Shadows Meet**’ (co-creator, performer), and **Waiwhakaata Performance** “**Waiwhakaata: Reflections in the Water**” (co-writer, dramaturg).



Bala Murali Shingade

Bala Murali Shingade is a writer, director, actor and producer working in screen and theatre in Tāmaki Makaurau. Since graduating from the **University of Auckland** in 2018 with an MA in Screen Production, specialising in drama directing, **Bala** has directed multiple short films and worked on a number of theatre shows as a writer or actor.

In 2020, Bala was one of six recipients of the **Arts Foundation’s** inaugural **Springboard** award, which recognises and supports emerging artists from various fields. **Bala** is passionate about collaborating with other artists to create authentic and exciting art that seeks to entertain and challenge audiences.

ABOUT THE 2022 RESIDENTS PROJECTS



KUINI

Lyncia Müller

After a successful Boosted Campaign in 2020, **Lyncia** used her residency to explore the poems and songs of **Queen Sālote Tupou III** (Queen of Tonga 1918-1965) through the disciplines of dance and music. **Lyncia** embraced **Queen Sālote's** poetry as a foundation to navigate the juxtaposition of Tongan traditional and modern movement through time and space. Working alongside mentor **Lemi Ponifasio** the work developed to include live singers and spoken word combining with the movement to elevate the experience. **Lyncia** is a busy artist working on multiple projects, she will continue to develop this work in 2023 when time allows. For more about her experience of the residency [follow this link](#).



MLV 843

Cian Parker

Starting with interviews from her stooping ground in Melville, Hamilton, **Cian** was inspired to capture the local stories and living history in response to the proposed demolition and redevelopment of two local schools and the likely impending gentrification of the area. Source material from the interviews, along with character and movement exploration resulted a music and projection heavy movement piece. **Cian** collaborated with **Eddie Elliot** and **Tupua Tigafua** to embody characters from Melville in a mixture of dance, movement, and interaction with projections and sound. For more about her experience of the residency [follow this link](#).



SANJEEVANI

Bala Murali Shingade

Inspired by theatrical experiences when he was young, **Bala** worked to explore an epic, immersive sci-fi theatre show that seeks to take audiences away to another world. The seed of the idea all based around the concept of **Sanjeevani** or the ability to live forever. **Bala** worked with collaborators, **Nathan Joe, Ankita Singh, Karishma Grebneff, Mayen Mehta, Kalyani Nagarajan, Jehangir Homavazir, Shaan Kesha** and **Daniel Nisbet** to navigate a potential choose your own adventure script with multiple possible outcomes for the audience. Since completing **Q's** residency, this project has received a **Creative New Zealand Arts Grant** for further development. For more about his experience of the residency [follow this link](#).



COVID-19

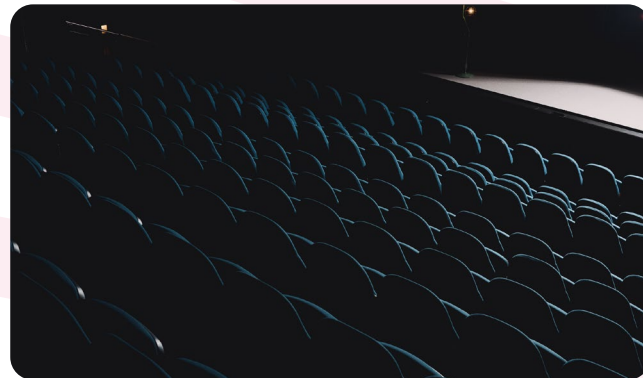
**LOCKDOWN AND THE EFFECTS
OF THE COVID-19 PROTECTION
FRAMEWORK**

09

LOCKDOWN & EFFECTS OF COVID

The COVID-19 lockdowns and COVID-19 Protection Framework settings between August 2021 and April 2022 resulted in continued uncertainty along with scheduling and rescheduling of bookings. We were left navigating the implementation of mandated vaccinations for staff, clients, and audiences as well as increased health and safety measures to support the ability of staff, performers, and crew to reduce COVID infections as the fall out for a positive covid case included cancellation of performances, shifts for staff and uncertainty for our audience.

