



# **Q THEATRE**

## **ANNUAL REPORT**

Year Ending 30 June 2024

---

# CONTENTS

	<b>Section</b>	<b>Page</b>
Chairperson's Report	01	04
Chief Executive's Report	02	07
Q Trustees and Directors	03	10
2023/24 - The Numbers	04	11
The Programme	05	13
Programme Introduction		14
Shows Q Supported FY2023/24		15
A New Era of Artistic Support: Reflecting on Q MATCHBOX 2023		17
Clowns, Drag Queens and Podcasts-Gone-Live: Reflecting on Summer at Q 2024		19
Ending 2023 with a Bang: Briefs – Dirty Laundry		25
The exciting return of Mahuta – A Matariki Showcase		26
Q: EXPOSED! 2024: Our Inaugural Annual Digital Fundraiser	06	28
Nurturing Tomorrow's Talent: Rangatahi at Q	07	29
Acknowledgements	08	31
Financial Statements	09	37



# WHO WE ARE:

WHAT WE ASPIRE TO (VISION)

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

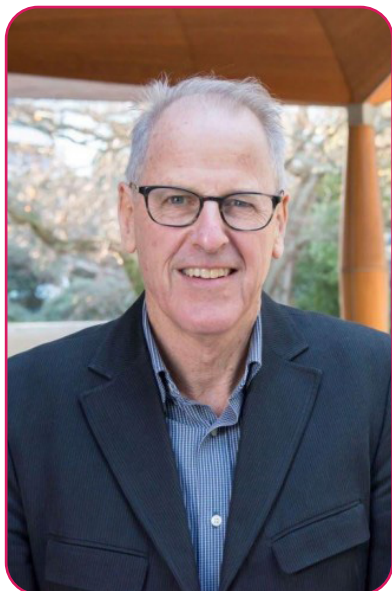
WHY WE ARE HERE (PURPOSE)

**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**

## 01 CHAIRPERSON'S REPORT



**Tēnā koutou katoa,**

On behalf of the trustees and directors of the **Q Theatre Group**, welcome to our Annual Report for the 2024 financial year.

This year is **Q's** second full year of activity since the COVID lockdown period. We commenced this year with cautious optimism given the emerging signs of growth at the end of the previous financial year, however it is important to acknowledge that even best-laid plans do not always unfold as expected. The 2024 financial year proved challenging on several fronts, and we are extremely disappointed to report an operating loss of approximately \$188,505. The Board has a clear picture of the reasons for this result.

Risks were taken on the scheduling of several programmes late in 2023 which did not deliver anticipated patron numbers, and this was coupled with unbudgeted production expenses resulting in a budget deficit. In addition, during the preparation for Audit of the financial statements it became apparent that our monthly accrual of annual leave entitlements was understated, further impacting the final result. The Chief Executive and Board have taken the steps necessary to ensure there is no recurrence of these circumstances.

The Chief Executive's report provides an overview of the business operations over the past 12 months. In contrast, my report focuses on key issues that have been central to the work of the directors and trustees during this period.

The directors have concentrated on refining our strategy this year. With valuable input from senior staff, trustees and directors, the strategy published at the end of the last financial year has formed the foundation for our high-level business planning. This includes a thorough review of operational key performance indicators (KPIs) for management. We anticipate further work will be undertaken to publish a comprehensive version of the business plan and KPI's in the future. The collaborative interactions between management and directors throughout this process has been highly rewarding.

I would like to acknowledge our core funder, Auckland Council. The long-term plan (LTP) process undertaken by Council concluded in July this year, and we are grateful that Council's longstanding support has continued with our funding confirmed at levels consistent with the previous triennium funding, with a small adjustment for inflation. Our one concern is that Council has not yet recognised the asset renewals challenges we face as our facilities get further into their second decade. Theatres are high use venues subject to extensive wear and tear as much-loved public facilities. Proper maintenance and timely asset replacement are essential, for several reasons ensuring public safety and comfort, providing theatrical and other clients with suitable backstage conditions, and maintaining our building warrant of fitness and compliance regime is undertaken with rigour and certainty. As our facilities age and core systems near the end of their economic life, the urgency for replacement and upgrades becomes increasingly critical. We will approach Council in the next annual plan round to reiterate our concerns. We understand Council has its own financial challenges and accordingly, we suggested during the LTP process that there is a requirement to establish a partnership approach to asset replacement, in which any additional funding from Council will be matched by fundraising by **Q**. We feel this is a productive approach.

Continued on next page



## 01 CHAIRPERSON'S REPORT cont.

During the last financial year, for the first time we employed a senior management team member whose entire focus is on fundraising. We welcomed the new Head of Development, **Ashley David**, in October 2023 and she has been extraordinarily active in the time she has been with us, securing additional funding from a range of donors, trusts and foundations. We particularly acknowledge two initiatives – our inaugural Q: EXPOSED! end of tax year campaign ([qtheatre.co.nz/QExposed](https://qtheatre.co.nz/QExposed)), which raised approximately \$65,000 towards the \$160,000 cost of replacing the air handling units that supply fresh air to our heating and cooling systems to the venue spaces; and secondly, the successful application to Foundation North for programme initiatives. Q: EXPOSED! will become an annual feature of our fundraising for capital replacement.



A busy evening at Q for *Briefs - Dirty Laundry* opening night, image credit **Jinki Cambronero**

As previously noted, 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 an operating loss of \$188,505 (budget: \$100,000) for the 2024 financial year. The Chief Executive's report provides an overview of the circumstances leading to this outcome; and it is important to note that the level of trading remained largely consistent to the previous year, however a series of one-off events has significantly impacted the final result. The directors and trustees are confident that the Chief Executive has taken the necessary corrective action to prevent a recurrence of this situation.

Directors are clear that **Q Theatre Limited** must continue to deliver surpluses of at least \$100,00 per annum for the next 10 years if we are to build reserves sufficient to mitigate our operating risk and address our retained earnings deficit. Recent events have shown how insufficient reserves can pose a significant risk to an organisation.

The consolidated result for the **Q Group** is a deficit of approximately \$980,000 (FY2023: \$685,000), largely attributable to a depreciation charge of \$796,000 (FY2023: \$775,000). 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.

Trustees and directors believe that a key responsibility is to maintain a robust asset renewal programme to ensure the building remains fit for purpose. In the past financial year, approximately \$273,000 has been spent on asset maintenance and renewals, which currently safeguards the operational ability of the asset

The continuing support we receive from Auckland Council included a Building Maintenance Grant of \$214,000 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.

Continued on next page

## 01 CHAIRPERSON'S REPORT cont.

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 are clear that the scale of asset funding required is unlikely to be met solely from philanthropic sources or from surpluses from **Q Theatre** operation, and we have suggested to Auckland Council 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



To my fellow trustees and directors, my warmest thanks for your valuable support and commitment during the year. This is my swansong as Chair of the **Q Theatre Trust** and **Q Theatre Limited**, although I will remain a director and trustee for a little time yet. I acknowledge the continued support I have received from directors, trustees and management, and a warm welcome to our newest director **Vicki Caisley**. **Ms Caisley** brings an outstanding range of attributes to the **Q Theatre Limited** board.



The past few years have been very challenging, but I am certain we have the commitment and ability to overcome the difficulties and emerge as Aotearoa New Zealand's most loved home of contemporary performing arts.

Finally, our thanks to our Chief Executive and management, administration, and operations teams. This has been a year of significant change and reorganisation, and directors and trustees are delighted to acknowledge the strength of the new leadership team.

We are excited about the promising future ahead while cognisant of the risks. We are determined that our stewardship will lead to a sustainable future making **Q** a vital, engaging and rewarding destination for all citizens, creative artists and travellers to visit and experience.

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

## 02 CHIEF EXECUTIVE'S REPORT



### Tēnā koutou katoa,

Before I say anything else, I would like to thank from the bottom of my heart all those of you who have commenced, or continued, their support of **Q** through this last financial year. We simply can't do what we do without that support, and we are overwhelmed at times with the extraordinary love that so many people have for **Q** and what we offer. To our theatre and events clients, thank you for bringing your shows and productions to us.

To our audiences and attendees at events, we get so much from seeing you enjoy being in our spaces and participating in our offerings. And to our donors and funders, our deepest gratitude. Our communities are central to our mahi, and each of you helps us to get where we want to be. Having fun, enjoying entertainment and intellectual stimulation sits behind much of what we seek to achieve.

This financial year has been one of significant change. After being in the role for three and a half years, navigating the disruptions of COVID and the uncertainties that followed, I reached the point at the end of 2023 where I felt confident in my understanding of the decisions required to approach the future with optimism and assurance. The changes flow from our strategy and are clearly focused on our three fundamental pillars – To be financially robust; To be deeply engaged; To be highly capable.



