



Q THEATRE

ANNUAL REPORT

Year Ending 30 June 2023

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WHO WE ARE:

WHAT WE ASPIRE TO (VISION)

**To be Aotearoa New Zealand's
most loved home of contemporary
performing arts**

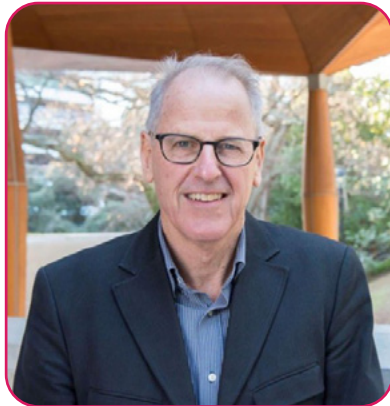
WHY WE ARE HERE (PURPOSE)

**Fuelling connections,
igniting imagination**

WHAT WE DO (OUR MISSION)

**We bring exceptional experiences to
life for artists and audiences at our
dynamic performing arts centre in
the heart of Tāmaki Makaurau**

CHAIRPERSON'S REPORT



Tēnā koutou katoa,

On behalf of the Directors and Trustees of the **Q Theatre Group**, welcome to our Annual Report for the 2023 financial year. This has been a year of exciting developments, as we at **Q** emerge from the chrysalis of our reimagined future - expressed in our new strategy which we announced last year - and commence the journey to deliver on the changes necessary to secure that future. There is much to report.

Financial year 2022 - 2023 is the first full year of activity at **Q** since the COVID years. There was much uncertainty. What should we expect as Tāmaki Makaurau emerged from the lockdowns and limitations we had experienced? Trustees and directors approached the year with a cautious optimism.

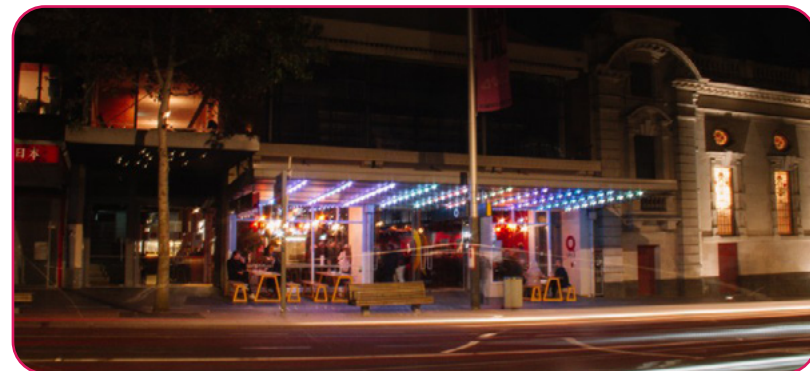
As we implement our new strategy, we see positive developments emerge. Our programme initiatives have been warmly received. Directors and Trustees thank the programming and production teams, ably led by **Sarah Graham** and **Kathryn Osborne**, for their outstanding work through the year. At Board level, we see the development of detailed strategy implementation planning by executives that will underpin future achievement by **Q**.

As I have noted previously, **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.

We have recorded a small operating surplus of \$45,000 (budgeted surplus: \$100,000) for the 2023 financial year. While not reaching the budgeted surplus, this is still a significant result in **Q**'s life, being the first time outside of the COVID funding impacted years that we have recorded trading surplus. The result comes after some unanticipated cost surprises during the year, but it is a result we are very pleased with in the circumstances.

Directors are clear that **Q Theatre Limited** needs to aim for surpluses of at least \$100,000 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 \$685,000, entirely attributable to a depreciation charge of \$770,000. 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.



Continued on next page

CHAIRPERSON'S REPORT CONT.

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 \$231,000 has been spent on asset maintenance and renewals, and the operational ability of the asset is, for the moment, protected. In addition, we have retained \$25,000 in a Balance Sheet account as a sinking fund for long term maintenance and asset replacement. We intend to regularly augment this as opportunities arise to do so.

The continuing support we receive from Auckland Council included a Building Maintenance Grant of \$210,080 in FY2023. This funding is 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 previously identified include replacement of the air conditioning system, obsolete audio-visual equipment, and obsolete lighting equipment and technology. Over the next three years, this is likely to require additional funding in the order of \$1 million or more.

We will meet this challenge in a variety of ways. As foreshadowed in last year's report, we have established a fundraising function at executive level, and I'm delighted that we continue our relationship with ASKright to support the fundraising team in the first year of its creation. We will now work to identify, establish, and refresh the relationships that enabled Q in the first place; to our supporters and funders, we offer our warmest thanks. We look forward to catching up with you again over the next few months.

However, the scale of funding required is unlikely to be met solely from philanthropic sources, and we have begun a programme of engagement with Auckland Council to promote a partnership approach that ensures Q can continue to confidently plan its future as a vital and successful component of the city's professional performing arts infrastructure.



A busy evening in Q's Lounge. Image credit: **Jinki Cambrono**

To my fellow Directors and Trustees, my warmest thanks for your 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 commenced the journey towards a valued and sustainable future.

Finally, our thanks to our Chief Executive and management, administration and operations teams. As you brought Q's operations back to life, you identified and managed both the opportunities and the pitfalls. Getting the engine warmed and tuned has taken energy and adaptation, but at the year end it is clear, as a result of your commitment, that we are back in business!

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,

My heartfelt thanks to all of you who have supported Q through this year. I think it's fair to observe that we commenced FY2023 with optimism, tinged with deep uncertainty. What would the new normal look like, and what were the implications for Q and its ecosystem? In retrospect, none of us were truly certain, as we set our budget and programme for the year, what the end result might actually be, but I think there was a cautious anticipation that, in our world of performance, we would gradually see the return of artists and audiences.

Have they? Well, as we review the year, we see clearly it was one of two halves, with audiences only returning in numbers from May onwards. As for much of the industry, this was challenging and fraught. For artists and producing companies, life has been extremely tough. The impacts of COVID, when combined with funding difficulties, saw many independent creatives and companies either disappear, or substantially reduce their risk exposure by reducing or cancelling their planned activity. Funding available from most sources for the performing arts has been diminished in real terms across the board. This is true of Creative New Zealand Arts Grant funding, which has been dramatically oversubscribed, local government funding, trust and foundation grants, philanthropy and sponsorship. While Creative New Zealand's short term COVID-related funding injections have saved many companies and independent makers from immediate collapse, most have seen their reserves reduced to levels that made taking on any risk something of a gamble. The shows you see on stage are comprised of many moving parts, and putting all those parts back together again takes time and commitment. There remains some considerable way to go.



Our 2023 Residents, **Roy Iro** and **Samara Te Aniwa Reweti**

At Q, we are optimistic. We appreciate that for many in the non-theatrical community – politicians, audiences, the wider public - what is presented on stage is what determines perceptions about the value of Q. However, for performing arts companies, their artists, and independent practitioners, Q has a vital enabling role. As an important element of our strategy roll out, we have for the first time put this element of our mission up in lights, especially the opportunities for artists to present their work in some form of genuine collaboration with Q. Key developments have been the further funding of our Residency programme, first undertaken in the 2022 financial year and again in 2023, and our newly reminted MATCHBOX programme. Partnership and collaboration in both funding, development, production and presentation have been key features that have allowed both these programmes to be delivered, and the results are clearly apparent. Our Deputy Chief Executive and Programme Director, **Sarah Graham**, talks in more detail later about these programmes and other possible developments. Our warmest thanks to our funding partners in these programmes – **Creative New Zealand, Auckland Council**, and philanthropists **Nancie Plested** and the **Gus Fisher Charitable Foundation**.



Boom Shankar (MATCHBOX 2023)
photo by **Amanda Billing** (show from FY24)



Losing Face (MATCHBOX 2023)
photo by **Amanda Billing** (show from FY24)

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CHIEF EXECUTIVE'S REPORT CONT.

We also recognise the contribution to **Q** and to our communities made by our major hirers. Our programme for the year is always anchored around our key hirers including, in particular, the **Pride Festival** in February, the **Auckland Arts Festival** in March, the **New Zealand International Comedy Festival** in May, **Indian Ink Theatre Company** in June, and **Auckland Theatre Company** in July. We look forward with great anticipation to the return of other key hirers over the next year, such as **Silo Theatre**. In a time of continued financial and funding uncertainty at central and local government level, we must advocate much more effectively for these incredibly valuable institutions, as well as ourselves.

Our operating financial result for the year is a trading surplus of approximately \$45,000 (Budget: \$100,000). While disappointed we did not make budget, the result comes after some considerable unexpected additional expenses through the year, including an unbudgeted increase in our Material Damage insurance premiums from approximately \$40,000 per annum to approximately \$130,000. In a tiny organisation like **Q**, it is difficult to pivot when faced with increases of this significance that cannot be avoided.

We continue to ensure **Q**'s facilities are maintained to a suitable standard, with a significant contribution of \$210,000 in FY2023 to our ongoing maintenance requirements from **Auckland Council**. As noted last year, we know that ensuring the theatre and its ancillary spaces are maintained in a fit for purpose condition will require us to augment this core funding. Our newly minted fundraising function, led by **Ashley David**, has asset replacement needs firmly in sight. Over the next triennial funding period (from 1 July 2024), we are projecting asset maintenance and renewals expenditure of approximately \$2.038m. Assuming Council support is maintained at least at the current level (and this is perhaps a heroic assumption given media reports), this will require us to find an additional \$1.5m over that period. We have commenced the planning required to support this need, which will see us approach the full spectrum of potential funders to ensure **Q**'s facilities are capable of properly supporting the presentation of performing arts at a standard that meets contemporary expectations and needs from both audiences and presenting artists.