The support from **Ministry of Culture and Heritage** through their Event Support Scheme specifically allowed COVID disrupted shows to gain financial support. This in turn meant **Q** was able to recover some of the sunk costs of working on a show that never made it to the stage.



LOCKDOWN & EFFECTS OF COVID

Thanks to additional government support (wage subsidy and resurgence payments) we were able to use this time to continue to work on the organisation as a whole and do work that often wasn't afforded to us in times of high capacity. Building our 22-27 Strategic plan, working with **Yael Shochat** of **Ima Cuisine** to create a new menu with a focus on fresh local ingredients, and reinvigorating our tables with an extensive refurbishing job dubbed 'Operation Sandstorm'. The open spaces left by cancelled programme also allowed us the opportunity to offer our spaces up for different uses.

Auckland Arts Festival turned Rangatira into a film studio to produce the online version of **Waiwhakata**, **Julia Croft** used Vault to re-rehearse her 2019 show **Working on My Night Moves** ahead of **Melbourne's Rising Festival** in June 2022, and we were able to share the building with our first ever **Q Theatre Residents**.



From top left: New Menu 2022, Furniture restorations, Working on My Night Moves Production still (Basement Theatre) Q Theatre Residents.

ACKNOWLEDGMENTS

With the ongoing challenges of COVID-19 this was another year we relied heavily on the support of people and organisations. We'd would like to also expressly acknowledge **Auckland Council, Creative New Zealand, Waipapa Taumata Rau the University of Auckland** and **The Gus Fisher Charitable Trust** for continuing to support the work we do.



CORE FUNDER



PROJECT FUNDER



PLATINUM FUNDER

THE GUS FISHER CHARITABLE TRUST

MATCHBOX FUNDER

NGĀ MIHI NUI TO OUR DONORS

We couldn't do what we do without the generous support of many. A combination of organisations, foundations, trusts and individual givers help to fill the gaps of what is required to fuel connections for artists and audiences. Special thanks to all these individuals who contributed big or small to **Q** during FY22, your ongoing support means so much to us.