From top to bottom, left to right - **Ashley David**, **Melissa Fergusson**, **Karyn Metcalf**, **Phil Evans**

We have engaged in an extensive process within **Q** to understand what is necessary for the future, and I warmly welcome our new leadership team – **Ashley David** (who commenced in late 2023) as our Head of Development, **Melissa Fergusson**, our new Head of Marketing and Brand Communications, **Karyn Metcalf**, our new Head of Patron Services, and **Phil Evans**, our new Head of Programming and Production. This outstanding bunch of humans bring so much to us in the way of skills, knowledge and experience. Each of them has a storied background in the arts, entertainment and events sector, they are genuinely lovely folk, and they are outstanding as a team. I'm very fortunate.

As our Chair has noted, this year has not gone to plan. A combination of unsuccessful programming decisions, some poor financial management, and an unforeseen adjustment to our annual leave accrual expense has resulted in a deficit of approximately \$188,505. We have implemented several changes to prevent these mistakes from recurring. New administrative policies and procedures, enhanced controls for programming budgets, and updates to our payroll systems are now in place. The downstream impact of the losses on our working capital position will not be easily managed.

*Cont. on next page*



## 02 CHIEF EXECUTIVE'S REPORT cont.

Notwithstanding these failings, much has gone very well. First and foremost, our ongoing relationships with clients have continued to deepen as we work to ensure **Q** remains the destination of choice for performing arts and events. Our Production, Programming and Visitor Experience teams have done incredible work as we re-engineer our approach, simplifying venue access, updating all our client facing systems and documentation, developing more flexible approaches to pricing and charges, and enhancing our venue and event management software system. We begin the new financial year with a greater diversity of programming and events, a significantly upgraded food and beverage offering, and a robust recruitment and training of our new event staff. These efforts have resulted in an increasingly full year of programming in all our venues.



Dining at **Citizen Q**, image credit **Alex McVinnie**

We have enjoyed significant success in our food and beverage offering over the past 12 months. In the first year after reopening, it became clear that we required some fundamental changes in our front of house and food and beverage operations. Our then Finance Manager, **Sam Munshi**, took over temporary responsibility for the Visitor Experience department and transformed our offering. Providing strong support to her Visitor Experience line managers, restructuring the kitchen staffing, and developing new menu offerings to better reflect contemporary tastes has resulted in very strong support by theatre patrons and other casual visitors, and this is reflected in the food and beverage revenue increases through the past year. **Ms Munshi** transitioned the Visitor Experience responsibilities to **Ms Metcalf** from 1 July this year. We acknowledge and applaud **Ms Munshi's** contribution over the period she managed the Visitor Experience department, which was in addition to her ongoing Finance responsibilities. The outcome was very impressive.

Over the past year we have also re-established our functions and conventions client offering, again, with leadership from **Ms Munshi**. We anticipate this aspect of **Q's** business will be further developed by **Ms Metcalf** in the new financial year.

**Ms Fergusson** has led a reimagining of our marketing offering to clients, particularly theatrical and entertainment clients. It has always been my perspective that one of the fundamental attributes of a successful performing arts centre is “we know our market for performing arts better than anyone else”. We are gradually transitioning from a relatively ad hoc approach to marketing, to one which is more closely aligned with the services provided by external marketing agencies. Supporting theatrical clients to be more successful in their audience development is a key goal. We anticipate further expanding our marketing offerings in the new financial year.

**Ms David** received rave reviews in the last financial year for several exciting initiatives, confirming again the necessity of an executive leader solely responsible for fundraising in all its forms. The outstanding success of the inaugural **Q: EXPOSED!** end of tax year campaign has been one high point. This annual campaign seeks to secure funding for the essential, but often unacknowledged items that ensure our facilities are maintained in a satisfactory state. We're focusing on critical upgrades like air conditioning, contemporary theatrical equipment, especially lighting, and advanced access control systems. This support will help us invest in the infrastructure that makes our spaces functional and inviting.

## 02 CHIEF EXECUTIVE'S REPORT cont.

We recognise that for many supporters, “the heart is in the art”, however the success of the art can be dramatically impacted by the availability – or not – of contemporary theatre equipment. Almost all of Q’s current theatrical equipment was purchased during the venue construction phase 12 years ago, and much of it is now beyond repair, no longer supported by the vendor, or the technology is no longer in general use in theatre (such as incandescent lighting). This is not merely a matter of convenience - our ability to support theatre and entertainment clients is in part determined by the equipment that the venue has that is able to be offered at affordable rates to clients who would otherwise need to secure it from other commercial sources, often at significant cost. Theatre clients are under significant cost pressure now, and the availability of a good range of theatrical equipment can often tip the scales in a decision to present the show, or not, at the venue.



Q Theatre Queen Street Entrance, image credit **Asher Milgate**

Ms David has also re-ignited our individual giving programme, and we are beginning to see the results. New donor cultivation is central to her role, and in this ambition, we have been strongly supported by directors and trustees.

**Ms David** and **Ms Fergusson** are collaborating on a significant review of our CRM needs and the tools that will assist us in managing our interactions with a range of theatre audiences and financial supporters of Q. While we currently have some tools available, they are not contemporary, being built a decade or more ago,

and requiring significant back-end analysis and manipulation. They are not usable in a routine manner by staff in the way we feel is important. Our ambition is an integrated ticketing and CRM solution, and we will have completed our assessment of the options by the conclusion of the new financial year.

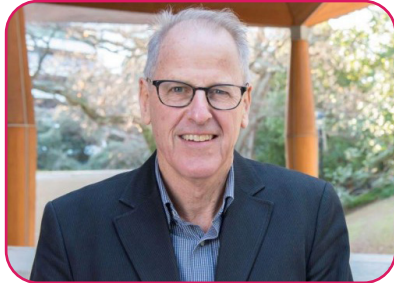
We continue to ensure Q’s facilities are maintained to a suitable standard, with a significant contribution in FY2024 to our ongoing maintenance requirements from Auckland Council. We will be seeking to increase Council’s contribution in the future, because we are not going to be able to raise the required funding alone. As the beneficial owner of the Trust’s assets, Council has an interest in ensuring the venue is maintained in a fit for purpose condition. In our submission to Council’s Long-Term Plan process, we suggested a partnership approach, whereby Council would increase its asset funding of Q by \$100,000 per annum, with Q taking responsibility for matching that sum through fundraising. We were unsuccessful in that submission, but we intend resubmitting as part of the next Annual Plan process in the second half of the new financial year.

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.

In concluding, I want to acknowledge the outstanding contribution from my new leadership team and our staff. Change brings uncertainty and insecurity in some respects. My mantra is clear – the only constant is change. Structuring change initiatives so they reflect the verifiable needs of clients, audiences and staff is what is required for success, and currently we do not have the tools that allow us to adapt, and pivot, based on reliable data. That is a clear need in the new financial year.

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

## 03 Q TRUSTEES AND DIRECTORS



**Andrew Smith**

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



**Yee Yang 'Square' Lee**

Board Director | Kaitohu  
(Q Theatre Limited Board and  
the Q Theatre Trust Board)



**Justin Lewis**

Board Director | Kaitohu (Q  
Theatre Limited Board and the  
Q Theatre Trust Board)



**Penelope Barr-Sellers**

Board Director | Kaitohu  
(Q Theatre Limited Board)



**Kylie Sealy**

Board Director | Kaitohu  
(Q Theatre Limited Board)



**Vicki Caisley**

Board Director | Kaitohu  
(Q Theatre Limited Board)



**Sally Manuireva**

Q Theatre Trustee | Kaitiaki  
(Q Theatre Trust Board)

## 04 2023/24 - THE NUMBERS



487

PERFORMANCES

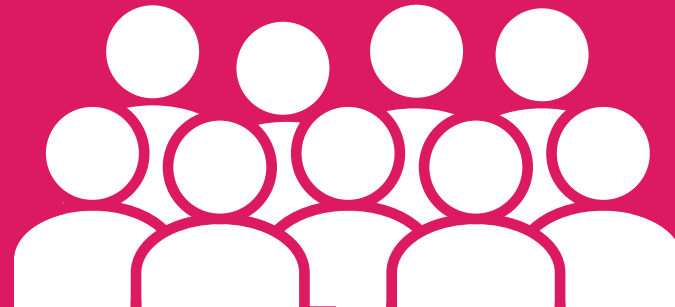
79 HIRERS



66,974

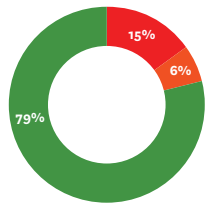
AUDIENCE MEMBERS

INCLUDING PATRONS WHO PURCHASED  
TICKETS VIA AUCKLAND THEATRE COMPANY



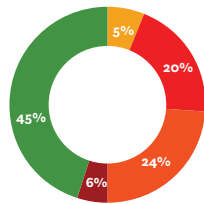
## 04 2023/24 - THE NUMBERS

### 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



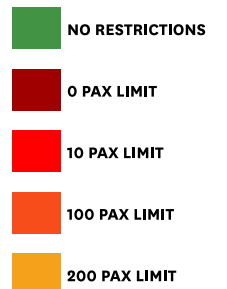
**143 PRODUCTIONS**  
**557 PERFORMANCES**  
**68,487 TICKETED ATTENDEES\***

### FY 2023-24



**129 PRODUCTIONS**  
**497 PERFORMANCES**  
**66,974 TICKETED ATTENDEES\***

\*includes patrons who purchased tickets via Auckland Theatre Company.