We've never run away from a challenge!

To **Q**'s trustees and directors, my sincere thanks for your support. Your commitment and advice has always been valued by me, and the engagement we have as management with you has been much appreciated. I'm not sure the future is going to be any less demanding, however the progress we've made over the last two years has been remarkable.



Mihi Whakatau for **Taurite**



Mihi Whakatau for **Alien**

In concluding, I want to acknowledge the outstanding contribution from my leadership team and our staff. Coming back to fully operational status after COVID has been a real a real test. In common with many other smaller organisations, we didn't fully appreciate how much of our organisation DNA was lost over 30 months of closure, staff redundancies and disruption. The effort expended by our teams as we reinvented organisation processes and addressed the short-term speed bumps has been amazing. Patron and client service standards, the quality and reliability of our food and beverage offering, along with the significant increase and diversity of hirers and partners have all demanded beyond normal commitment to address, and the way our leadership team, and our administrative and events teams have responded has been incredible.

Ngā manaakitanga,
Greg Innes
Chief Executive | Tumu Whakarae

Q TRUSTEES AND DIRECTORS



In FY2022 – 2023 we said farewell to **Ed McKnight** (Q Theatre Trustee | Kaitiaki), **Blair Jagusch** (Board Director | Kaitohu), and **Hinurewa te Hau** (Board Director | Kaitohu).

These three esteemed members of our board enriched the Q Limited Board with their profound wisdom, unwavering enthusiasm, boundless passion, and steadfast support throughout their tenure. Their commitment shone brightly, especially during the challenging phases of the pandemic, despite all three becoming based outside of Tāmaki Makaurau. We extend heartfelt gratitude for their invaluable contributions as Directors, diligently participating in our ongoing kaupapa from afar. Their dedication exceeded expectations, persisting just a bit longer to witness the realization of our freshly launched strategic vision. As cherished members of our broader Q whānau, we bid them a fond farewell and eagerly anticipate celebrating their future endeavours.

This financial year, we also welcomed three new board members: **Yee Yang ‘Square’ Lee**, **Kylie Sealy**, and **Penelope Barr-Sellers**.



Yee Yang ‘Square’ Lee

Square is a Partner in Tāmaki Makaurau-based arts/artist management and creative producing firm SquareSums&Co, which specialises in crossover, cross-cultural and cross-genre works and talent. He is a polyglot of Hakka Chinese heritage, was born and bred in Malaysia and migrated to Aotearoa in 2005.



Kylie Sealy

With over 25 years’ experience in the arts, cultural and creative sector, Kylie is a skilled and experienced creative entrepreneur, project leader and strategic advisor, with a demonstrated history of designing and delivering major projects and initiatives.



Penelope Barr-Sellers

Penelope is an enthusiastic supporter of performing arts and brings to the board over 25 years experience in leadership roles of public and private sector organisations. This includes a decade at Omnicom Group agencies, proving an extensive expertise in strategic brand and communications strategy and execution, as well as stakeholder management. Penelope is also a trustee of Global Women and Independent Schools of New Zealand.

Q TRUSTEES AND DIRECTORS



Andrew Smith

Chair | Tiamana
(Q Theatre Limited Board and
the Q Theatre Trust Board)



Sally Manuireva

Q Theatre Trustee | Kaitiaki



Elisabeth Vaneveld

MNZM
Q Theatre Trustee | Kaitiaki



Yee Yang 'Square' Lee

Board Director | Kaitohu
Q Theatre Trustee | Kaitiaki



Justin Lewis

Board Director | Kaitohu
Q Theatre Trustee | Kaitiaki



Penelope Barr-Sellers

Board Director | Kaitohu



Kylie Sealy

Board Director | Kaitohu

04 **2022/23 - THE NUMBERS**



557

PERFORMANCES

68,487

AUDIENCE MEMBERS

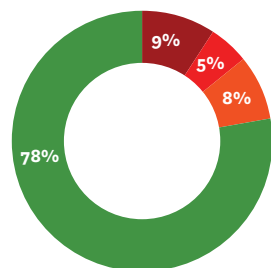
**INCLUDING PATRONS WHO PURCHASED
TICKETS VIA AUCKLAND THEATRE COMPANY**

102 HIRERS



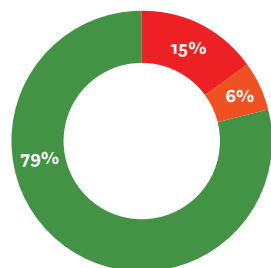
04 2022/23 - THE NUMBERS

FY 2019-20



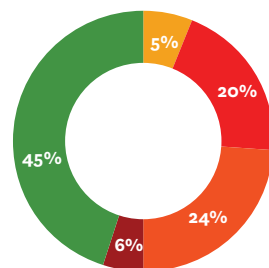
62 PRODUCTIONS
271 PERFORMANCES
34,589 TICKETED ATTENDEES

FY 2020-21



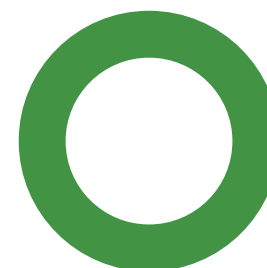
54 PRODUCTIONS
162 PERFORMANCES
28,435 TICKETED ATTENDEES

FY 2021-22



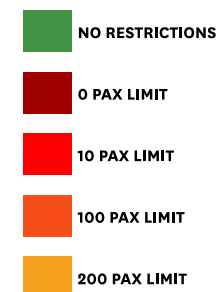
19 PRODUCTIONS
95 PERFORMANCES
12,848 TICKETED ATTENDEES

FY 2022-23



143 PRODUCTIONS
557 PERFORMANCES
68,487 TICKETED ATTENDEES*

*includes patrons who purchased tickets via Auckland Theatre Company.



ABOUT THE NUMBERS

As you can see, there were no capacity limits during FY 2022–2023, due to the majority of the year having no COVID protection framework (traffic light system) in place and the rest of the year being in Orange settings (which had no capacity limits on gatherings). Comparing this year to the previous three years, you can see that not having any COVID restrictions has had a hugely positive impact on our numbers, with a massive increase in the number of productions, performances, and ticketed attendees.



THE PROGRAMME

FY 2022/23

PROGRAMME INTRODUCTION



FY2023 has marked a significant milestone in Q's COVID-19 recovery, with this year being the first full year we haven't closed our doors due to those sneaky ole pandemic germs. Whilst audience numbers aren't yet back up to pre-covid levels, we've been greatly encouraged by both the incredible artists and work presenting at Q, as well as the audiences wanting to share in their mahi.

Our year has been loaded with the talent from hundreds of makers throughout the motu and shores across the world as they've filled our venues with their hearts and minds. Through their work, audiences have witnessed a multitude of stories that explore our human experience including the need for joy, what makes up our identity, hidden rage and the calling of home. Coming out of the pandemic, we weren't sure what the trends from makers would be as they returned to the stage, and in many ways, it's still hard to predict. Most artists are still tired from the roller-coaster of the past few years and need to meaningfully consider each project. Essentially, the trend is that it's becoming more and more difficult to do anything. Financial and creative risk for artists to make and present their work is immense and we acknowledge that while we aren't able to solve this issue completely, we're in a position to work towards reducing this risk wherever we can.



Mihi Whakatau for **The Most Naked**

As part of Q's strategy development (published this time last year), we've identified the need to be more proactive in how we programme and through our funding from **Auckland Council, Waipapa Taumata Rau, the University of Auckland, Gus Fisher Charitable Trust** and **Creative New Zealand**, we've been able to provide support in various forms to almost 70 productions, as well as support two artist residencies in the development of new work. This support has included increased subsidy towards venue costs, investment in show-specific marketing and cash support.



The Writer - Silo Theatre - Image Credit **Andi Crown**

In response to the work and research we did during our strategy development, we know that Q needs to be more straightforward and transparent to access. As we look to the future, we continue to clarify what the needs of our industry are, what new initiatives are required to get there and how we can be better members of the independent performing arts sector of Tāmaki Makaurau.