Adam Blake	Carol Mosedale	Elizabeth Gallagher	Jane Molloy	Kathryn Marshall	Mhairi Duff	Rachel Marlow	Stuart Jeffcoat
Adam Naughton	Carol Painter	Elizabeth Shirin Caldwell	Janet Marks	Katie Jones	Michael Dimoline	Rebecca Bibby	Sue Dykes
Adriane Swinburn	Caroline Bell-Booth	Elizabeth Valentine	Janet Smith	Katrina Todd	Micheal Rengers	Rebecca Roberts	Sue Hamilton
Alan Parker	Caroline List	Emily McDonald	Jasmine Kovach	Kelly Best	Michelle Henderson	Rebecca Tansley	Sue Zimmerman
Alana Del Brocco	Carolyn Rohm	Emma Finlayson-Davis	Jayne Rixon	Kenneth Tuai	Michelle Hesketh	Renette Carter	Susan Cotton
Alex Medland	Carrie Ingham	Emma Rogan	Jayshree Das	Kerry Taylor	Mike Atkinson	Richard Everitt	Susan O'Donoghue-Miller
Alfred Tobler	Catherine Bennett	Emma Snow	Jen Van Epps	Kim Tairi	Moi Becroft	Richard Kittelty	Suzanne Watt
Alison Denyer	Cecilie Rushton	Erica Doran	Jenni Douglas	Kirsten Malcolm	Monica Bainbridge	Robert Lane	Sylvia Rands
Alison Hansby	Cherie Dunn	Erin Taylor	Jenny & Andrew Smith	Kirsty MacDonald	Morrigan Mullen	Robin Kelly	Taane Mete
Amira Brock	Cheryl Hartnell	Eve Gordon	Jenny Clifford	Kris van der Beek	Mr David Roberts	Robyn Deacon	Tanya Mavaega
Andre Kemp-Upton	Chloe Baillie	Evelyn Harvey	Jenny Gibbs	Kristin Cullen	Mr Hunter Gillies	Robyn Hopkins	Tanya Wheeler
Andrea Coles	Chloe Smith	Evie Kemp	Jenny Oliver	L Grace	Mr Mike Whale	Roger Baker	Tayla Rose Scully
Andrea King	Chris Willemse	Evie Talbot	Jeremy Gleeson	Laura Daniel	Mr Paul Harrington	Roger Reynolds	Teresa Callaghan
Andrew Davies	Chris Burnett	Fasitua Amosa	Jill Coyte	Laura Watts	Mrs Estelle Macdonald	Rosemary Speakman	Terri Brown
Andrew Nicoll	Chris Nairn	Fiona Willmot	Jivir Viyakesparan	Lauran Ivory	Mrs Jan Corbett	Rosie Wayper	Terryann Clark
Aneila Kaye	Chris Stafford-Bush	Fiona McLeod	Jj Serfontein	Lavinia Ah Siu	Mrs Sue Haigh	Sacha Childers	Theresa Finlayson
Angela Caughey	Chris White	Fran Hutchinson	Jo Baxter	Leah Alexander	Mrs Sylvana Whyborn	Sam Bunkall	Thomas Calver
Angela O'Shea	Christine Diggins	Frances Carter	Jo Muller	Lesley Ison	Ms Annie Golding	Sam Sutherland	Tim Dare
Angela Smith	Christine Eaton	Frances Turner	Jo Wood	Liesel Morley	Ms Jane Buckman	Sandra Van Eden	Tim Melville
Angus Jenkins	Christopher Dempsey	Fraser Mildon	Joanna Hurst	Lisa Brickell	Ms Linda Page	Sarah Dutt	Tim Walker
Anna Cameron	Cinnamon Hughes	Fritha Hobbs	Joanna Wane	Lisa Costigan	Natasha Legge	Sarah Knox	Tina O'Brien