## ABOUT THE NUMBERS

As you can see above, this year we had a slightly lower number of productions, performances and attendees than FY 2022-23 (the other financial year listed that was not impacted by COVID restrictions). However, the average number of attendees per performance this year was higher than FY 2022-23, which is a good indication that audiences are still out there and interested in the work that we have programmed at Q.





# THE PROGRAMME

FY 2023/24

# PROGRAMME INTRODUCTION

**The past 12 months at Q have been a dynamic celebration of creativity, with artists and makers from across Aotearoa and beyond infusing our spaces with energy, passion, and innovation. Through these artists' work, audiences have experienced a diverse range of stories that delve into the complexities of the human condition—stories that explore joy, identity, and the pressing questions around our future climate and world.**



*Boom Shankar - MATCHBOX 2023, image credit Amanda Billing*

We recognise the significant financial and creative risks that artists take in creating and presenting their work at Q, and we are dedicated to offering meaningful support wherever possible.

We have taken steps to be more strategic and proactive in how we programme the arts and events. Thanks to the generous funding from Auckland Council, Gus Fisher Charitable Trust, Foundation North, Four Winds Foundation, and Creative New Zealand, we've been able to provide crucial support to over 80 productions. This support has included increased subsidies for venue costs, targeted investment in marketing to each show, and payment provided directly to artists.

Looking ahead, we continue to refine our understanding of the sector's evolving needs and explore new initiatives to strengthen our role within Tāmaki Makaurau's independent performing arts community. We are committed to being a better, more supportive partner in the ongoing development of our vibrant creative ecosystem.

05

# SHOWS Q SUPPORTED

FY2023/24



87

PROGRAMMES  
THAT RECEIVED  
IN-KIND SUPPORT



TOTAL VALUE  
OF SUPPORT

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

\$250K+

L-R from top: **Double Goer**, image credit: **Andi Crown** (photo) and **Andrew Foster** (design) | **Losing Face - MATCHBOX 2023**, image credit: **Amanda Billing** | **Manamea**, image credit: **Trey Josiah Photography** | **Rituals of Similarity - MATCHBOX 2023**, image credit: **Amanda Billing** | **ScatterGun: After the Death of Rūaumoko**, image credit: **Andi Crown** | **Skin Hunger**, image credit: **John Rata** | **Waiting**, image credit: **Andi Crown** | **FromThePit 2024** at exhibit Q

# SHOWS Q SUPPORTED

FY2023/24

## Chameleon

**Mahuta:**

Music for Matariki

Jenny Mitchell & The  
Mitchell Twins; The  
Bush & the Birds Tour

**Superglacier:**

EP Recording

Andrew Furness

**The Bloom –**

Development Workshop

**Moe Miti**

**Rituals of Similarity –**

MATCHBOX 2023

**Losing Face –**

MATCHBOX 2023

**Boom Shanker –**

MATCHBOX 2023

**ÉMILIE**

**Waiting**

**Manawa Ora –**

Tōku Whakaruruhau

**ARAWHATA**

**Hayley Sproull:**

Ailments

## Driveline

**Ballet Noir**

Heath Franklin's

Chopper –

Giving it a Sniff

Pop-up Globe's Twelfth  
Night

Creative New Zealand  
Funding Kōrero

**Don McGlashan**

**Dr Drama Makes  
a Musical**

**MANAMEA**

**Skin Hunger**

**Brown Laughs Matter**

**The Digital Sandpit**

**The Comedy Alliance  
Showcase**

**Briefs – Dirty Laundry**

**Miranda Harcourt  
Masterclass**

**Doing My Best – James  
Mustapic**

**BELIEF – Jarred Fell**

## Christ! What a Night

**New Zealand**

**Leadership**

**Programme Graduation**

**Amanda Palmer**

**WHENUA**

**Shane Todd – Mummy**

**Aotearoa Synposium:**

**A Screen Music**

**Conference**

**Q Meet the Minister**

**IYKYK**

**Hatupatu – Rehearsals**

**Hatupatu |**

**Kurungaituku: A**

**Forbidden Love**

**2024 PANNZ**

**Arts Market**

**Te Ahurei Toi o Tāmaki |**

**Auckland Arts Festival**

**– DJs and Live Music at Q**

**The Sun and the Wind**

**Woven**

**Greg Johnson – 1000**

**Miles Tour**



L-R: *Woven, Manawa Ora – Tōku Whakaruruhau*



**ScatterGun: After the  
Death of Rūaumoko –**  
Technical Rehearsals

**ShowQuest Youth  
Development Venue  
Tour + Q&A**

**Whenua**

**Double Goer**

**Anurag Kashyap:**

**In Conversation**

**Taite Music Prize 2024**

**David O'Doherty –  
Ready, Steady, David  
O'Doherty**

**ON MY SLEEVE**

**He Aha Te Hau**

**ScatterGun: After the  
Death of Rūaumoko**

**University of Auckland  
DRAMA306 Students**

**Weredingo – Pacific  
Dance Festival**

**Mel Parsons –  
Sabotage Tour**

**Different Party –  
Award Tour**

## Summer at Q

**Baby Gorgeous**

**H.R. The Musical**

**Scale the Face**

**Tea for Two  
Valentine's Special**

**DANCE DANCED  
DANCING (2024)**

**Redundant**

**Meet Me at Dawn**

**Before Karma Gets Us**

**Sirens of the Silver  
Screen**

**Dimensions in Black**

**Proudly Asian Theatre:  
10 Year Anniversary  
Celebration!**

**Mahuta –  
A Matariki Showcase**

**Maisey Rika + Hoea –  
Te Kia Ora Marae Kākānui  
Benefit Concert**

**Whatua Te Ao –  
Ngāti Whātua Ōrākei +  
Majic Pāora with  
Special Guests**

## PODFEST AT Q

**The Male Gayz**

**Here Now**

**iHeartRadio Presents: Tom  
Sainsbury's Small Town  
Scandal Podcast Live**

**The Writer's Notebook with  
Karyn Hay**

**The Worst Idea of All Time – 10  
Year Anniversary**

**The TAHI Live**

**Grey Areas with Petra Bagust**

**Gone by Lunchtime Live!**

**Honest To Who? w/ Tim Provis**

**Rats In the Gutter**

**Wellington Paranormal: The  
Podcast**

**NUKU Live**

**Exhibit Q**

**Pacific Dance Festival 2023**

**Pride Photo Exhibition 2024**

**FromThePit 2024**



## 05 A New Era of Artistic Support

# REFLECTING ON Q MATCHBOX 2023

As many of you may already know, **MATCHBOX** is our annual creative development programme. Over the last several years, **MATCHBOX** has solidified itself as an opportunity for independent artists and companies to present innovative works on their terms, with support from **Q** backing them each step of the way.

2023 marked a significant turning point in the way we run this special programme. This year, as well as offering general human support, **Q Theatre** took the initiative to secure funding for the participating shows, shifting away from the traditional model where artists must source their own financial backing. This change not only relieved artists from the stress of funding applications, but also provided them with the security and stability needed to focus purely on their creative work.



**Boom Shankar**, image credit **Amanda Billing**



**Rituals of Similarity**, image credit **Amanda Billing**

This new way of working was more than just a financial restructuring – it was also a statement of our commitment to support artistic talent across a wide spectrum of genres and career stages. Our hope is that this shift helped empower creatives from diverse backgrounds to bring their unique voices to the stage, enhancing the richness of the season's mahi.

**“ I don’t think our show would exist in this capacity, or at all, without MATCHBOX.”**

**- Brittany Kohler, Choreographer and Performer for Rituals of Similarity**

## 05 About the 2023 programme

The 2023 **MATCHBOX** programme showcased a vibrant tapestry of three distinct shows in **Q Loft**, each representing different stories, performance elements, and perspectives:

- *Rituals of Similarity* by **Brittany** and **Natasha Kohler** was an introspective contemporary dance duet for Dance Plant Collective that unravelled the intricate layers of twinhood. How do two identical bodies navigate each other's physicality? Who takes up more space? How does individuality exist within identical appearance? These are the questions that were explored in this insightful yet often humorous, high-energy dance work.