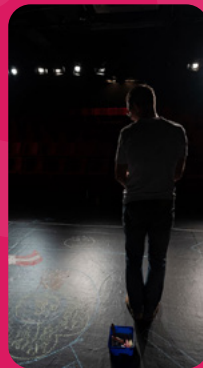
Sarah Graham
General Manager & Programme Director | Kaiwhakahaere Rauemi

05

SHOWS Q SUPPORTED

FY2022/23

81
PROGRAMMES
THAT RECEIVED
IN-KIND SUPPORT



TOTAL VALUE OF SUPPORT

including subsidized venue costs, investment in show specific marketing and cash support:

\$250K+

L-R from top: **Taurite** - Hawaiki TŪ | **The Most Naked** - projectMUSE, image credit: **Cairo Silva** | **HAUS of YOLO** - **The Dust Palace** | **THE WILD** - **Julia Croft** and **Virginia Frankovich** | **GENTLE MAN** - **The Best of Chris Parker** | **Alatini** - **Sau E Siva Creatives** | **Jenny Mitchell & The Mitchell Twins**, part of **Mahuta** - **Music for Matariki**, image credit: **Ivan Karczewski**, 13th Floor | **Back to Square One?** - **The Rebel Alliance**, image credit: **Rebecca McMilan** | **The First Prime-Time Asian Sitcom** - **Silo Theatre**, image credit: **Michael Smith**

SHOWS Q SUPPORTED

FY2022/23

TOMO | VR | STILL | KAHA-
Atamira Dance Company

Manawa Ora: Te Hīhiri -
Ngā Rangatahi Toa

Safety in Numbers -
A Slightly Isolated Dog

Tröll - Trick of the
Light Theatre

Meremere rehearsal -
Movement of the Human
and Touch Compass

Meremere - Movement
of the Human and
Touch Compass

Stories About My Body -
Morgana O'Reilly

enter // return -
Pelenakeke Brown

**The Great Comedy
Debate 2022** -
NZ Comedy Trust

**GENTLE MAN - The Best
of Chris Parker**

**ISCM World New
Music Days** Composers
Association of NZ (CANZ)

The Writer - Silo Theatre

The Wasp
MATCHBOX 2022

**Smokefree Tangata
Beats National Final** -
RockQuest Promotions

**Smokefreerockquest
National Final** -
RockQuest Promotions

Alatini - Sau E Siva
Creatives

**A Traveller's Guide
to Turkish Dogs** -
A Mulled Whine
Productions

**The Mathewson
and Mathewson
Comedy Night**

Back to Square One? -
The Rebel Alliance

**Of Love and Loss – Songs
of Leonard Cohen** -
Imperfect Offering

Sit, Sit - Second
Company

**The First Prime-Time
Asian Sitcom** -
Silo Theatre

**Butch Flaccidy and
the Fun Dance Kidz
rehearsals** - Dynamotion

**The Artist / The King Of
Taking (double bill)** - A
Mulled Whine Productions

HAUS of YOLO -
The Dust Palace

Taurite - Hawaiki TŪ

**Stories About My Body
(return season)** -
Morgana O'Reilly

**Butch Flaccidy and
the Fun Dance Kidz** -
Dynamotion

Moe Miti rehearsals -
Red Leap Theatre

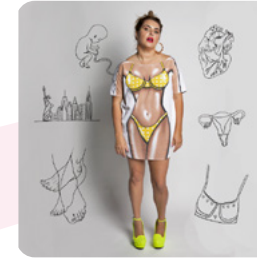
**Workmates
Film Shoot Venue**
(three film shoots)

Kanan Gill - Is this it? -
blaide.live

**Summer at Q Artists'
Welcome Event**

She's Crowning: Rebirth-
Summer at Q 2023

Skin Hunger -
Summer at Q 2023



L-R: **Butch Flaccidy and the Fun Dance Kidz** - Dynamotion - image credit Fraser Clements | **Stories About My Body** - Morgana O'Reilly | **AWE** - Chamber Music New Zealand

**The Best is Yet to Come-
A Queer Magic Show** -
Summer at Q 2023

Jez & Jace: Lads On Tour
- Summer at Q 2023

Death. Disco. Heartbeat
- Summer at Q 2023

A Tart on Tour -
Summer at Q 2023

Hardly Working -
Summer at Q 2023

The Sensemaker -
Summer at Q 2023

ALONE -
Summer at Q 2023

be:longing - OE Edition -
Summer at Q 2023

**be:longing -
Homegrown Edition** -
Summer at Q 2023

Naked & Dangerous -
Summer at Q 2023

Wheel Head -
Summer at Q 2023

**Trent H Baumann:
All the Atoms In The
Universe Really Made My
Day** - Summer at Q 2023

Femme Natale -
Summer at Q 2023

**Ngatoro-i-rangi
Development Workshop-**
Ōkāreka Dance Company

Billy T Jams -
NZ Comedy Trust

Encore Bar -
Auckland Arts Festival

Pipī Paopao rehearsal -
Pilot Productions

**Nishant Suri - Live
in Auckland (HINDI
Stand-Up Comedy)** -
blaide.live

**Aotearoa SyncPosium
(A Music For Screens
Conference)** -
Mind Your Music NZ Ltd

Q Artist Residency

The Golden Ass -
Royale Productions

The Wild - Julia Croft
and Virginia Frankovich

Exhibit Q:
FromThePit 2023

Taite Music Prize 2023 -
Independent Music
New Zealand

**Dakota of the White
Flats** - Red Leap Theatre

AWE - Chamber
Music New Zealand

The Most Naked -
projectMUSE

MOANA - Pacific Dance
Festival 2023

Sau Folu by RAKO -
Pacific Dance
Festival 2023

Hikule'o by Tautahi -
Pacific Dance
Festival 2023

Exhibit Q: Pacific Dance
Festival

Losing Face rehearsals
- MATCHBOX 2023

**Rituals of Similarity
rehearsals** -
MATCHBOX 2023

University of Auckland and The Gus Fisher Charitable Trust support:

05

MATCHBOX 2022 - THE WASP

When Director **Sam Snedden** first pitched this work, Q was immediately excited. Not only was it bringing back together the creative team behind the sell-out season of **Sam Brooks'** *Burn Her*, but the script also read like the kind of gripping Scandinavian Netflix dramas that had been mainstays of our screens throughout the pandemic.

This two-hander had the audiences hanging on the edge of their seat, thanks to the “outstanding” and “utterly fantastic” performances from **Bree Peters** and **Miriama McDowell**. The perfectly executed design elements from Jane Hakaraia (Lighting Designer), **Meg Rollandi** (Production Designer), and **Emi Pogoni** (Composer) also worked to shape the unconscious experience of the audience in completely unexpected ways. As Emi describes it “[sound design and composition] can low-key change the game... the experiential effect of sound somehow entering the brain/body means you can create a feeling instantly, without the audience rationally dissecting what’s happening...You can push for a certain direction, create anticipation...without anyone really knowing that it’s happening.”



The beauty of the MATCHBOX programme is that it allows space to test and grow and push the boundaries of what is expected, and the courageous trust this creative team had in each other allowed them to take full advantage of this. In the programme note, **Sam Snedden** acknowledges his “exceptional collaborators. Especially Bree and Miriama who continue to surprise and delight me with acting choices that are always better than the ones I thought of for them”.



University of Auckland and The Gus Fisher Charitable Trust support:

05

MATCHBOX 2022: THE WASP



Emi also spoke to the importance of the collaborative nature of this production, saying “There’s always some magic to be made, it’s a coordinated effort, and can be particularly rewarding for a live environment”

“ The production would have been impossible without the support of Q. Not only because of the MATCHBOX model, but because of the incredible support provided by a team who truly understand the artistic process.

– Sam Shedden

THE WASP was the only production in the 2022 MATCHBOX development programme.

MATCHBOX supports artists and their show seasons through providing a box office split that includes venue hire, labour, equipment, rehearsal space, marketing support and opening night hosting, along with tactical and emotional support along the way from **Q**’s team. This iteration of **MATCHBOX** would not have been possible without the support of **University of Auckland** and **The Gus Fisher Charitable Trust**.



Photography by **Andi Crown**



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

05

SUMMER AT Q 2023

Summer at Q is **Q Theatre**'s annual celebration of independent makers. This in-house festival provides multi-faceted support at accessible rates, allowing artists to take risks and push boundaries in their work – and for audiences to be immersed in what emerges. All flavours, perspectives and genres of performance can be found at **Summer at Q**.

After last years festival being cancelled due to COVID, the whole team were ecstatic to have a jam-packed **Summer at Q** to deliver to Tāmaki Audiences in 2023. The 7th year of this festival saw us hosting 16 epic shows over 4 weeks, including 7 works that were registered with **Auckland Pride**.



The affordable rates and marketing support we can offer for **Summer at Q** would not be possible without the support given by **Waipapa Taumata Rau, the University of Auckland**. This support allowed our venue to be accessible to as many artists as possible, as well as ensuring their shows reach a wider audience through the festival marketing.

During the festival, the university organised an interactive signature wall in **Q's Lounge**, which allowed theatre-goers to leave their mark and for artists to get a sense of all the people their work has connected with.

05 THE 2022/23 PROGRAMME



She's Crowning: Rebirth

The royal satire spectacular returns to Tāmaki Makaurau! Think the Crown, but on poppers - in a romp full of laughter, gay gasps and triumphs of the human spirit.



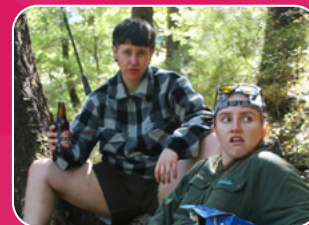
Skin Hunger

A woman's journey through Grief, God and 'Gasms - or the lack of it. This hilarious award winning show is unforgettable!



The Best Is Yet To Come - A Queer Magic Show

Experience a queer story unlike anything you've seen before, amplified through mentalism and magic.



Jez and Jace: Lads on Tour

Join rural bogans, Jez & Jace, as they find out what it really means to put bros before hoes. (Spoiler it's gay).



Death. Disco. Heartbeat

From the creator of Dynamotion; a brilliantly joyful dance-theatre work that teeters between heartache and hilarity.



Retro America Miss Pinup New Zealand LIVE 2023

Miss Pinup New Zealand is hitting the big city - join us at Q Theatre for the most glam Very Vintage Pageant to date!



Andrea Kelland is A Tart on Tour

Explores the life of a young actor busting to conquer the world but the ultimate good time threatens to shatter her dreams.



Alone

An intimate sci-fi drama about feminism, climate change and David Bowie.



Hardly Working

Exploring the lives of an eclectic bunch of 20-somethings scrambling to find a sense of purpose and this week's rent.