Anna Ritchie	Claire Doole	Gary Denney	Joelle Granwal	Livia Krstic	Ned Fletcher	Sebastian Clarke	Tony Waters
Anna Wong	Claire Inwood	Gary Hampson	John Bullock	Loryn Darroch	Nick Campbell	Shelley Cousins	Tony Forster
Annabelle Couldwell	Clare O'Higgins	Gary Henderson	John Butters	Louise Cowpertwait	Nick Laing	Shelley Howells	Tony Hopkins
Anthony Doyle	Clare Travaglia	Garyun Young	John Fenaughty	Lucy Toepfer	Nicola Jeffares	Shelley Sisam	Tony McNamara
Anthony Flannery	Courtney Patricia Dawson	Geeling Ching	John Read	Madonna Dasler	Numa MacKenzie	Shelley Watson	Trevor McBain
Barbara Kellerman	Craig Andrews	Gillian Bogan	John Seagar	Maheesha Kottegoda	Orna McGinn	Sheridan Pooley	Trevor Starr
Barbara Makuati-Afitu	Dale Clarkson	Grant Helsby	Jonny Rudduck	Malcolm McGoun	Paddy Sheriff	Sheridan Pooley	Trish Gribben
Barbara McArdle	Daniela Ritchie	Greg Davies	Jonty Judge	Margaret Crozier	Pamela Ingram	Sheryn Gieck	Trisha Tallon
Barbara Taylor	Dann Houston	Greg Hill	Josie Campbell	Margot Solomon	Pamela Stanton	Shona & Barry Old	Tru Paul
Barrie Connor	Darilyn Kane	Hamish Milne	Judith Knight	Marie Furness	Patrick Learmonth	Silika Brown	Ujitha Galappaththige
Beate Lauterbach	Darl Kolb	Helen Millard	Julie Drabsch	MArie-Ann Billens	Paul Madigan	Silvia Marinone	Veda Winsley
Beatrice Grove	David Decsi	Helen Oliver	Julie Kidd	Mark Amsler	Paul Romley	Siosaia Folau	Veronica Lane
Betsy Lawrence	David Granger	Helen Page	Julie Timmins	Mark Lockett	Paula Jones	Siouxie Wiles	Vic Hardy
Bev Worsfold	David Lovell	Helen Sheehan	Juliet Gerrard	Mark Norwood	Paulina Luczynska	Sonia Anderson	Vicki Synnott
Bill Hagan	David Martin	Holly Stokes	Kalli Fox	Mary Ann Joseph	Peggy McQuinn	Stacey Fraser	Vicky Mair
Brenda Walker	David Olivier	Ian Morton	Karen Covic	Mary Sullivan	Pete Weaver	Stella Joe	Warren Shephard
Brendan Kelly	Debbie Dunsford	Ila Couch	Karen Lee	Mary-Jane O'Reilly	Peter Andrew	Stephen Lovatt	Whetu Netana
Briar Wilson	Debra Lockie	Irene Gardiner	Karl Leaning	Matt Butler	Peter Slocum	Stephen Randerson	Winston Mason
Brid Lorigan	Denise Limby	Iskra Tranceva	Karolina Stasiak	Matt Carroll	Pip Cheshire	Steve Lafferty	
Bridget Simpson	Desley Thompson	Jacob Toner	Kate McDermott	Matt Heywood	Rachael Liu	Steven Clerk	
Bruce Hopkins	Devadunna Abeynaike	Jaimee Hoogveen	Katherine McAlpine	Max Parsons	Rachel Hopkins	Steven Gilliland	
Carl Lashbrook	Dirk Grobler	Jane Cherrington	Katherine Noall	Megan Jack		Stevie Franklin	