*Losing Face* image credit **Amanda Billing**

“**[MATCHBOX] is unlike any other sort of initiative that the current arts landscape can offer.**”

– **Nahyeon Lee, Producer of Losing Face**

- *Losing Face* by **Nathan Joe** was a deconstruction of the domestic drama into a Groundhog Day-style series of failed reconciliations. Audiences were captivated by this unique play, as it grappled with complex topics such as race, sexuality, family dynamics, love and fatherhood. *Losing Face* was also the debut work produced by Punctum Productions, **Nahyeon Lee's** production company.
- *Boom Shankar* by **Aman Bajaj** and **Bala Murali Shingade** was the final show of the 2023 season, a bromantic theatre comedy all about a fresh graduate of BDSM (Bomb Defusal School of Manukau). Cleverly woven between laugh-out-loud moments, the story also touched on more serious topics such as racial stereotypes, the decisions we make in life and how they impact us, and the importance of friendship and kindness.

“**It's definitely a level-up for us and we hope that we get to see more shows that also level-up in a sense and be part of MATCHBOX.**”

– **Aman Bajaj, Writer and Performer for Boom Shankar**

We were incredibly honoured to be able to support all of the phenomenally talented creatives involved in the 2023 season, and to present a programme that was diverse in genre and rich in cultural and emotional depth. It also felt special to work alongside so many familiar faces, including folks who had previously presented work on our stages, worked behind the bar at Citizen Q, were involved in **MATCHBOX** from years gone by, or were selected to be a part of our residency programme.

As we reflect on everything that 2023 brought, we are excited for the future of **MATCHBOX** and how this new approach will continue to contribute to the landscape of the performing arts in Tāmaki Makaurau.

## 05 Clowns, Drag Queens and Podcasts-Gone-Live:

# REFLECTING ON SUMMER AT Q 2024

Right in the peak of summer in February 2024, our whare was once again transformed by **Summer at Q**, hosting four weeks filled to the brim with vibrant live arts from across a broad array of performance genres and people.

**Summer at Q** is our annual celebration of independent makers and a space designed to give collectives, companies, and makers a chance to take artistic risks in the performing arts space. You bring the show and **Q** provides the venue, marketing, ticketing and technical support with accessible rates in a festival framework.



*Meet Me at Dawn*, image credit **Amanda Billing**



*Before Karma Gets Us*

Throughout the years of **Summer at Q**, we have been able to support several works from various genres, created by artists who are both emerging and established. We are always so impressed by the exceptional level of talent that comes through **Summer at Q**, and the 2024 festival was no different. This year's line-up featured comedians, clowns, drag queens, live music, contemporary dance, theatre shows, and play readings – how special to witness such a diverse display of works from makers at various stages of their creative journeys!

Similar to previous **Summer at Q** seasons, we also had the opportunity to collaborate with our friends at Auckland Pride, presenting five Pride-partnered events that were programmed as part of both festivals. These captivating queer productions included *Baby Gorgeous* (Comedy/Theatre), *Redundant* (Comedy/Music), *Meet Me at Dawn* (Theatre), *Dimensions in Black* (Play Reading) and *Sirens of the Silver Screen* (Cabaret/Drag).

“As in other years, the 2024 Summer at Q festival was able to uplift, celebrate and support independent artists – something that’s so important to both Q as a business and to me on a more personal level. This year’s programme was such a delightfully diverse collection of shows and I can’t wait to see what’s next for all of the talented artists involved.”

– Padma Akula, Q’s Producer | Kaihautū



**05 Summer at Q** 2024 also brought the debut of a brand new podcast festival, **PodFest at Q**. That's right, we hosted a festival within a festival! Our passion for having captivating works on our stages truly knows no bounds. This pod-filled fest, which we're fairly sure is the first of its kind in Aotearoa, showed that audiences are keen to take the headphones off and enjoy their favourite shows in person too.

Much like **Summer at Q**, **PodFest** showcased a diverse range of content, attracting audiences from all walks of life. From mental health to sex, politics to culture, and music to comedy, the scope of events highlighted the richness of the podcasting landscape here in Aotearoa. Organising a festival of this magnitude is no small feat, especially during its pilot season. Maria Deer (**Q**'s Senior Producer at the time) spearheaded the project and was delighted at how well it came together, with so many pods keen to be involved.

“When curating PodFest at Q, we realised what an abundance of remarkable podcasts are created right here in Aotearoa. The festival was a chance for artists and audiences alike to crank up the volume on amazing stories from individuals and communities.”

– Maria Deere, Senior Producer | Kaihautū Matua



Mihi whakataua for each week of **Summer at Q**

We'd like to acknowledge all of our wonderful **Q** patrons who attended shows and wholeheartedly supported both **Summer at Q** and **Podfest at Q** – your invaluable support is crucial for the success of festivals that uplift local artists. We also can't forget to say a huge shout-out to all of the companies, artists, makers, and team members involved who showcased their work and made this year's festival happen. We can't wait to do it all again in 2025!

**Summer at Q 2024 was generously supported by Four Winds Foundation**





# SUMMER AT Q



## Baby Gorgeous

A comedy revue featuring various characters, parodies and sketches from the familiar to the outright demented. Is he *Baby Gorgeous* or Fully Delulu?



## H.R. The Musical

A performance revue like you'll never get in an office tower! This cheeky number takes on the ridiculous and objectionable in the modern workplace in the form of the blues, rap, latin plainchant and more to see what meets expectations and what needs improvement.



## Scale the Face

If I asked you to kill me, would you do it? *Scale the Face* is a story of shared delusion, moderation and an exploration of death - told through examples of Folie a Deux and acts of divine intervention.



## Tea for Two Valentine's Special

Dating expert Anahera is back to help you navigate the Valentine's season. Single, taken, or anything in between, join her for a hilarious night of interactive theatre, mask, and clown.



## DANCE DANCED DANCING (2024)

Following the success of *DANCE DANCED DANCING* (2021) with Footnote NZ Dance in Wellington, Christchurch, Dunedin, and Hawkes Bay, Josie and Kosta have brought together an all star cast to present an independent season at **Q Theatre**.



## Redundant

*Redundant* is a rally cry for creatives, misfits and contradictory humans: an hour of stand-up and songs navigating queer and bi-racial identity, grief, and the taboo powers of hidden disabilities.

05

# SUMMER AT Q



## Meet Me at Dawn

Two women wash up on a distant shore following a violent boating accident. Dazed by their experience, they look for a path home.



## Before Karma Gets Us

Encounter the strange and the wonderful in a variety show supreme!

A raucous performance by three unlikely clowns in a delightful cocktail of old stage magic and sketch comedy.



## Sirens of the Silver Screen

Drag cabaret sensation, Les Femmes, are back with their new and improved blockbuster show which promises sensational tunes, a barrel of laughs and legs for days!



## Dimensions in Black

A story of colonisation, belonging and loss, as told from the perspective of African New Zealanders. A celebration of a people, spanning centuries, and a statement of hope, lasting generations.



## Proudly Asian Theatre: 10 Year Anniversary Celebration!

Take a ride through 10 years of Proudly Asian Theatre! Guest cameos, performances and an epic afterparty launch a fundraiser to take PAT to the next level and celebrate our work and community.

# PODFEST AT Q



## The Male Gayz

Chris Parker and Eli Matthewson are Aotearoa's most award-winning and celebrated comedy duo. Join them for a very special live show of their podcast, *The Male Gayz*.



## Here Now

Join RNZ producer and host of *Here Now* Kadambari Raghukumar in this live podcast where she talks to special guests Jacob Rajan and Pedro Ilgenfritz on the magic of masks.



## iHeartRadio Presents: Tom Sainsbury's Small Town Scandal Podcast Live

Tom Sainsbury is bringing his highly successful true-crime parody podcast, *Small Town Scandal*, to the stage. Hilarity, many characters and plot twists will ensue.



## The Writer's Notebook with Karyn Hay

Award-winning writer and broadcaster Karyn Hay launches her new literary podcast in conversation with celebrated writer Steve Braunias.



## The Worst Idea of All Time – 10 Year Anniversary

Guy Montgomery and Tim Batt have spent 10 years watching bad movies, too often. Now it's time to return to where it all began...



## The TAHI Live

Be part of the audience as award-winning podcast *The TAHI* goes live. Hosted by So'omālō Itenī Schwalger and Evie Orpe, *The TAHI* is focused on local music and culture.



# PODFEST AT Q



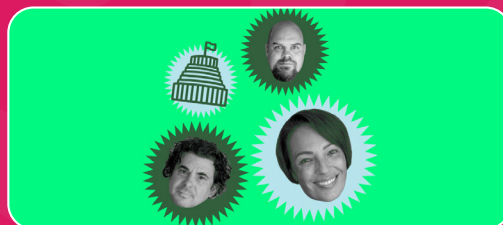
## Grey Areas

Experience a special date night with the award-winning *Grey Areas* podcast on Valentine's Day. Petra is joined by writer, Niki Bezzant and sex & relationship coach, Meg Cowan to explore the complexities and joys of pleasure and intimacy in our wisdom years.



## Rats In The Gutter

Auckland's most infamous podcast hosted by a triple-threat bad bitch and an erotic fiction-writing poet/filmmaker.