The Shades Gratitude Tour

Don't miss some of NZ's finest vocal talent.

05 THE 2022/23 PROGRAMME



The Sensemaker

Razor-sharp humour. Multi-award winning. A dystopian battle between a woman and an answering machine.



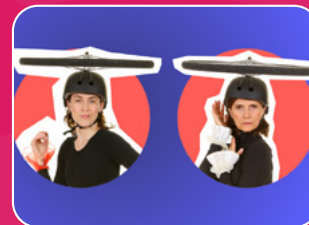
BE:LONGING - OE Edition

Staged playreading of award-winning International texts from South Asian writers across the globe.



BE:LONGING - Homegrown Edition

An exciting bunch of Tāmaki Makaurau's up-and-coming theatre artists from the South Asian community present bite-sized queer works.



Wheel Head

Katie Burson, Beth Kayes and Irasa Siave in a new physical theatre comedy. Cancelled buses, avian romance and death by road cones.



Naked & Dangerous

Not your usual cabaret evening; fantasies are called to life through an expert mix of dance, burlesque and circus.



All The Atoms In The Universe Really Made My Day

An absurd hour of comedy from an internationally-acclaimed comedian Trent H Baumann.



Femme Natale

Hilariously truthful, a comic peek into the world of parenting. A rambunctious mix of original songs and sketches.

05

BE:LONGING

be:longing was the outcome of wanting to create a space for South Asian, LGBTQIA+ work at **Q** and as part of Auckland Pride. **Q** Producer | Kaihautū, **Padma Akula**, recognized a gap in this area and approached **Ahi Karunaharan**, founder of **Agaram Productions** – out of which **be:longing** emerged as a first step to carve out this space for queer, South Asian artists to share their work.

Summaries of the shows that were part of be:longing:

Homegrown Edition- An exciting bunch of up-and-coming theatre and performance artists from the South Asian community in Tāmaki Makaurau came together to present bite-sized, queer works.

OE Edition – A staged play reading of award-winning international texts from South Asian writers across the globe, performed by local up-and-coming South Asian artists.

“ **be:longing, as part of Summer at Q, is the outcome of wanting to create a safe space for South Asian, LGBTQIA+ work. It’s the first step towards a larger vision of creating a platform for queer, POC artists to tell their stories.**

– Padma Akula, Q Producer | Kaihautū



Homegrown Edition



OE Edition



05

SHE'S CROWNING: REBIRTH

After a nationwide tour in 2022, this royal satire spectacular made its return to Tāmaki Makaurau in this year's **Summer at Q** festival. The deliciously absurd brainchild of **Murdoch Keane** and **Peter Burman**, *She's Crowning* saw characters from Queen Liz herself to a 'reluctant queer icon', Greta Thunberg, receive a dashing drag treatment.

As well as receiving discounted rates and marketing support as part of **Summer at Q**, *She's Crowning: Rebirth* received additional funding from the **Pride Elevates Initiative** and **Burnett Foundation Aotearoa**. This ability to come together with other organisations to support queer works is an aspect of **Summer at Q** that we look forward to carrying on in the years to come.



Photo by **Shan Yu**



“ *She's Crowning at Summer at Q was an enormous step up for our company, and proved our potential for delivering a fabulous, high-impact result with a fraction of the budget afforded more senior companies. It gave us assurance of our show's capacity to grow bigger and greater in future* ”

– Murdoch Keane, *She's Crowning: Rebirth*

PACIFIC DANCE FESTIVAL

In 2023, **Q** was involved in *Pacific Dance Festival* for the first time as the theatre space for three of the festival's shows. We were thrilled to be part of this important kaupapa and foster a new relationship between **Q**, **Josefa Enari MNZM** (Pacific Dance New Zealand Director), and the entire festival team.

The three shows held at **Q** showcased a diverse range of talent and performance genres from across the Pacific including Aotearoa, Rotuma, and Tonga. The shows shared their stories, history, and culture with audiences and we were honoured to have these talented artists at our venue.

As part of the festival and beyond, we also showcased a display of amazing photography for **Exhibit Q** – striking images of powerful Pasifika performers were displayed on the walls of **Q**'s Lounge and stairwell, helping to bring the wairua of the festival into **Q**.

We are excited to continue to grow our relationship with the festival and look forward to seeing what 2024 brings!



Pictured: Mihi Whakatau at **Q** with the team from Hikule'o by Tautahi



Pictured: Exhibit Q during Pacific Dance Festival

PACIFIC DANCE FESTIVAL CONT.



MOANA

MOANA was a collection of short works by emerging dance choreographers and artists who call Aotearoa home. The choreographers in *MOANA* reflected on what it means to be Pasifika today, presenting stories of identity, passion, heritage, modernity and urban flux.



SAU FOLU

by **RAKO**

Sau Folu by **RAKO** told the immersive stories that shared the journey of three Rotuman women. These three women of royal blood did not ascend to power, yet are embodiments of the warrior women who were significant to ancient Rotuman stories.



HIKULE'O

by **Tautahi**

Hikule'o was a work that celebrated the stories and mana of the paramount chieftess of Tonga's underworld, Pulotu. Reconnecting with ancient knowledge, the performance weaved together ancient and modern Tongan choreography and dances, as well as spoken words and the recreation of old chants and scales.

RETURN OF THE FESTIVALS

This financial year saw the exciting return of several key festivals on the annual performing arts calendar. Although some festivals were able to go ahead (in varying capacities) in previous years, FY 2022-23 was the first year since 2020 that there were no capacity limits on gatherings due to COVID settings.

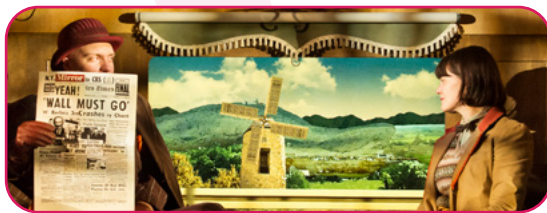
During this time, we were thrilled to host a slew of events at **Q** from across four different festivals: **Tempo Dance Festival in 2022** and **Te Ahurei Toi o Tāmaki Auckland Arts Festival**, **NZ International Comedy Festival**, and the **Pacific Dance Festival** in 2023.

TEMPO DANCE FESTIVAL

In September and October 2022, **Tempo Dance Festival** was back at **Q** for the first time since 2019 as one of the five venues to host a variety of incredible dance works. This year, there were nine different works performed at **Q** including *Kete*, *HALF|LIFE*, *Station*, *Kiko*, *What They Said*, *KLASH*, *Gudirr Gudirr*, and a double bill, *Body of Work + QWERTY*. During the festival, **Q** welcomed a total of 14 performances across the nine shows, with 1,648 attendees in the whare for the festival.

TE AHUREI TOI O TĀMAKI AUCKLAND ARTS FESTIVAL

In March 2023, **Q** was filled with seven exciting shows from across Aotearoa and beyond as part of **Te Ahurei Toi o Tāmaki Auckland Arts Festival**. Throughout the festival, **Q** hosted 19 total performances for 3,612 ticketed attendees, including shows for adults, tamariki and all ages in between. **Q** was also the hub for all the post-show, after-party vibes during the festival with **Encore at Q**: a spot for audiences and artists to come together and keep the festival fun going with drinks, snacks, chats, and entertainment.



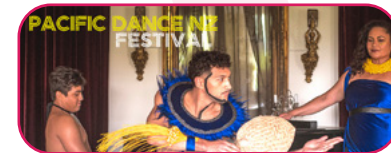
L-R **Emil and the Detectives**, **The Savage Coloniser Show** image credit Alt Group



L-R: Exhibit **Q**, **NZ International Comedy Festival** artwork

NZ INTERNATIONAL COMEDY FESTIVAL

At the **NZ International Comedy Festival** in May 2023, **Q** was stoked to have 159 performances, 43 shows, and 18,307 ticketed attendees at our venue all coming together for a laugh and a good time. This was the first time since 2019 that the festival included international acts AND used all four venues at **Q** (Rangatira, Loft, Vault, and Cellar), which made for a very hectic, but hilarious time! As part of the festival and **Exhibit Q**, photos of some of New Zealand's favourite comedians decked out the walls in our Lounge and stairwell, showcasing the local comedy talent we are lucky to have here in Aotearoa.



L-R: **Pacific Dance Festival**

PACIFIC DANCE FESTIVAL

Lastly, in June 2023, **Q** embarked on a new relationship with the *Pacific Dance Festival*, hosting three of the festival's shows across our Rangatira and Loft spaces. We were honoured to be part of this important kaupapa for the first time and were so impressed to see the diverse range of talent and culture that was showcased throughout the festival. To read more about the Pacific Dance Festival at **Q**, jump back to page 20 of the Annual Report.

We loved seeing **Q** and our neighbouring performing arts venues buzzing with all fabulous shows and delighted audiences during these festivals - we can't wait to do it all again during the next financial year!



**RETURN OF THE
Q RESIDENCY**

RETURN OF THE Q RESIDENCY

The **Q Residency** first began with a pilot programme in 2022 and was developed with an awareness of and concern for the lockdowns, loss of work and rigorous funding applications that independent artists were facing.

With support from **Creative New Zealand**, **Q** was able to host the second Q Residency in 2023, offering mental, physical, and financial space for artists to develop and create work without the pressure of having a final product or specific outcome.