OUR TEAM

The incredible people that make this financial year happen. Ngā mihi nui ki a koutou katoa.

Chief Executive Tumu Whakarae

Greg Innes

General Manager / Programme Director

Kaiwhakahaere Rauemi

Sarah Graham

Technical Manager

Kaiwhakahaere Utauta

Kathryn Osborne

Finance Manager

Kaiwhakahaere Pūtea

Sam Musarrat Munshi

Head of Marketing and Brand Communications

Toihau Whakatairanga me ngā Whakapā Waitohu

Alice Kenealy

Visitor Experience Manager

Kaiwhakahaere Wheako Manuhiri

Jesse Wikiriwhi

Programme Manager

Kaiwhakahaere Hōtaka

Kate Ward-Smythe

Ticketing Manager

Kaiwhakahaere Tīkiti

Evan Phillips

Producer

Kaihautū

Padma Akula

Digital Marketing & Content

Coordinator

Kairuruku Whakatairanga me te ihirangi Matihiko

Simon Tate

Production Coordinator

Kairuruku Whakaaturanga

Stéphanie Jesus

Visitor Experience Coordinator

Kairuruku Wheako Manuhiri

Sean O’Kane Connolly

Visitor Experience Coordinator

Kairuruku Wheako Manuhiri

Lucie Everett-Brown

Senior Venue Technician

Pūkenga Matua

Tim Jansen

Venue Technician

Pūkenga Whaitua o Rēhia

Emmanuel Reynaud

Assistant Accountant

Kaiāwhina Kaikaute

Aaron Richardson

Front of House

Brigit Aileen Kelly

Celine Human

Danielle Rosalie Youngman

Emma Laulu

Finlay Wilson

Gary Hofman

George Fenn

Harry Casey

Jake Pitcher

Jessica Bennett

Laika Rountree

Nora Crane Purdie

Ryan Dulieu

Tatum Warren Ngata

Vivi Katrina Crossland

Zoe Meehan

Hospitality

Alice Lillian Pearce

Brady Peeti

Britney Qiu

Cameron Hurst

Caoimhe Fidgeon

Charlotte Barrand

Claire Turner

Delilah Lin

Demos Nicholae Nielsen Murphy

Ella Mcleod

Jack Hawkeswood

Jacob Dale

Johnny Burford

Josh Metcalfe

Leah Garcia-Purves

Liam Prisk

Lutendo Muneri

Matthew Crawley

Miles Ford

Miles Muir

Molly Janes

Raine Genevieve Miller-Clendon

Rajesh Rawat

Ruby Ann Biagtan

Zak Enayat

Technical

Grant Winterburn

Aaron Mitchell

Abby Clearwater

Abe Keane

Amanda Tito

Andrew Furness

Andrew Summers

Ashley Killip

Charolotte Mainards Black

Dominic Halpin

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Isaac Hansen

Jo Kilgour

Jon Coddington

Joseph Noster

Joshua Christopher Wilson

Keira Howat

Liam Twentyman

Michael Clark

Michael Goodwin

Michael Craven

Michael Trigg

Nathan Dunlop

Patrick Minto

Paul Bennett

Paul Towson

Peter Davison

Rachel Marlow

Richard Leckinger

Roydon Christensen

Ruby Dawn van Dorp

Sam Mence

Sami Vance

Samuel James Clavis

Sarah Briggs

Sebastian Dudding

Solomon Kawana-Flynn

Spencer Earwaker

Stephen Paul

Taimana Davis

Tamatera Fionndaenus Curtis

Thomas Chapman

Wing Nam (Andy) Tsang

Zachary Howells

Zane Allen

Box Office

Asia Kennedy

Hannah Diver

Joe McCracken

Joni Nelson

Jordan Dickson

Noah Stein

FINANCIAL STATEMENTS

Q Theatre Trust Group

For the year ended 30 June 2022



Financial Statements

Q Theatre Trust Group
For the year ended 30 June 2022



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Crowe New Zealand Audit Partnership
Level 29, 188 Quay Street
Auckland 1010
C/- Crowe Mail Centre Private Bag 90106
Invercargill 9840 New Zealand

Main +64 9 303 4586
Fax +64 9 309 1198
www.crowe.nz

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF Q THEATRE TRUST

Opinion

We have audited the consolidated financial statements of Q Theatre Trust (the "Trust") and its controlled entity, Q Theatre Limited (together "the Group") on pages 5 to 14, which comprise the consolidated statement of financial position as at 30 June 2022, and the consolidated statement of comprehensive revenue and expense, consolidated statement of changes in equity and consolidated statement of cash flows for the year then ended, and notes to the consolidated financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying consolidated financial statements present fairly, in all material respects, the consolidated financial position of the Group as at 30 June 2022, and its consolidated financial performance and its consolidated cash flows for the year then ended in accordance with Public Benefit Entity Accounting Standards with Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)). Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Consolidated Financial Statements* section of our report. We are independent of the Group in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards)* (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Our firm provides other assurance services and agreed upon procedures engagements to the Group. The firm has no other relationship with, or interests in, the Group.

Trustees' Responsibilities for the Consolidated Financial Statements

The Trustees are responsible on behalf of the Group for the preparation and fair presentation of the consolidated financial statements in accordance with Public Benefit Entity Accounting Standards with Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board, and for such internal control as the Group determine is necessary to enable the preparation of consolidated financial statements that are free from material misstatement, whether due to fraud or error.

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

The title 'Partner' conveys that the person is a senior member within their respective division and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is external audit, conducted via the Crowe Australasia external audit division and Unison SMSF Audit. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

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Services are provided by Crowe New Zealand Audit Partnership an affiliate of Findex (Aust) Pty Ltd.

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Auditor's Responsibilities for the Audit of the Consolidated Financial Statements

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

As part of an audit in accordance with ISAs (NZ), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the consolidated financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Group's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of the use of the going concern basis of accounting by the Trustees and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Group's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the consolidated financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Group to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the consolidated financial statements, including the disclosures, and whether the consolidated financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the consolidated financial statements. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for the audit opinion.

We communicate with the Trustees regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during the audit.

Restriction on Use

This report is made solely to the Trustees of the Trust, as a body. Our audit has been undertaken so that we might state to the Trustees of the 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 Trust and the Trustees of the Trust as a body, for our audit work, for this report, or for the opinions we have formed.

Crowe New Zealand Audit Partnership
Auckland, New Zealand
27 October 2022



Approval of Financial Report

Q Theatre Trust Group
For the year ended 30 June 2022


In the opinion of the Trustees, the financial statements and notes of Q Theatre Trust and its subsidiary (the Group) on pages 6 to 14:

- comply with New Zealand generally accepted accounting practice and present fairly the financial position of the Group as of 30 June 2022 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 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 financial statements.

The Trustees are pleased to present the Group financial statements, as at and for the year ended 30 June 2022.