## Gone by Lunchtime

*Gone By Lunchtime* hits the stage with its unique blend of insight, humour and irreverence. Join us for this rare live recording of New Zealand's favourite politics podcast.



## Wellington Paranormal: The Podcast

*Wellington Paranormal*, the global smash hit para-cop-comedy TV show from Aotearoa has its own podcast. Join Officers O'Leary and Minogue for a live episode with special guests.



## Honest To Who? w/ Tim Provis

An interactive live show with guests and a unique spin on banter in an offbeat genuinely informative style of interviewing.



## NUKU Live

*NUKU Live* is part of a creative and social impact movement that amplifies the voices of kickass Indigenous wāhine.

Following the national success of the podcast and book, Qiane Matata-Sipu launches into 100 more stories, starting with an intimate, live interview at PodFest with Kiritapu Allan.

## 05 Ending 2023 with a Bang:

# BRIEFS — DIRTY LAUNDRY

After gracing our stages in 2016 and 2017, **Briefs** returned to **Q** in 2023 to close off the year and celebrate the silly season in style.



### Who are Briefs?

Based in Australia, **Briefs Factory** is a dynamic creative collective that draws inspiration from circus, drag, dance, burlesque, music, and comedy. Everywhere they perform, they deliver a dazzling mix of glitz, glitter, and glamour, while also offering a safe, inclusive space where individuality is celebrated. At the heart of their performances is a powerful message to be unapologetically yourself.

**Fez Faanana** (Director and Co-Founder of Briefs Factory International) spoke with NZ Herald ahead of their season at **Q** saying, **“As a bearded immigrant Samoan living in Australia, sometimes I felt I wasn’t welcome in spaces or places that weren’t set up for me. When I was creating this company, it was really about there being an open invitation – there’s a seat for everyone, especially in a theatre like the Q Theatre.”**

It was an absolute privilege to welcome this extraordinary company and their kaupapa back to our whare!

The season kicked off with a stellar opening night that truly set the tone for the rest of the run. The evening featured a packed house, event hosts **Hugo Grrrl** and **Bryony Skillington**, photo opportunities, a live DJ, and, of course, a jaw-dropping performance from the **Briefs** boys.



**Briefs - Dirty Laundry**, image credit **Jinki Cambronero**

Later in the season, a surprise guest joined the line-up: Auckland’s very own **Elektra Shock**. When the fierce **Fez Faanana** had to take some time to deal with a personal matter, **Elektra** graciously stepped in, bringing a very experienced and very fabulous addition to the show.

Throughout the campaign, we encountered numerous challenges in a particularly tough and competitive ticket sales market. However, our team, in collaboration with the Briefs crew, worked tirelessly to promote the show. It was a true delight to witness Rangatira come alive with vibrant energy each night, captivating audiences, reviewers, and everyone in between.

As we reflect on the season, we are incredibly proud of the hard work and dedication from everyone involved.

## 05 THE EXCITING RETURN OF MAHUTA – A MATARIKI SHOWCASE

**Mahuta – A Matariki Showcase** began in 2023 as an initiative to celebrate Matariki and uplift Māori music at this special time of year. Originally sparked by a conversation between **Kate Ward-Smythe (Q Theatre)** and **Willa Cameron (New Zealand Music Commission)**, their vision came to life last year with a three-night music showcase in Loft featuring **MOHI, Anna Coddington** and **Jenny Mitchell & The Mitchell Twins**.

In June 2024, Mahuta returned to **Q**, this time in Rangatira (our largest theatre space) and evolving with the involvement of **Ngāti Whātua Ōrākei** and **Majic Pāora**. This new collaboration infused the showcase with a stronger connection to our land and people, enhancing the cultural depth and authenticity of the event.



Maisey Rika at Night One of Mahuta, image credit Julie Zhu



Performers at Night Two of Mahuta, Image credit Te Rawhitiroa

“Music and art is a strong way to share messages and kōrero that need to be heard. I am so grateful on behalf of my iwi Ngāti Whātua Ōrākei, to have collaborated with **Q** and all our other supporting organisations to share the stories and histories of our people.

The stage and space were provided to create an atmosphere like none other, and Mahuta was a chance to practice the aspirations of my ancestors to create partnerships that uplift the Mana and Mauri of our lands and people in Tāmaki.” - **Majic Pāora**

The showcase’s first night featured beautiful music and waiata by the iconic **Maisey Rika** and **Hoea**, delighting audiences whilst simultaneously raising significant funds for **Te Kia Ora Marae Kākānui**. The second night was an evening of Whātua storytelling with waiata, dance, kapa haka and music creating an unforgettable atmosphere in Rangatira.





Majic Pāora and performers at Night Two of Mahuta, image credit Te Rawhitiroa

**Kate Ward-Smythe** says, “I am hugely humbled by everyone leaning into the opportunity to elevate Mahuta this year to a ticketed event in **Q**’s largest theatre, Rangatira. I am immensely grateful to Majic Pāora for embracing this opportunity and inviting her friend Maisey Rika to join the vision, and am incredibly thankful to the entire **Q** team for jumping in the waka and achieving so much in just seven short weeks.

As a pākehā woman, I’ve never felt so connected to my work, to Tāmaki Makaurau, and to my friends and whānau. Mahuta was such an enriching experience and really illuminated to me the spirit of Matariki. I feel such a huge connection to this time of year and know that this feeling will stay with me for years to come.”

The success of **Mahuta – A Matariki Showcase** is truly a testament to the power of collaboration. The event couldn’t have happened without the generous support and partnership of several organisations. Alongside **Ngāti Whātua Ōrākei** and **Q Theatre**, the **New Zealand Music Commission**, **Te Māngai Pāho**, and **Auckland Council** all played crucial roles in bringing this showcase to life and making it an impactful celebration of Māori artistry and culture.

“In 2023, I played a key role in the development of this kaupapa and this year, it was inspiring to see Majic Pāora and Ngāti Whātua Ōrākei take those reins - their abundant gifts and talent shone brilliantly on the Rangatira stage and I was delighted to be sitting fully engaged in the audience on both nights. I look forward to the four pou of this kaupapa bringing our connections and creativity further together, as we sail towards the 2025 season.” - **Willa Cameron**

As we reflect on this year’s event, we are filled with gratitude and inspiration - we are immensely proud to be a key part of this kaupapa and can’t wait to see what the future holds for Mahuta 2025!



Mihi Whakatau for **Mahuta – A Matariki Showcase**

# Q: EXPOSED! 2024

## Our Inaugural Annual Digital Fundraiser

In March this year, we launched an inaugural annual digital fundraiser, titled **Q: EXPOSED! 2024**. This exciting new end-of-tax-year initiative aims to raise funds and peel back the layers of **Q**, “exposing” different parts of our building or technical equipment that are imperative to our operations, and in essential need of a little TLC.

This year’s focus? Our dangerously rusty HVAC (heating, ventilation, air conditioning)! If this unit were to rust through, **Q** would not be able to open its doors, because there would be no air circulation in the building. In order to front-foot the problem and help cover the costs of a replacement, our innovative Head of Development, **Ashley David** came through with the fundraiser idea and set the goal to reach \$50k in 5 weeks. Thanks to an incredible amount of support, we were able to exceed that target.

**120%**  
of goal reached

**\$60,524**  
of \$50,000  
raised

**379**  
donors

At **Q**, we know that great things can’t be achieved alone and luckily, we had a couple of familiar faces come on board to help reach our audiences and share this kaupapa: none other than some of New Zealand’s most beloved comedians, **Chris Parker** and **Tom Sainsbury**, plus a sneaky wee voice-over cameo from **Kura Forrester**. Their comedic abilities paired with talented videographer **Benj Brooking** and photographer **Andi Crown** made for some fabulous campaign content that was not only entertaining, but also informative.



Check out our video for the initial campaign launch.

We’d like to say a huge thank you to each and every person who donated to **Q: EXPOSED!** – your support is overwhelming in the best way possible. We also want to acknowledge the incredibly generous **Q** Pioneer donors **John and Jo Gow** who offered us a \$25k match donation – their kindness has gone a long way and clearly played a massive part in our success.

Stay tuned to see what we have brewing for **Q: EXPOSED! 2025** and in the meantime, we know our HVAC unit will be grateful for all the donations. Ngā mihi!





## 07 NURTURING TOMORROW'S TALENT: RANGATAHI AT Q

At **Q Theatre**, we are more than just a venue, we are also a community hub for independent performing arts, and as part of this, we are deeply invested in nurturing our rangatahi, the next generation of artists and creatives. As guardians of a space that celebrates artistic expression, we believe that uplifting and celebrating the voices of tomorrow is so important, providing youth with the opportunities, insights and experiences they need to thrive in the arts industry.