Q received the funding to be able to host two residents who each had a four-week residency including a weekly fee, a budget to pay collaborators and mentors, as well as a physical space to work in. At the end of the residency, both artists also had the chance to present their work and creative developments to an invited audience in an open, supportive environment.

A panel of industry experts including **Anders Falstie-Jensen, The Rebel Alliance (Producer/Writer/Maker/Programmer)**, **Taiaroa Royal, Ōkāreka Dance Company (Dancer/Choreographer/Producer)** and **Sarah Graham, Q Theatre (Deputy Chief Executive and Programme Director | Kaiwhakahaere Rauemi)** had the challenging task of choosing just two artists out of over 60 applications. The two artists selected to be Q's 2023 residents were **Roy Iro** and **Samara Te Aniwa Reweti**.



L-R Roy Iro and Samara Te Aniwa Reweti



Mihi Whakatau at Q with the 2023 Residents

ROY IRO



Roy Iro is an award-winning West Auckland-born Rarotongan writer and actor. Graduating from Toi Whakaari in 2021, Roy is a co-recipient of the Fringe Parkin Development Award for *Flames* (2021) and Best Supporting Actor for *In The Depths* (2021). He has also starred in *Wellington Paranormal* (2022), *Time Bandits* (2023) and most recently, *Ishmael* (2023). His theatre credits include co-writing and acting in 'FLAMES: A Hip-Hop Musical', 'Raru e Maruakaita' and 'U R Here'.

About Roy's project:

Roy's project developed during the residency was a play called **Bridge Park Tennis Club**. Inspired by Roy's family, upbringing, and experiences of growing up in West Auckland as a Cook Islander, the play explores the relationship between an uncle and a nephew struggling with communication barriers and generational differences. Wanting to find a way to connect, the pair find a middle ground in playing tennis at the Bridge Park Tennis Club. During the residency, Roy worked alongside **Poe Tiare Tararo** to guide and shape the cultural aspects of the script and **Sean Rivera** who helped refine and chisel things. Supporting Roy as a mentor was **Sepelini Mua'au**, and stepping in as actors for the development of the work were **Mustaq Missouri** and **Tāne Rolfe**.

[Click here](#) to read Roy's weekly updates throughout the residency.



SAMARA TE ANIWA REWETI



Samara Te Aniwa Reweti (Ngāti Ranginui, Ngāi Te Rangi, Te Arawa) is a dancer, dance-maker and dance teacher, based between Tauranga Moana and Tāmaki Makaurau.

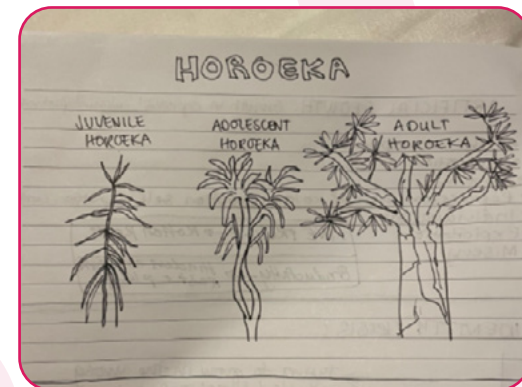
With 15 years of experience in commercial and street styles of dance, Samara spent two of those years training and performing overseas in Shanghai, Hong Kong and Los Angeles. In 2021, Samara graduated from the New Zealand School of Dance, majoring in contemporary dance performance. Her debut work, *Limerence*, was featured in the Bloom programme of the **Tempo Dance Festival** in 2019. Samara has since created numerous street-style and contemporary dance works, including *Crush*, *He Wawata* and *Horoeka*.



About Samara's project:

Samara's project for the residency was the redevelopment of a contemporary/street-style dance work called ***Horoeka***. Blending together film and live performance, the work itself was inspired by the titular native plant. *Horoeka* explores the connection between growth and grief and pulls inspiration from nature, ancestral knowledge, and growing pains. Throughout the residency, Samara worked with mentor **Kelly Nash**, sound producer **Jackie Jenkins**, videographer **Tawahinga Butt**, and dancers **Ehetere Pearse** and **Indiana Carder-Dodd**.

[Click here](#) to read Samara's weekly updates throughout the residency.



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RETURN OF THE Q RESIDENCY

Following the residency, both Roy and Samara plan to further develop their projects and to stage them as full-length shows in Aotearoa. We got to see a short sample of both works in a showcase at the end of their four-week journey, and we can't wait to see what is next for these two wonderful artists! In the meantime, if you'd like to hear Roy and Samara's wrap-up of the residency, [click on the video](#).



TRAINING THE NEXT GENERATION

Q THEATRE'S TECHNICIAN APPRENTICE PROGRAMME

We were excited to welcome **Q Theatre's** first Apprentice Technician | Pūkenga Taurira Mahi, **Dan Matthew**, to the team this year. **Q** has a long history of encouraging and supporting the next generation of artists and creatives, but we wanted to broaden this to include theatre technicians, who play a vital role in the performing arts industry. After securing funding for this two-year position, we found a high school leaver who was keen to start a career as a Technician in the Entertainment and Events Industry.

“ We see Q as providing vital platforms and pathways for both performers and technicians in this industry. Without pathways like these, the next generation of technicians would not exist.”

Kathryn Osborne, Technical Manager | Kaiwhakahaere Utauta

Dan Matthew joined in February 2023 straight out of year 12 at high school and has been a huge asset to the team as he trains in our theatre spaces and gets on-the-job experience with senior Venue Technicians. During the apprenticeship, he both studies and works to earn two different qualifications – a Level 3 & 4 Entertainment and Events Certificate.



“ It’s been a great experience, especially getting hands-on experience rather than studying things in theory through coursework. The best part of the apprenticeship has definitely been the connections I’ve made. I feel like I have a network for my future in this industry.”

Dan Matthew, Apprentice Technician | Pūkenga Taurira Mahi

Dan has worked on 40 productions so far, including operating a show on his own (**Loosing Face** during the MATCHBOX 2023 season). As well as his work with us, **Q** facilitates wider industry placements to ensure Dan is able to fulfil the necessary requirements of his certification. He has also worked at TAPAC and Kiri Te Kanawa Theatre, Aotea Centre since starting his apprenticeship.

The ability to directly support a young person like Dan in starting their career path in the performing arts has been a joy for all of us here at **Q**, and we are proud to be one of the only venues creating a pathway for rangatahi to choose this type of opportunity out of school.



08 ACKNOWLEDGEMENTS

We were able to successfully put on shows and support artists for another year thanks to all the help and support from our funders and donors, people and organisations



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NGĀ MIHI NUI TO OUR DONORS

We'd like to give a big shoutout to the incredible supporters who fuelled **Q Theatre** during FY2022-23. Whether you were a big player or a small contributor, your support meant the world to us. It's folks like you, who alongside organisations, foundations and trusts, make our artist-audience connections thrive. Your contributions mean so much to us and regardless of their size, make a world of difference.

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Heather Donnelly	James Joll	Jennifer Willis	Jono Millar	Kate Staunton	Krishaal Kumar	Lisa Manthel	Margaret-Ann Campbell	Megan Jack
Heather Lennan	James Kenta Azuma	Jennifer Wilson	Josh Jacobsen	Kate West-Walker	Kristell Boisseau	Lisa Mason	Margot Cotter	Megan Jones
Heather Straka	James Marriner	Jenny Clifford	Josh Robb	Kath Bolton	Kristen Gunnell	Lisa Mclay	Margrethe Huse	Megan Keating
Heather Taylor	James Nicholson	Jenny Smith	Joshua Le Mon	Katherine Clark	Kristen Wilson	Lisa Meredith	Maria Anstis	Megan Marshall
Heather Thompson	James Whetter	Jenny Woods	Joshua Manukonga	Katherine Davies	Kristian Beazley	Lisa Norton	Maria Chibel	Megan Oberlin-Brown
Heather Wright	Jamie Boyd-Bell	Jeremy Kellett	Joshua Marchant	Katherine Lester	Kristin Ryan	Lisa Oades	Maria Collins	Megan Sargent
Heidi Aspell	Jane & Tiff Day	Jess Hong	Josie Campbell	Katherine McAlpine	Kristina Sofele	Lisa Oloughlin	Maria Dela Cruz	Megan Signal
Heidi Johnston	Jane Bush	Jess Honiss	Judi Clements	Katherine Noall	Kyle Clements	Lisa Robertson	Maria Ekblad	Mei Soo
Helen Bankers	Jane Cherrington	Jessa Cochran	Judith Knight	Kathleen Ullal	L M E Epiha	Lisa Young	Maria Mikhaleva	Mel Hight
Helen Bowen	Jane Cole	Jessie Wheeler	Judith McKay	Kathryn Bowles	Lan Yang	Liz Sertsou	Maria Salvatierra	Mel Parminter
Helen Cowper	Jane Constable	Jessie Brown	Judith Carson	Kathryn Davies	Lara Hayes	Liz van Leeuwen	Marion Hamer	Mel Scott
Helen King	Jane Dowell	Jessie Casson	Judy Le Heron	Kathryn Jones	Lars Molving	Liz Zink	Marita Hunt	Melanya Burrows
Helen Ottaway	Jane Ellis	Jessie Stanley	Juhi Shareef	Kathryn Marshall	Laura Cherrington	Logan Horsford	Mark Alexander	Mele Tautalanoa
Helen Squires	Jane Ferguson	Jim Mickle	Jules Skelling	Kathryn Thompson	Laura Fraser	Lorna Tomes	Mark Avis	Melinda Weir
Helen Wihongi	Jane Ginn	Jo Brookbanks	Julia H Pereira	Kathryn Trounson	Laura Hill	Lorne Roberts	Mark Barlow	Melise Alchin
Helena Coyne	Jane Russell	Jo Gow	Julia Lobb	Katie Parker	Lauren Leigh	Louise Blockley	Mark Burgess	Melissa Cole
Helga Mora	Jane Tu'ua	Jo Hutton	Julia Lobb	Katrina Roen	Laurence Gilmore	Louise Kane	Mark Crompton	Melusine Pitout
Henry Symonds	Janelle Graham	Jo Raj	Julian Lofts	Katrina Walter	Lay-On Le	Louise Phyn	Mark Lockett	Mere Martin
Hilari Anderson	Janet Clarke	Jo Talbot	Juliana Lai	Kaveh Djamali	Lee Elliott	Louise Skelton	Mark Northover	Meredith Caisley
Hillary Depuy	Janet Collis		Julie Kidd	Kay Wallace	Lee Stewart	Louise Stevenson	Marta Seretry	Mic Watts