DocuSigned by:

CEO
Date 27 October 2022 | 17:55:54 NZDT

DocuSigned by:
Andrew Smith
Trustee
Date 27 October 2022 | 17:06:55 NZDT



Statement of Comprehensive Revenue and Expense

Q Theatre Trust Group
For the year ended 30 June 2022

	Notes	2022	2021
Revenue			
Sales of Goods & Services	3	643,025	793,969
Grants & Donations	3	959,850	641,906
Other Revenue		630,639	323,044
Total Revenue		2,233,514	1,758,919
Expenses			
Employee Benefits Expenses		1,317,786	949,290
Operating Expenses		418,000	577,801
Administration Expenses		364,357	243,334
Total Operating Expenses		2,100,143	1,770,425
Operating (Deficit)/Surplus		133,371	(11,506)
Non- Operating Revenue			
Interest free loan benefit recognition		98,339	0
Asset Management Grant (Capital Projects)		13,836	0
Auckland Council Recovery Grants (Capital Projects)		88,205	0
Trusts & Foundations Grant (Capital Projects)		14,860	0
Total Non-Operating Revenue		215,239	0
Non- Operating Expenses			
Interest free loan cost recognition		10,606	
Depreciation	4	734,175	715,656
Total Depreciation		744,781	715,656
Deficit for the year		(396,171)	(727,162)





Statement of Financial Position

Q Theatre Trust Group
As of 30 June 2022

	Notes	2022	2021
Assets			
Current Assets			
Cash and Cash Equivalents	\$	864,249	\$684,634
Trade Receivables	\$	68,636	\$198,557
Inventories	\$	16,870	\$9,530
Other Current Assets	\$	106,593	\$21,552
Total Current Assets	\$	1,056,348	\$914,273
Non-Current Assets			
Property, Plant and Equipment	4 \$	14,879,694	\$15,493,328
Intangible Assets	\$	34,739	\$6,250
Total Non-Current Assets	\$	14,914,433	\$15,499,578
Total Assets	\$	15,970,781	\$16,413,851
Liabilities			
Current Liabilities			
Trade Payables & Accruals	\$	277,440	\$663,202
Deferred Revenue	\$	782,045	\$347,477
Borrowings	5 \$	7,973	\$7,973
Total Current Liabilities	\$	1,067,458	\$1,018,652
Non-Current Liabilities			
Borrowings	\$	105,863	\$189,369
Related Party Loan	6 \$	137,800	\$150,000
Total Non-Current Liabilities	\$	243,663	\$339,369
Total Liabilities	\$	1,311,121	\$1,358,021
Net Assets	\$	14,659,660	\$15,055,830
Equity			
Retained Earnings	\$	14,659,660	\$15,055,830
Total Equity	\$	14,659,660	\$15,055,830





Statement of Changes in Equity

Q Theatre Trust Group
For the year ended 30 June 2022

	2022	2021
Retained Earnings		
Balance at 1 July 2021	15,055,830	15,782,992
Deficit for the year	(396,171)	(727,162)
Balance at 30 June 2022	14,659,660	15,055,830





Statement of Cashflows

Q Theatre Trust Group
For the year ended 30 June 2022

Account	2022	2021
Operating Activities		
Cash received from donations, grants & sponsorship	1,644,543	1,104,510
Cash received from customers and contracts	1,175,155	627,033
Cash paid to suppliers	(1,152,290)	(336,611)
Cash paid to employees	(1,317,786)	(949,290)
GST	(12,621)	33,626
Interest Paid	(548)	(11)
Net Cash Flows from Operating Activities	336,454	479,257
Investing Activities		
Interest received	164	(867)
Payments to acquire property, plant and equipment	(149,030)	(24,719)
Net Cash Flows from Investing Activities	(148,866)	(25,586)
Financing Activities		
Repayment of loans	(7,973)	(152,658)
Net Cash Flows from Financing Activities	(7,973)	(152,658)
Net change in Cash and Cash Equivalents	179,615	306,651
Cash and cash equivalents at beginning of period	684,634	377,983
Cash and cash equivalents at end of period	864,249	684,634





Notes to the Financial Statements

Q Theatre Trust Group
For the year ended 30 June 2022

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 financial statements of the Trust are for the year ended 30 June 2022 were authorised for issue by the board on the date specified on page 5.

(b) Basis of Preparation

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) Tax

The Group is exempt from income tax due to its charitable nature. The Trust registered with the charities commission on 30 June 2008 and its registered number is CC27656. All amounts are shown exclusive of Goods and Services Tax (GST), except for receivables and payables that are stated inclusive of GST.