Through the financial year of 2023 – 2024, we were stoked to have the opportunity to host and be involved with various events and initiatives designed to empower rangatahi. This included occasions such as **Smokefreerockquest National Final** and **Smokefree Tangata Beats National Final** in Rangitira, events that both celebrated the youth music scene in Aotearoa, as well as **Manawa Ora: Tōku Whakaruruhau**, a deeply moving theatre work staged in Loft, crafted by young storytellers with the guidance of some of the top performing artists in Aotearoa.



**Manawa Ora**, Image credit **Emily Raftery**



**Te Whānau Puoro of Flaxmere College at Tangata Beats National Final**, image credit **Chontalle Musson**

One of the standout moments of the year was the inaugural **ShowQuest Youth Development Tour**, an event that took place in partnership with **RockQuest Promotions**. This special event provided the opportunity for a group of rangatahi participating in **ShowQuest** (the biggest performing arts competition in Aotearoa for school students) to visit our team at **Q** for a day of inspiration and education.



ShowQuest Youth Development Tour

This year's group of students kicked things off with a tour of our building to explore all the nooks and crannies that are usually off-limits, such as the Green Room, dressing rooms, backstage and side-of-stage. Next, they paid a visit to **Silo Theatre**, who were rehearsing in our Vault space for **ScatterGun: After the Death of Rūamoko**. The students met and spoke with **Ana Chaya Scotney**, the brilliantly talented creator and performer of ScatterGun, as well as **Sophie Roberts** (Artistic Director) and **Tim Blake** (Executive Director).

Wrapping up the day was a panel discussion and Q&A in Rangatira (our largest theatre space), where the students chatted with **Dan Matthew** (Q's Apprentice Technician who joined us fresh from high school) and **Tatum Warren-Ngata**, who is part of the Visitor Experience team, making sure our patrons are always well looked after.

This important event intends to inspire the next generation of the performing arts industry, by showing students some of the active pathways available to them and highlighting viable jobs and opportunities within the creative sector. The day also focused on tangible skills, giving students a few take-home tips to add to their kete and apply to their performance in **ShowQuest**.



Mihi Whakatau for **Manawa Ora**

We truly value opportunities like these to connect with the rangatahi who will become the future artists, technicians, stage managers, producers, marketers and beyond to champion the performing arts industry in Aotearoa New Zealand. We loved being involved in this special event and can't wait to do it again next time!

“It was an amazing day! So rich and detailed and a valuable learning experience for the rangatahi involved. The Q team and ScatterGun cast and crew were super engaging, experienced, and just great role models.”

– **Abi Penaliggon, RockQuest Promotions**

## 08 ACKNOWLEDGEMENTS

We are grateful for our network of funders and their ongoing commitment to uplift our community of artists and audiences.

### CORE FUNDER



### THE GUS FISHER CHARITABLE TRUST



# NGĀ MIHI NUI TO OUR DONORS

We'd like to give a big shout out to our incredible supporters who stuck by **Q** for another year. There's no community quite like ours and we appreciate every gift we receive that allows us to continue in our role as kaitiaki for Tāmaki Makaurau Auckland's home of independent performing arts.

Aaron Bedford	Alicia Lloyd	Andrea Williams	Anna Trotman	Barry Stevenson	Brigid Philpott	Catherine Murata	Christopher Howard	Daniel Walters
Aaron Rodriguez	Aliesha Ellington	Andrew Armstrong	Annabel Cresswell	Baylee Manutaki	Briony Senior	Catherine Peters	Christopher Lee	Danielle Darling
Abbie Read	Alisha Anderson	Andrew Brown	Annabel Medland-Slater	Bel Moore	Bronagh McKenna	Catherine Tracy	Cindy Clare	Danielle McMahon
Abigail Hughes	Alison Cameron	Andrew Coombes	Anne Boulton	Belinda Drake	Bronwen Hughes	Cathie Johnson	Cinnamon Hughes	Danny Aumua
Adam Newman	Alison Cleland	Andrew Freer	Anne De kretser	Belinda Metcalfe	Bronwyn Hamilton	Cathy Salvidge	Claire Bowdler	Dara Walsh
Adam Pendleton	Alison Gilbert	Andrew Heather	Anne Harris	Belinda Pollett	Bronwyn Hantz	Cathy Summers	Claire Charters	Daria Williamson
Adam Quill	Alison Munro	Andrew Molloy	Anne Hudson	Bella Burgess	Brooke Maber	Caty Ferguson	Claire Faye Kikstra	Darnelle Louie
Adam Snitch	Alison Murray	Andrew Nicoll	Anne Hudson (Millar)	Ben Bergman	Brooke MacClure	Celine Kearney	Claire Gummer	Darryl Ojala
Addy Morrison	Alison Sherwin	Andrew Sampson	Anne Kemps	Ben Boyd	Bruce Copeland	Celine Wong	Clare McGivern	Dave Booth
Adina Halpern	Alison White	Andrew Shaw	Anne Lankovsky	Ben Hobbs	Bruce John	Chandra Selvadurai	Clare O'Higgins	Dave Morgan
Adrian Pike	Alistair Thomson	Andrew Shirley	Anne Priestley	Ben Wright	Brydie Black	Chantal Mctavish	Clare Thomson	Dave Ray
Adrienne Odlin	Alistair Woodward	Andrew Smith	Anne Willoughby	Benjamin Brooking	Brydie Canham	Chapman Tripp	Clare Upton	Dave Rouse
Adrienne Williams	Alister Coyne	Andrew Wright	Anne-Marie Mujica	Benjamin Tan	Cahir Mc Naughton	Charlotte Caines	Claudia Webb	Dave Wilson
Agnieszka Sosnowska	Allister Salaivao	Andy Freer	Annette Alexander	Bernadette McEwan	Caitlin Adaway	Charlotte Hedley	Claus Drotsky	David Aldiss
Aidan Vince	Ally Fulcher	Andy van der Salm	Annette Garcia	Bernadette Phillips	Caitlin Bossley	Charlotte Wilson	Clint Gibson	David Chew
Aimee Crooks	Alva Feldmeier	Angela Caughey	Annette Hayes	Bernadette Power	Caleb Clarke	Charmaine McKernan	Colin Atkins	David Granger
Aimee Veal	Amanda Brien	Angela Coup	Annette Jackson	Bernie Haldane	Caleb Czepanski	Charmian Hayes	Colin Ennor	David Grayson
Alan Brash	Amanda Dawson	Angela Lusty	Annette Turnbull	Bernie Te Wheoro	Cam Banks	Chelsea Hook	Colin Swain	David King
Alan Ford	Amanda Grimsey	Angela O'Shea	Anthony Doyle	Beth Worthington	Cameron Grigg	Cherie Dunn	Collette Dumont	David Long
Alan Garrett	Amanda M. Young-Hauser	Angelika Tovey	Anthony Rice	Bethny Uptegrove	Camila Araos Elevancini	Cherry Johnson	Colm Harvey	David Lovell
Alan Hayward	Amanda Wolstenholme	Anita Sumpter	Antoinette Yelcich	Beverly Worsfold	Candace Kinser	Cheyenne Peck	Coral Grant	David Martin
Alan Parker	Amber Tatton	Ann Blyth	Antony Matthews	Bhaves Bhuthadia	Candice De Villiers	Chris Garrod	Coral Ingley	David Maucor
Alanna Elliott	Amber Wilson	Ann Cameron	Ants Cotton	Bill Hollins	Chris Elsmore	Chris Harper	Coral Remiro	David Ross
Albert Lindsey	Amelia Hart	Ann Pearl	Api Talemaitoga	Bindy Crayford	Carlos Hedge	Chris Maguren	Coralie Daniels	David Spencer
Aleesha Giles	Amrat Patel	Ann Q	Arianna Gignac	Blair Jagusch	Carol Fauolo	Chris McCarthy	Cornelia Sartie	David Williams
Aleisha Merwyn	Amrita Shinde	Ann Ward	Arlene De Guzman	Blair Kent	Carol Green	Chris Stanbridge	Courtney Olsen	David Wills
Alex Bonham	Amy Knight	Anna Burns-Francis	Ash James	Bojan Suleski	Carol Ryan	Chrissie Deuchar	Craig Hackett	Debbie Bannister
Alex Heffer	Amy Wilson	Anna Caulton	Ashleigh Attwell	Boughtwood Veronica	Carol Smith	Chrissy Conyngham	Craig Hazlett	Debbie Burridge
Alex Ivancevic	Ana Pearl	Anna Davidovitch	Ashley David	Brad Wallace	Carol Watson	Chrissy Hamilton	Craig Muir	Debbie Somervell
Alexandra Baines	Ana Tapiata	Anna Ellis	Ashley Osborne	Bradley Calder	Caroline Fraser	Christelle Blanchet-aissaoui	Craig Potter	Deborah Manning
Alexandra Birch	Anahera Rawiri	Anna Hawkins	Astrid Meijer	Brendan Kelly	Caroline List	Christie Hutt	Craig Tinnock	Deborah Ward
Alexandra Murphy	Ancy Sunny	Anna Hood	Ate Tonga	Brendan Meek	Caroline Stone	Christina Asher	Crea Land	Declan Burke
Alexis White	Andre Greissner	Anna Hughes	Ation Mitihepi	Brett Reid	Caroline Williams	Christina Chan	Cushla Dillon	Dee Barron
Ali Guise	Andrea Alber-	Anna Humphries	Atlanta Miles	Brian Coleman	Carolyn Milbank	Christina Grygiel	Cynthia Tang	Dee Payne
Ali Ikram	Commissaris	Anna Johnson	Aysser Al-Janabi	Brian Latimer	Cassidy Wilgar	Christina Livingstone	Dai Cull	Delwyn Jones
Ali Lawrie	Andrea Berrington	Anna Judd	Azar Atkins	Briana Haigh	Cate Johns	Christina Wood	Dale Garton	Demelza Bell
Alice Bartlett	Andrea Groves	Anna Le Quesne	Barb Hay	Briar Millar	Catherine Allan	Christine Daniel	Dame Jenny Gibbs	Denise Beechey
Alice Chuenyong Ng	Andrea King	Anna Livesey	Barbara Imlach	Briar Wilson	Catherine Bennett	Christine Diggins	Damian Blake	Denise Burns
Alice Daligan	Andrea Polzer-Debruyne	Anna Nathan	Barbara Taylor	Bridget Baynham	Catherine Coop	Christine Hansen	Dan Pollard	Denise Ewe
Alice Kennedy	Andrea Stokes	Anna Roberts	Barrie-John Partridge	Bridget Dunn	Catherine Falstie-Jensen	Christine Hill	Dani Ball	Denise Nel
Alice Molloy	Andrea Sutton	Anna Solomon	Barry Loe	Bridget Hackshaw	Catherine Grealish	Christine Ricciardi	Daniel Pickering	Derek Cowan
Alice Nielsen	Andrea Thomson	Anna Theed	Barry Low	Bridget Sudmann	Catherine Jones	Christopher Dempsey	Daniel Smith	Des Searle