NGĀ MIHI NUI TO OUR DONORS

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Milton Reedy	Nicholas Peat	Penny White	Rebecca Solomon	Rula Schaad Lealand	Semele Huq	Stephen Campbell	Terri Richards	Wendy Jones
Min Her	Nicholas Scholtens	Pete Macaulay	Rebecca Stirrup	Russell McCullough	Serena Milne	Stephen May	Tess Porter	Will Baker
Miriama McDowell	Nicholas Smythe	Peter Allan	Rebecca Tindall	Seru Mar	Seru Mar	Stephen Neate	Tessa Baker	Will Clarke
Mirjana Vlatkovic	Nicola Donald	Peter Gough	Rebecca Walker	Seyhun Ogut	Shanae Mihaere	Stephen Rhode	Tessa Brudevold-Iversen	Will Meiklejohn
Mitchell Bradley	Nicola Garvey	Peter Kee	Reece Butterworth	Ruth Amato	Shannon Kite	Stephen Smith	Theresa Walker	William Fitzgerald
Mitchell Burrows	Nicola Leiseder	Peter Lambie	Renee Parker	Ruth Johnson	Shannon Mawdsley	Steve Finnigan	Thomas Bigge	William Mckegg
Moana Avia	Nicola McIntyre	Peter McIndoe	Renny Hayes	Ruth Stotter	Sharlene Parker	Steven Arnold	Stuart Andrewes	Xavier Harnett
Moe Hobbs	Nicole Cope	Peter Mellalieu	Rereata Hardman-miller	Sacha Campbell	Sharon Parker	Stuart Fox	Stuart Cairns	Yasith Game
Mogie Pillay	Phil Bougen	Peter Saxton	Rian Kannemeyer	Sadie Wilson	Shaun Metcalfe	Stuart Fox	Stuart Fox	Kankanamge
Molly Parker	Phil Keating	Phil Keating	Richard Cousins	Saffron Paddy	Shaun Robinson	Stuart Jeffcoat	Stuart Jeffcoat	Yoojung Suh
Morgan Hall	Phil Keating	Phil Keating	Richard Ebbett	Sai Gregory	Shayna Stalker	Sue Alexander	Sue Alexander	Yukiko Kato
Morgan Jones	Philip Ivey	Philip Ivey	Richard Homan	Sally Beets	Shea Watson	Sue Bannister	Sue Bannister	Yulia Zapisetskaya
Mort Schreiber	Philippa A Scott	Philippa A Scott	Richard Morris	Sally Spry	Shelley Cousins	Sue Blair	Sue Blair	Yvonne Hook
Morven Mcauley	Richard O'Connor	Richard O'Connor	Richard O'Connor	Sally Urry	Shelley Hibbert	Sue Emmott	Sue Emmott	Zara Kehoe
Mr Bruce Hopkins	Richard Pamatatau	Richard Pamatatau	Richard Pamatatau	Sam Galloway	Shelley O'Connor	Sue Ewen	Sue Ewen	Zara Rawlinson
Mr James Griffin	Richard Sikuea	Richard Sikuea	Richard Sikuea	Sam Goldwater	Shelley Rose	Sue Ewen	Sue Ewen	Zeenia Sevele
Mr Justice Peter Salmon	Rob Costello	Rob Costello	Robb Limm	Sam Hewitt	Shelley Rose	Sue Good	Sue Good	Ziva Louissou
Mr Kerry Chamberlain	Robb Limm	Robb Limm	Robert Cortesi	Sam Hoang	Shelley Stuart	Sue Howarth	Sue Howarth	Zoe Bowden
Mrs Charyn Jones	Robert Fong	Robert Fong	Robert Cortesi	Sam Morgan	Sher Foley Lovelock	Sue McMiken	Sue McMiken	Zoe Kelly
Mrs Estelle Macdonald	Robert Fong	Robert Fong	Robert Gould	Sam Richards	Sheridan Wilson	Sue Prothero	Sue Prothero	Zoe Timbrell
Mrs Penelope FAMILTON	Robert Gould	Robert Gould	Robin Brokken	Sam Wang	Sherri Hinch	Sue Scott	Sue Scott	
	Robin Brokken	Robin Brokken		Saman Moeed	Sheryl Tapp	Sumit Punwani	Sumit Punwani	
							Tomasz Golawski	

OUR TEAM

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

Chief Executive Tumu Whakarae

Greg Innes

Deputy Chief Executive and 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 Tikiti

Evan Phillips

Producer Kaihautū

Padma Akula

Production Coordinator Kairuruku Whakaaturanga

Stéphanie Jesus

Senior Venue Technician Pūkenga Matua

Tim Jansen

Senior Venue Technician Pūkenga Matua

Emmanuel Reynaud

Apprentice Technician Pūkenga Tauira Mahi

Dan Matthew

Digital Marketing & Content Coordinator Kairuruku Whakatairanga

me te ihirangi Matihiko

Simon Tate

Marketing Executive Kairuruku Whakatairanga

Hadley Dobbs

Assistant Accountant Kaiāwhina Kaikaute

Aaron Richardson

Visitor Experience Coordinator Kairuruku Wheako Manuhiri

Lucie Everett-Brown

Visitor Experience Coordinator Kairuruku Wheako Manuhiri

Sean O’Kane Connolly

Accounts Assistant Pūkete Kaiāwhina

Sabera Khairmohammed

Temporary Marketing Assistants Kaiāwhina Whakatairanga

Esther Fortin

Zoë Nicholson

Box Office

Ashleigh Waters

Asia Kennedy

Evan Phillips

Hannah Diver

Jake Parsons

Jessica Bennett

Joni Nelson

Lucie Everett-Brown

Molly Janes

Rachael Longshaw-Park

Weichu Huang

Zoe Meehan

Technical

Aaron Mitchell

Alylai Flynn

Andrew Furness

Angus Melville

Ashley Killip

Bruce Graham

Dan Matthew

Ella Madsen-Brough

Emmanuel Reynaud

Hayley Robertson

Izzy Robinson

Jazmin Whittall

Joel Orme

Jon Coddington

Joseph Noster

Laika Rountree

Liam Huxley

Liam Twentyman

Michael Goodwin

Nathan Dunlop

Patrick Minto

Paul Bennett

Peter Davison

Rachel Longshaw-Park

Sam Mence

Samuel James Clavis

Solomon Flynn

Spencer Earwaker

Tayla Brittliff

Tim Jansen

Tom Chapman

Zane Allen

Visitor Experience

Alice Lillian Pearce

Ariadne Baltazar

Brigit Aileen Kelly

Britney Qiu

Cameron Hurst

Charlotte Barrant

Danielle Rosalie Youngman

Dario Kuschke

Darrel Nitschke

Delilah Lin

Demos Murphy

Elice Jacomb

Ella Brislen

Ella Mcleod

Ella Paulsen

Emma Lulu

Finlay Wilson

Gary Hofman

George Fenn

Ilana Lloyd

Jasper Penman-Chambers

Jessica Bennett

Johnny Burford

Joseph Kennedy

Josh Metcalfe

Junghwi Jo

Kazim Khan

Kowhai Mokaraka

Laika Rountree

Liam Prisk

Lucie Everett Brown

Max Russell

Mele Toli

Miles Ford

Miles Muir

Molly Beattie

Molly Janes

Molly Tate

Nora Crane Purdie

Pezxe Deedman

Rahul Keswani

Ryan Dulieu

Shaymaa Ali Ahmed

Shu Kei Anson Ng

Sloane Perkins

Tatum Warren Ngata

Terry Hooper

Tiani Keane

Zak Enayat

Zoe Meehan

Chefs

Leah Garcia-Purves

Loreto Gabriela Ivonne Araya Veliz

Max Russell

Otto Thirly

FINANCIAL STATEMENTS

Q Theatre Trust Group

For the year ended 30 June 2023



Financial Statements

Q Theatre Trust Group
For the year ended 30 June 2023

Q Theatre | 305 Queen St, Auckland City 1010 | Tel 09 309 8326



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

Crowe New Zealand Audit Partnership
Level 29, 188 Quay Street
Auckland 1010
C/- Crowe Mail Centre, Private Bag 90106
Invercargill 9840
Main +64 9 303 4586
Fax +64 9 309 1198
www.crowe.nz

Opinion

We have audited the consolidated general purpose financial report of Q Theatre Trust (the "Trust") and its controlled entities (the "Group") which comprise the consolidated financial statements on pages 5 and 8 to 19 and the consolidated service performance information on pages 6 to 7. The complete set of consolidated financial statements comprise the statement of financial position as at 30 June 2023, the consolidated statement of comprehensive revenue and expense, consolidated statement of changes in net assets/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 general purpose financial report presents fairly, in all material respects:

- the consolidated financial position of the Group as at 30 June 2023, and its consolidated financial performance and its consolidated cash flows for the year then ended; and
- the consolidated service performance of the Group for the year ended 30 June 2023 in accordance with the entity's service performance criteria

in accordance with Public Benefit Entity Accounting Standards (Reduced Disclosure Regime) issued by the New Zealand Accounting Standards Board.