(d) Use of Estimates and Judgements

The preparation of financial statements requires the Trustees to make judgements, estimates and assumptions that affect the application of the accounting policies and amounts recognised in the financial statements. The significant accounting estimates and judgements in these financial statements is the useful life and residual value of Q Theatre building. These assumptions impact on the carrying value of property plant and equipment in the statement of financial position and depreciation expense recognised in the statement of comprehensive revenue and expense. Refer to note 4.

2. Accounting Policies

(a) Cash & cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts.

(b) Receivables and prepayments

Trade and other receivables are recognised initially at cost. Trade receivables are amounts due from customers for merchandise sold or services performed in the ordinary course of business. A provision for doubtful debts is established when there is objective evidence that the Group will not be able to collect all amounts due according to the original terms of the receivable.





(c) Expenses

Expenses are recognised on an accrual basis.

(d) Accounts payable and accruals

Trade and other payables are recognised initially at cost. Trade payables are obligations to pay for goods and services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if payment is due within one year or less (or in the normal operating cycle of the business if longer). If not, they are presented as non-current liabilities.

(e) Employee benefits

Liabilities arising in respect of wages and salaries, annual leave, sick leave and any other employee benefits expected to be settled within twelve months of the reporting date are measured at their nominal amounts based on remuneration rates which are expected to be paid when the liability is settled. All other employee benefit liabilities are measured at the present value of the estimated future cash out flow to be made in respect of services provided by employees up to the reporting date.

(f) Consolidation

The Trust consolidates the activities of its 100% owned subsidiaries Q Theatre Limited by using the acquisition method. This is because it has the power to govern the financial and operating policies of the company. Inter-company transactions, balances and unrealised gains, and/or losses on transactions between Group entities are eliminated. Accounting policies of the subsidiary are aligned to ensure consistency with the policies adopted by the Group.

(g) Borrowings and related party loans

Borrowings and related party loans are recognised initially at fair value plus transaction costs. Borrowings and related party loans are measured subsequently at amortised cost using the effective interest method.

3. Revenue

The Group recognises revenue when the amount of revenue can be reliably measured, it is probable that the future benefits will flow to the entity and specific criteria have been met for each of the Group's activities as described below. Revenue from the sale of goods and services relates to tickets, restaurant, and bar sales.

Revenue is recognised when the significant risks and rewards of ownership have been transferred to the buyer. Revenue comprises the fair value of consideration received or receivable for the sale of goods or services in the ordinary course of the Group's activities. Revenue is shown net of GST, returns, rebates, and discounts and after eliminating sales within the Group.

Deferred revenue relates to funds for ticket sales that have been received for future shows. If the particular show has not happened in the current year, these funds have been classified as deferred revenue.

Grants and donations received are non-exchange transactions and are recognised in revenue unless specific conditions are attached to the grant or donation and repayment is required where these conditions are not met. In these cases, the grant is treated as a liability called deferred revenue until the conditions are met.

Interest received is credited to the Statement of Comprehensive Revenue and Expense on an accrual basis.

Auckland Council has granted \$943,944 (2021: \$870,220) to assist with the operation of the Q Theatre facility. The funding is conditional on the purposes for which the fund is granted including arts and creative entrepreneurship. The grant shall not be used for any other purposes except those listed in the agreement.





4. Property, plant and equipment

All items of property, plant and equipment are initially measured at cost. The cost of an item of property, plant and equipment includes its purchase price, costs directly attributable to bringing it to the location and condition necessary for it to operate as intended and the initial estimate of dismantling and removing the item and restoring the site on which it is located.

After initial recognition, all items of property, plant and equipment are measured at cost less accumulated depreciation and impairment losses. Subsequent costs are added to the carrying amount of an item of property, plant and equipment when that cost is incurred if it is probable that the future economic benefits embodied with the item will flow to the Group and the cost of the item can be measured reliably. Repairs and maintenance costs are expensed as incurred.

Where material parts of an item of property, plant and equipment have different useful lives, they are accounted for as separate items of property, plant, and equipment. An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount (i.e. the asset is impaired). An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal. Gains and losses on disposal are determined by comparing proceeds with carrying amount and are included in surplus or deficit. Depreciation is provided on a straight-line basis at rates calculated to allocate the cost less estimated residual value over the estimated economic lives of the assets. Depreciation is charged to the profit or loss. The following depreciation rates have been used for each class of asset:

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.