# NGĀ MIHI NUI TO OUR DONORS

Devie Dalziel	Emma Molloy	Frida Zolfaghari	Greta Thomas	Holly Vaihu	Janette Partington	Jessica Rose	Jonathan Sudworth	Karen Batt
Dhruv Bhatia	Emma Mortimer	Gabriella Dobi	Guy Lloyd	Hsin Yu Chang	Janey Forrest	Jett Sharp	Jonny Newbre	Karen Blackall
Diamond Ionatana	Emma Sharp	Gabrielle Fish	Guy Williams	Hugh Hasselman	Janfrie Wakim	Jian Chen	Jono Cooper	Karen Eisenhut
Diana Parry	Erana Dobson	Gail Hofmann	Hadley Dobbs	Hugh Patterson	Janice Bunday	Jill Burgess	Joost Langeveld	Karen Fullbrook
Diana Pope	Erica Doran	Gail Loane	Haley Coe	Ian Boothroyd	Janice Clark	Jill Clark	Jordan Draffin	Karen Gibson
Diana Selby	Erica Kearsae	Gail Orgias	Hannah Denton	Ian Morton	Janice Miller	Jill McNaughton	Jordan McMullen	Karen Harvey
Diane Dodson	Erin Hill	Gareth Beesley	Hannah Jawad	Ian Mune	Janice Posa	Jill Stewart	Jordan Ulrich	Karen Hindle
Dirk Ullmann	Erin Houkamau	Gareth Irwin	Hannah Mcgregor	Imogen Hutson	Janie Kilkelly	Jim Magsino	Jordan Waetford	Karen Morris
Dixie Finlayson	Erin McKechnie	Garry Mason	Hannah Mortlock	Iona Anderson	Janie Nahi	Jj Serfontein	Joseph Hinvest	Karen Papps
Dominic Tolkien	Erin Taylor	Gartshore Linda	Irene Saulbrey Ross	Irene Gardiner	Janmarie Thompson	Jo Ballard	Josh Smith	Karen Royal
Don Wackrow	Evelyn Cornes	Gary Gwynne	Hannah Wright	Iryna Kirilenko	Jann McM	Jo Bigham	Joshua Foley	Karen Shaw
Dorothy Alofiavae	Evelyn Shute	Gary Hampson	Hannelie Fick	Isabel King	Jason Roberts	Jo Burrell	Joshua Kimpton	Karen Witten
Douglas Sinclair	Evie Mackay	Gary Henderson	Harminder Singh	Isis McKay	Jason Sharpe	Jo Eve	Joshua Marchant	Karin Te Wake
Duncan Loney	Faith Barker	Gavin Payne	Harshil Magan	Iva Rosic	Jay James	Jo Gifford	Josie Cunningham	Karl Leaning
Eamon Drumm	Faith-Ashleigh Wong	Gemma White	Hassan Harem	Jackie Neville	Jay Singh	Jo Mark-Brown	Josie Maskell	Karl Leslie
Eben Erasmus	Fasitua Amosa	George Willis	Hayden Reyngoud	Jackie Petter	Jaya Thapar	Jo Turlton	Josie Wilson	Karyn Pulley
Ed Ackman	Faye Luxton	Georgia Kirkham	Hayden Tamou	Jacqui De Heer	Jaymie Allison	Jo Te Kapaiwaho	Joy Burnett	Kasserine Ross-Sheppard
Ed Tata	Faye Smythe	Georgina Andersen	Hayley Sarkin	Jacqui Weatherley	Jayshree Das	Joanie Bartels	Joy Laker	Kat Barnett
Edward Peni	Felicia Yu	Georgina Rose	Heart of The City	Jacquie Jardine	Jazz Lolesio	Joanna Boese	JP Bolton	Kat Cooper
Elaine Fernandes	Felicity Bell	Geraldine Tew	Heather Wood	Jacquiline Hemy	Jean Burnton	Joanna Hurst	Juan Gonzalez	Kat Saunders
Elaine Joyce	Filippo Scaramella	Gigi Green	Heidi Charllick	Jagannath Nori	Jean Clark	Joanna Williamson	Judit Nikolic	Kata Davis
Elizabeth Asi	Findex (Crowe)	Gill and Mark Gatfield	Helen Ashton	Jai Buehler	Jean Goldschmidt	Joanne Bowey	Judith White	Kate Anson
Elizabeth Campbell	Findex NZ Limited	Jeffries	Helen Baldwinson	James & Margaret Belich	Jen Ballantyne	Joanne clare Corcoran	Judy Day	Kate Baddock
Elizabeth Gallagher	(Crowe)	Gillian Ashworth	Helen Butterworth	James Costello	Jen Burgin	Joanne Dixon	Judy Nepia	Kate Bicknell Young
Elizabeth Henning	Fiona Anderson	Gillian Craig	Helen Cornwell	James George	Jen Richardson	Joanne Hacking	Judy Nicholl	Kate Casey
Elizabeth Stewart	Fiona Fox	Gillian Prentice	Helen Fitness	James Sergeant	Jen Van Epps	Joanne Howard	Judy Whiteman	Kate De Lautour
Elizabeth Stokes	Fiona Hermann	Gillian Trotman	Helen Hamer	James Sze Wei Chua	Jenni Douglas	Joanne Kingston	Julia Barnes	Kate Farmer
Elizabeth Wells-Thulin	Fiona Macleod	Glavas Gary	Helen Mason	James Welsh	Jennie Adlam	Joanne Law	Julia Cahill	Kate Gillespie
Elizabeth Whiting	Fiona McNabb	Glen Blamey	Helen Mitchell	James Wenley	Jennifer Boag	Jodie Rimmer	Julia De Ath	Kate Johnson
Ella Obreja	Fiona Ofamooni	Glenda Powell	Helen Page	Jamie Pye	Jennifer Fox	Joe Gilfillan	Julia Sherwood	Kate Martin
Ellan Dunn	Fiona Richards	Glenda Randerson	Helen Squires	Jamie Shelford	Jennifer Van der jagt	John & Jo Gow	Julia Woodward	Kate Morrissey
Ellen Williams	Fleur Davis	Glenys Williams	Helen Twose	Jan Adamek	Jennifer Ward-Lealand	John Ecroyd	Julian Cook	Kate Murray
Eloise Pengelly	Fluffy Von Fluffz	Gordon Murie	Helen Vivienne Fletcher	Jan Barker	Jennifer Yansuon	John Hastings	Julian Lane	Kate Nolan
Emere McDonald	Fran Hutchinson	Graeme Buchanan	Helena Coyne	Jan Maybury	Jennifer Young	John Higgins	Julian Ostling	Kate Slattery
Emerson Mischewski	Franca McLroy	Grant McGregor	Helena Pitko	Jan Murie	Jenny Clifford	John Leckie	Julian Vyas	Kate Ward-Smythe
Emily Carter	Frances Carter	Grant Richards	Helena Spurdle	Jan Thompson	Jenny Gibbs	John Mackie	Julie Bresnan	Kate Young
Emily Stephens	Frances Darlow	Grant Wild	Henriette Wilkinson	Jane Cherrington	Jenny Mitchell	John Mansfield	Julie Collis	Katen Mete
Emily Stevenson	Frances Reilly	Greer Lees	Henrik Wilenius	Jane Ellis	Jenny Pullar	John Mullan	Julie Goodyer	Katerina Burgess
Emma Barker	Frances Turner	Greer Rasmussen	Hilda David	Jane Prendergast	Jenny Tizard	John Nelson	Julie Hadlow	Katherine Baynton
Emma Barnes	Francesca Bryant	Greg Amer	Hiwa Baker	Janet Carson	Jeremy Strahan	John Sinclair	Julie Kidd	Katherine Bell
Emma Bassett	Francis McEntee	Greg Hagg	Holly Fulforth	Janeen De Zoysa	Jess Hong	John Wright	Julie Morcate	Katherine Findlay
Emma Butcher	Frank Ren	Greg Innes	Holly Hill	Janet Clarke	Jess McKenzie	Jon Coutts	Julie Stirling	Katherine Gale
Emma Constable	Frank van der Hilst	Greg West-Walker	Holly Lutton	Janet Collis	Jess Milne	Jon Stevens	Julie Stout	Katherine Kozel
Emma Gardiner	Frankie Roberts	Gregory Ball	Holly Stitt	Janet Crawford	Jessica Hartin	Jon Wilcox	Julie Swift	Katherine Lester
Emma Le Grice	Frans & Erica De Court	Greta Knight		Jonathan Falwasser	Jessica Matich	Jonathon Jaffrey	Julie Tarrant	Katherine Thomas
Emma Mclean				Janette McLeod	Jessica Rigold	Jonathan Stringer	Kara Wallace	Kathryn Beck