Basis for Opinion

We conducted our audit of the consolidated financial statements in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)) and the audit of the consolidated service performance information in accordance with the ISAs (NZ) and New Zealand Auditing Standard (NZ AS) 1 *The Audit of Service Performance Information*. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Consolidated General Purpose Financial Report* 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.

Other than in our capacity as auditor we have no relationship with, or interests in, the Trust or its controlled entities.

Information Other Than the Consolidated General Purpose Financial Report and Auditor's Report

The Trustees are responsible for the other information. Our opinion on the consolidated general purpose financial report does not cover the other information included in the annual report and we do not and will not express any form of assurance conclusion on the other information. At the time of our audit, there was no other information available to us.

In connection with our audit of the consolidated general purpose financial report, if other information is included in the annual report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the consolidated general purpose financial report or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed on the other information that we obtained prior to the date of our auditors' report, we concluded that there is a material misstatement of this other information, we are required to report that fact.

Trustees' Responsibilities for the Consolidated General Purpose Financial Report

The Trustees are responsible on behalf of the Group for:

- (a) the preparation and fair presentation of the consolidated financial statements and consolidated service performance information in accordance with Public Benefit Entity Accounting Standards (Reduced Disclosure Regime) issued by the New Zealand Accounting Standards Board;
- (b) service performance criteria that are suitable in order to prepare consolidated service performance information in accordance with Public Benefit Entity Accounting Standards (Reduced Disclosure Regime); and
- (c) such internal control as the Trustees determine is necessary to enable the preparation of the consolidated financial statements and consolidated service performance information that are free from material misstatement, whether due to fraud or error.

In preparing the consolidated general purpose financial report, the Trustees are responsible for assessing the Trust'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.

Findex (Aust) Pty Ltd, trading as Crowe Australasia is a member of Crowe Global, a Swiss Verein. Each member firm of Crowe Global is a separate and independent legal entity. Findex (Aust) Pty Ltd and its affiliates are not responsible or liable for any acts or omissions of Crowe Global or any other member of Crowe Global. Crowe Global does not render any professional services and does not have an ownership or partnership interest in Findex (Aust) Pty Ltd. Services are provided by Crowe New Zealand Audit Partnership an affiliate of Findex (Aust) Pty Ltd.

Auditor's Responsibilities for the Audit of the Consolidated General Purpose Financial Report

Our objectives are to obtain reasonable assurance about whether the consolidated financial statements as a whole and the consolidated service performance information 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) and NZ AS 1 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 this financial report.

As part of an audit in accordance with ISAs (NZ) and NZ AS 1, 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 and the consolidated service performance information, 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 of the consolidated financial statements and the consolidated service performance information 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 Trust's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Obtain an understanding of the process applied by the entity to select what and how to report its consolidated service performance.
- Evaluate whether the service performance criteria are suitable so as to result in consolidated service performance information that is in accordance with the Public Benefit Entity Accounting Standards (Reduced Disclosure Regime).
- 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 general purpose financial report 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 general purpose financial report, including the disclosures, and whether the consolidated general purpose financial report represents the underlying transactions, events and service performance information in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information and service performance information of the entities or business activities within the Group to express an opinion on the consolidated general purpose financial report. 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 our audit.

Restriction on Use

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



Crowe New Zealand Audit Partnership¹
Auckland, New Zealand
5 October 2023

¹ 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.



Approval of Financial Report

Q Theatre Trust Group
For the year ended 30 June 2023

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 2023 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 2023.

DocuSigned by:
CEO *Greg Innes*
Date 04 October 2023 | 19:45:49 PDT

DocuSigned by:
Trustee *Andrew Smith*
Date 05 October 2023 | 17:25:46 NZDT





Statement of Service Performance

Q Theatre Trust Group

For the year ended 30 June 2023

Description of Entity's Outcomes

- First uninterrupted year of programme since March 2020 following the start of the COVID-19 pandemic.
- Launch of Q's New Strategy as part of sharing Q's published Annual Report FYE22 in November, including Purpose, Mission, Values and Strategic Objectives for the next 5 years.
- Two successful Creative New Zealand Arts Grants towards Q's Programme initiatives.
- Further implementation of Q's Venue Management Software Priava to streamline workflow.
- Presented Q's second Artist Residency in April 2023.
- New Zealand International Comedy Festival returned in May 2023 after a two-year hiatus bring with it a wonderful programme of local and international artists and pre-pandemic audience numbers.
- Collaborated with AskRIGHT Fundraising Consultants to develop a Fundraising Strategy that incorporates Q's fundraising goals for the next 5 to 10 years alongside Q's needs as an organisation and facility.
- Recruitment of Q's first executive level Development Manager, funded for twelve months by a philanthropist.
- Development of a new Programme Strategy that articulates and focuses on how Q's spaces will be filled over the next 5 years. First draft Programme Strategy presented to Q's Board in November 2022, second draft presented in April 2023, final version for comment to be presented to Q Board in November 2023.
- Commissioned BoardWorks and others to assist with a review of Q's existing governance framework, and to assess what changes, if any, might be required to update the Q Theatre Trust Deed and the Q Theatre Limited company constitution.
- Completion of Internal Audit Review by Crowe Australasia.
- Health & Safety Review completed by Ray's Theatrical Services.
- As part of the implementation of Q's new strategy, an HR transformation project is underway to review and improve Q's HR systems and processes; as well as a programme to understand and improve staff engagement.
- Retirement of Ed McKnight (Q Theatre Ltd Director & Trustee of Q Theatre Trust), Hinurewa te Hau (Q Theatre Ltd Director) and Blair Jagusch (Q Theatre Ltd Director). Appointment of three new directors to Q Theatre Limited and one new Trustee Director to Q Theatre Trust following a formal recruitment process led by Simon Telfer and Better Boards.
- Successfully maintaining the building asset in a fit for purpose state with limited funding and other resources





Reporting number of	Annual total FY 2023	Annual total FY 2022
Performances	522	89
Programmes	180	30
Attendees at performances	64,505	13,549
Programmes that receive in-kind support	81	11
Website traffic	262,487	230,290
Database subscribers	48,894	48,501
Newsletters	96	25





Statement of Comprehensive Revenue and Expense

Q Theatre Trust Group
For the year ended 30 June 2023

	Notes	2023	2022
Revenue			
Sales of Goods & Services	3	2,182,588	643,025
Grants & Donations	3	1,205,131	959,850
Other Revenue		110,160	630,639
Total Revenue		3,497,880	2,233,514
Expenses			
Employee Benefits Expenses		1,833,788	1,317,786
Operating Expenses		971,884	418,000
Administration Expenses		647,581	364,357
Total Operating Expenses		3,453,254	2,100,143
Operating (Deficit)/Surplus		44,626	133,371
Non- Operating Revenue			
Interest free loan benefit recognition		353	98,339
Asset Management Grant (Capital Projects)		10,460	13,836
Auckland Council Recovery Grants (Capital Projects)		19,490	88,205
Trusts & Foundations Grant (Capital Projects)		15,000	14,860
Total Non-Operating Revenue		45,303	215,239
Non- Operating Expenses			
Interest free loan cost recognition		5,033	10,606
Depreciation	4	770,129	734,175
Total Depreciation		775,161	744,781
Deficit for the year		(685,232)	(396,171)





Statement of Financial Position

Q Theatre Trust Group
As of 30 June 2023

	Notes	2023	2022
Assets			
Current Assets			
Cash and Cash Equivalents	\$	511,996	\$ 864,249
Trade Receivables	\$	41,095	\$ 68,636
Inventories	\$	27,632	\$ 16,870
Other Current Assets	\$	187,136	\$ 106,593
Total Current Assets	\$	767,860	\$ 1,056,348
Non-Current Assets			
Property, Plant and Equipment	4 \$	14,275,638	\$ 14,879,694
Intangible Assets	\$	51,271	\$ 34,739
Total Non-Current Assets	\$	14,326,909	\$ 14,914,433
Total Assets	\$	15,094,769	\$ 15,970,781
Liabilities			
Current Liabilities			
Trade Payables & Accruals	\$	375,345	\$ 277,440
Deferred Revenue	\$	496,654	\$ 782,045
Borrowings	5 \$	7,973	\$ 7,973
Total Current Liabilities	\$	879,972	\$ 1,067,458
Non-Current Liabilities			
Borrowings	\$	102,923	\$ 105,863
Related Party Loan	6 \$	137,447	\$ 137,800
Total Non-Current Liabilities	\$	240,369	\$ 243,663
Total Liabilities	\$	1,120,341	\$ 1,311,121
Net Assets	\$	13,974,428	\$ 14,659,660
Equity			
Retained Earnings	\$	13,974,428	\$ 14,659,660
Total Equity	\$	13,974,428	\$ 14,659,660