Buildings	4% SL
Plant and equipment	4% – 67% SL
Furniture, Fixtures & Fittings	7% - 67% SL
Signage	7% SL

	Buildings	Plant and equipment	Furniture, Fixtures & Fittings	Signage	Website & Software	Total
Cost						
Opening at 1/7/2021	19,060,716	470,755	2,146,286	87,923	111,369	21,877,049
Plus additions	-	109,954	-	-	39,075	149,029
Less Disposals	-	-	-	-	-	-
Closing at 30/06/2022	19,060,716	580,709	2,146,286	87,923	150,444	22,026,078

	Buildings	Plant and equipment	Furniture, Fixtures & Fittings	Signage	Website & Software	Total
Accumulated depreciation						
Opening at 1/7/2021	4,241,774	364,429	1,610,735	55,413	105,119	6,377,470
Plus Depreciation	594,125	22,741	100,569	6,155	10,586	734,175
Less Disposals	-	-	-	-	-	-
Closing at 30/6/2022	4,835,899	387,170	1,711,304	61,568	115,705	7,111,645
Net book value 30/6/2022	14,224,817	193,539	434,982	26,355	34,739	14,914,433
Net book value 30/6/2021	14,818,942	106,326	535,551	32,509	6,250	15,499,579





5. Borrowings

The loan advanced from Auckland Council is to be used for working capital purposes. The loan is secured by way of a general security agreement against the Group assets. Auckland Council has reached agreement with the Group to extend the term of the loan of \$200,000 over the life of the Q Theatre lease which concludes in 2046. This agreement is in place and repayment of loan has started from March 2021. The loan is interest free.

6. Related Parties	2022	2021
Senior Management (5)	417,370	305,938

The Chairman of the Q Theatre Group had provided a loan of \$300,000 which is interest free and repayable in 2024, 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 two productions "Krishnan's Dairy" & "Mrs. Krishnan's Party" which was produced by IITC. Q Theatre recognised revenue from services, including theatre hire and labour amount of \$58,139 (2021: \$62,178) from this performance.

No Related party debts have been written off or provided as doubtful debts in 2022 (2021: nil)

7. Commitments and contingencies

At balance date there are no known contingent liabilities (2021:\$0). The Trust has not granted any securities in respect of liabilities payable by any other party whatsoever.

8. 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 \$396,171 (2021: \$727,162), which includes the recognition of a non-cash accounting charge for discount on interest free loans and has a negative working capital position where current liabilities exceed current asset of \$11,110 (2021: \$104,380).

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 till 30 June 2024 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.

At the time of preparation of these accounts the Trustees are confident that the current Covid 19 pandemic impacts are largely mitigated for the future.

The Trustees have reviewed the Group's budget for the twelve months to 30 June 2023 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 2022.





17 Financial instruments

(a) Carrying value of financial instruments

The carrying amount of all material financial position assets and liabilities are considered to be equivalent to fair value.

Fair value is the amount for which an item could be exchanged, or a liability settled, between knowledgeable and willing parties in an arm's length transaction.

(b) Classification of financial instruments

NZ IFRS 7.8

All financial assets held by the Group are classified as "loans and receivables" and are carried at amortised cost.

All financial liabilities held by the Group are carried at amortised cost using the effective interest rate method.

The carrying amounts presented in the statement of financial position relate to the following categories of financial assets and liabilities.

2022	Loans and receivables	Financial Liabilities at amortised cost	Total
Financial assets			
Cash and cash equivalents	864,249	-	864,249
Trade debtors and other receivables	68,636	-	68,636
Total	932,885	-	932,885
Financial liabilities			
Trade creditors and other payables	-	277,440	277,440
Loans and borrowings	-	251,636	251,636
Total	-	529,076	529,076

2021	Loans and receivables	Financial Liabilities at amortised cost	Total
Financial assets			
Cash and cash equivalents	684,634	-	684,634
Trade debtors and other receivables	198,557	-	198,557
Total	883,191	-	883,191
Financial liabilities			
Trade creditors and other payables	-	663,202	663,202
Loans and borrowings	-	347,342	251,636
Total	-	1,010,544	1,010,544





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