Statement of Changes in Equity

Q Theatre Trust Group
For the year ended 30 June 2023

	2023	2022
Retained Earnings		
Balance at 1 July 2022	14,659,660	15,055,830
Deficit for the year	(685,232)	(396,171)
Balance at 30 June 2023	13,974,428	14,659,660





Statement of Cashflows

Q Theatre Trust Group
For the year ended 30 June 2023

Account	2023	2022
Operating Activities		
Cash received from donations, grants & sponsorship	1,305,767	1,644,543
Cash received from customers and contracts	1,971,943	1,175,155
Cash paid to suppliers	(1,648,029)	(1,152,290)
Cash paid to employees	(1,834,121)	(1,317,786)
GST	39,749	(12,621)
Interest Paid	-	(548)
Net Cash Flows from Operating Activities	(164,691)	336,454
Investing Activities		
Interest received	3,016	164
Payments to acquire property, plant and equipment	(182,605)	(149,030)
Net Cash Flows from Investing Activities	(179,589)	(148,866)
Financing Activities		
Repayment of loans	(7,973)	(7,973)
Net Cash Flows from Financing Activities	(7,973)	(7,973)
Net change in Cash and Cash Equivalents	(352,253)	179,615
Cash and cash equivalents at beginning of period	864,249	684,634
Cash and cash equivalents at end of period	511,996	864,249





Notes to the Financial Statements

Q Theatre Trust Group For the year ended 30 June 2023

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 2023 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) Changes in accounting policy

PBE IPSAS 41 Financial Instruments

PBE IPSAS 41 Financial Instruments replaces parts of IPSAS 29 Financial Instruments: Recognition and Measurement, bringing together all three aspects of the accounting for financial instruments: classification and measurement; impairment; and hedge accounting.

The Trust has applied PBE IPSAS 41 prospectively, with an initial application date of 1 July 2022.

As a result of adopting PBE IPSAS 41 as of 1 July 2022 there were no changes to the value of assets or liabilities, rather a change in the measurement category of the assets.

The nature of these presentation changes is described below:

(i) Classification and Measurement of financial assets and liabilities

Under PBE IPSAS 41, financial assets are subsequently measured at fair value through surplus or deficit (FVTSD), amortised cost or fair value through other comprehensive revenue and expense (FVOCRE). Financial liabilities are subsequently measured at fair value through surplus or deficit (FVTSD) or amortised cost. Financial instruments measured at amortised cost replaces the previous measurement category: loans and receivables, the change in category is outlined in the below table. The classification is based on two criteria: (1) the Trust's business model for managing the assets: and (2) whether the instruments 'contractual cash flows represent solely payment of principal and interest' on the principal amount outstanding.

The assessment of the Trust's business model was made as at date of initial application namely 1 July 2022. The assessment of whether contractual cash flows on debt instruments are solely comprised of principal and interest was made based on the facts and circumstances as at the initial recognition of the assets.

Receivables from exchange and non-exchange transactions and term deposits were classified as Loans and Receivables as of 30 June 2022 and are held to collect contractual cash flows and give rise to cash flows representing solely payments of principal and interest. These are classified and measured as Debt instruments at amortised cost beginning on 1 July 2022.

	Measurement Category	
	PBE IPSAS 29	PBE IPSAS 41
Financial Assets		
Cash & Cash Equivalents	Loans & Receivables	Amortised Cost
Term Deposits	Loans & Receivables	Amortised Cost
Investments	FVTSD	FVTSD
Financial Liabilities		
Accounts Payable	Amortised Cost	Amortised Cost

Impairment

The adoption of PBE IPSAS 41 has changed the Trust's accounting for impairment losses for financial assets by replacing PBE IPSAS 29's incurred loss approach with a forward-looking expected credit loss (ECL) approach. PBE IPSAS 41 requires the Trust to recognise an allowance for ECL's for all debt instruments not held at fair value through surplus and deficit.

Upon the adoption of IPSAS 41 on 1 July 2022, the Trust did not recognise any additional impairment.





(b) Financial Assets

Financial assets are classified, at initial recognition, and subsequently measured at amortised cost, and FVTSD.

The classification of financial assets at initial recognition depends on the financial asset's contractual cash flow characteristics and the Trust's business model for managing them. With the exception of short-term receivables and payables that do not contain a significant financing component or for which the Trust has applied the practical expedient, the Trust initially measures a financial asset at its fair value plus, in the case of a financial asset not at fair value through surplus or deficit, transaction costs.

In order for a financial asset to be classified and measured at amortised cost it needs to give rise to cash flows that are solely payments of principal and interest (SPPI) on the principal amount outstanding. This assessment is referred to as the SPPI test and is performed at an instrument level. Financial assets with cash flows that are not SPPI are classified and measured at fair value through surplus or deficit, irrespective of the business model.

The Trust's business model for managing financial assets refers to how it manages its financial assets in order to generate cash flows. The business model determines whether cash flows will result from collecting contractual cash flows, selling the financial assets, or both. Financial assets classified and measured at amortised cost are held within a business model with the objective to hold financial assets in order to collect contractual cash flows.

Financial assets at fair value through surplus or deficit

Financial assets at fair value through surplus or deficit are carried in the statement of financial position at fair value with net changes in fair value recognised in the statement of financial performance.

This category includes derivative instruments and managed funds which the Trust had not irrevocably elected to classify at FVOCRE.

After initial recognition the financial assets in this category are measured at fair value with gains or loss on re-measurement recognised in surplus or deficit.

Financial Assets at amortised cost

Financial assets at amortised cost are non-derivative financial assets or determinable payments that are not quoted in an active market. They are included in current assets, except for maturities greater than 12 months after the balance date, which are included in non-current assets.

After initial recognition, are subsequently measured at amortised cost using the effective interest method (EIR) and are subject to impairment. Gains and losses are recognised in surplus or deficit when the asset is derecognised, modified, or impaired.

The Trust's cash and cash equivalents are categorised as financial assets at amortised cost.

(c) Derecognition of Financial Assets

A financial asset (or, where applicable, a part of a financial asset or part of a group of similar financial assets) is primarily derecognised (i.e., removed from the Trust's statement of financial position) when:

- The rights to receive cash flows from the asset have expired or
- The Trust has transferred its rights to receive cash flows from the asset or has assumed an obligation to pay the received cash flows in full without material delay to a third party under a 'pass-through' arrangement; and either (a) the Trust has transferred substantially all the risks and rewards of the asset, or (b) the Trust has neither transferred nor retained substantially all the risks and rewards of the asset, but has transferred control of the asset.





(d) Financial Liabilities

Financial liabilities at amortised cost are classified, at initial recognition and include payables.

After initial recognition, payables are subsequently measured at amortised cost using the effective interest rate (EIR) method. Gains or losses are recognised in surplus or deficit when the liabilities are derecognised as well as through the EIR amortisation process.

Amortised cost is calculated by considering any discount or premium on acquisition and fees or costs that are an integral part of the EIR. The EIR amortisation is included as finance costs in the statement of financial performance.

A financial liability is derecognised when the obligation under the liability is discharged, waived, cancelled, or expired. When an existing financial liability is replaced by another from the same lender on substantially different terms, or the terms of an existing liability are substantially modified, then such an exchange or modification is treated as the derecognition of the original liability and the recognition of a new liability. The difference in the respective carrying amounts is recognised in the statement of financial performance.

(e) 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.

(f) 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.

(g) Expenses

Expenses are recognised on an accrual basis.

(h) 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.

(i) 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.

(j) 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.





(k) 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 \$981,702 (2022: \$943,944) 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.

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 1/7/2022	19,060,716	580,709	2,146,286	87,923	150,444	22,026,078
Plus additions	-	106,535	21,232	10,223	42,480	180,469
Less Disposals	-		-	-		-
Closing at 30/06/2023	19,060,716	687,243	2,167,518	98,145	192,924	22,206,547

Accumulated depreciation						
Opening at 1/7/2022	4,835,899	387,170	1,711,304	61,568	115,704	7,111,645
Plus Depreciation	594,125	43,797	99,714	6,545	25,949	770,129
Less Disposals						-
Closing at 30/6/2023	5,430,024	428,830	1,811,018	68,113	141,653	7,879,638
Net book value 30/6/2023	13,630,692	258,413	356,500	30,032	51,271	14,326,909
Net book value 30/6/2022	14,224,817	193,539	434,982	26,355	34,739	14,914,433

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

	2023	2022
Senior Management (5)	466,125	417,370

The Chairman of the Q Theatre Group had provided a loan of \$300,000 which is interest free and repayable on 31st December 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 one production "Dirty Work" which was produced by IITC. Q Theatre recognised revenue from services, including theatre hire and labour amount of \$58,884 (2022: \$58,139) from this performance.

No Related Party debts have been written off or provided as doubtful debts in 2023 (2022: nil).





7. Commitments and contingencies

At balance date there are no known contingent liabilities (2022: \$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 \$685,232 (2022: \$396,171), 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 \$112,112 (2022: \$11,110).

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.

The Trustees have reviewed the Group's budget for the twelve months to 30 June 2024 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 2023.





9 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

All financial assets held by the Group 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.

2023	Financial Assets at amortised cost	Financial Liabilities at amortised cost	Total
Financial assets			
Cash and cash equivalents	511,996	-	511,996
Trade debtors and other receivables	41,095		41,095
Total	553,091	-	553,091
Financial liabilities			
Trade creditors and other payables	-	375,345	375,345
Loans and borrowings	-	248,342	248,342
Total	-	623,687	623,687

2022	Financial Assets at amortised cost	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





Q THEATRE

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