# NGĀ MIHI NUI TO OUR DONORS

Kathryn Cumming	Kit Watson	Lindy MacDonald	Maioha Ohia	Mark Hilton	Me Record	Michelle Sclater	Ms Kathryn Roberts	Nicola Crawford
Kathryn Haliburton	Koren Cross	Lisa Arkell	Maire Barron	Mark Irwin	Meera Amaldev	Micky Concannon	Ms Peggy Cayton	Nicola Jeffares
Kathryn Harvey	Kris van der Beek	Lisa Cathro	Maja Zidov	Mark Lloyd	Megan Bray	Mikaere Paki	Ms Prue Cruickshank	Nicola Thomas
Kathryn Holyoke	Kristen Gunnell	Lisa Clist	Makrene Sampang	Mark Newbold	Megan Shaw	Mike Delamore	Murdock Ormsby	Nicola Tyler
Kathy O'Connor	Kristen Wilson	Lisa Costigan	Malcolm McGoun	Mark O'Donnell	Megan Tyler	Mike Douglas	Myriam Pinto Buzaglo	Nicola Wharerau
Katie Dobson	Kristine Crabb	Lisa Denyer	Maldwyn Greenwood	Mark Parry	Meghna Patel	Mike Rendall	Myrinthia Sonn	Nicolas Zacchi
Katie Ham	Kristy McKay	Lisa Godwin	Mandi Gregory	Mark Robson	Mehboob Kahan	Mikesh Patel	Nadene Ghouri	Nicole Whippy
Katie Huysmans	Kylie Azmoodeh	Lisa Lu	Manouchehr Payrow	Martin Brennan	Mel Bentley	Mildred Pierce	Nadia Marsh	Nidhi Prasad
Katie Rudd	Kylie Parkinson	Lisa Mandic	Manuela Gmuier Hornell	Martin Carroll	Mel Cleary	Minda Arriola	Nadina Thwaites	Niels Andersen
Katrina Bennett	Kylie Stafford	Lisa Samuels	Marcus Driller	Martin Conlon	Mel Hewitson	Minna Pesonen	Nadine Clarke	Nigel Chee
Katrina Jarman	L G Brock	Liz Civil	Marcus Williams	Martin Evans	Mel Humberstone	Mirabel Mowat Smith	Nadine Rennie	Nigel Williams
Katrina Roen	Lani Maoate	Liz Cox	Maree Seerden	Martin Lauder	Mel Parminter	Miriam Bell	Nancie Plested	Nikki Amiss
Katrina Symonds	Lara Cargo	Liz Hamilton	Margaret Blay	Martin Little	Melanie Esplin	Miriam van Wezel	Naomi Fitzhenry	Nikki Blomfield
Katrina Todd	Laree Anderson	Liza Fry-Irvine	Margaret Briffett	Martin Putt	Melanie Firebrace	Miriama McDowell	Naomi Jones	Nikki Percival
Kavita Upadhyay	Laura Chapman	Lizelle Alberts	Margaret Casey	Martin Stearne	Melanie Jones	Mirla Edmundson	Narly Kalupahana	Nikki Porteous
Kay Hutson	Laura Fraser	Lizzie Coote	Margaret Hyland	Mary Bradfield	Melanie Mayall- Nahi	Mo Al Obaidi	Natalee Waiwiri-Taumata	Nix van Dyk
Kaye Bach	Laura Gehrenbeck	Lizzie Judd	Margaret Main	Mary Greig-Clayton	Melanie Rees	Moana Lucre-hedger	Natalie Barlow	Nolan Reid
Kearoa Mokaraka	Laura Rogan	Ljubica Milun	Margaret Mary Hollins	Mary Kelly	Melanya Burrows	Moe Hobbs	Natalie Edwards	Noz Moyo-Majwabu
Kedra Schwab	Laura Watts	Lloyd Griffin	Margaret McLaren	Mary Mowbray	Melinda Clow	Moi Becroft	Natalie Mardell	Nyrelle Rowan
Keegan Meiring	Lauren Jones	Loane Gin	Margaret Rogers	Mary Myers	Melissa Anastasiou	Monika Mazur	Natalie Myles	Olga Brochner
Keiko Murakami	Lauren Ryburn	Loreen Magarino	Margaret Wilson	Mary Neate	Melissa Fergusson	Monique Jonas	Natalie Robertson	Oliver Bones
Keith Hayman	Laurence Gilmore	Lorenzo Tchen	Margie Bania	Mary Shanahan	Melissa Mahon	Morgan Dolfing	Natasha Strong	Olivia Deadman
Kellie Miller	Leanne Rogerson	Lorna Tomes	Margy Dutton	Mary Stribling	Melissa Stringer	Morgana O'Reilly	Nate McKenzie	Olya Mengazetdinova
Kelly Knowles	Lee Marten	Lorraine Allen	Maria Bakker	Mary Vance	Meredith Caisley	Mr Andrew Stanton	Nathalie Harrington	Orna Grant
Kelly Seuren	Leigh Bradbury-Taylor	Lorraine Charteris	Maria Chibel	Mary Whitehouse	Meriana Johnsen	Mr Bruce Hopkins	Nathan Graves	Owen Melhuish
Kelly Wilson	Leilani Tamu	Lorraine Robertson	Maria Fuamatu	Mary-Jane O'Reilly	Merrin Upchurch	Mr Cameron Ure	Neha Bhardwaj	P Smellie
Kelly Wright	Leisa Munro	Lou Cadman	Maria Hoyle	Mary-Jean Milburn	Merv Jones	Mr John Armstrong	Neha Patel	Paddy Compter
Kendall Vano	Lennon MacDonald	Louise Callan	Maria Molchanova	Matt Barnes	Meryl Mikkelsen	Mr John Caldwell	Neil Houston	Paddy Palmer
Kerre Woodham	Leona Smith	Louise Clark	Maria Williams	Matt Campbell Downes	Michael Bain	Mr Kerry Chamberlain	Neil Little	Paige Ivermee
Kerri Walker	Leonard Paul	Louise Nicholson	Marian Gibbs	Matt Carroll	Michael Brenndorfer	Mr Mike Whale	Ngahiriwa Tai Tin	Paige Mcisaac-luke
Kerry Green	Leonard Wells	Lucciane Surtees	Marianne Murray-Brown	Matt Gibb	Michael David	Mr Peter Macky	Ngairi Malpass	Pam Isdale
Kerry Schollum	Leonie Farmer	Lucy Clausen	Marie Cameron	Matt Heaven	Michael Dimoline	Mr Peter Salmon	Niall Hegarty	Pamela Lim
Kerry Sheehan	Lesina Miller	Luke Niuloa	Marie Furness	Matt Kenealy	Michael Hewlett	Mr Sean MacDonald	Nicholas Powell	Patricia Holden
Kev Mitchell	Leslee Garrick	Luke Spake	Marie Keegan	Matt Smith	Michael Hudson	Mr Shane West	Nichole Cuff	Patricia Thompson
Kevin Murray	Lesley Ison	Lydia Hayward	Marijke Batenburg	Matt Sturm	Michael Lloyd	Mr Suzanne Duff	Nick Butcher	Patricia Witika
Kieran Raftery	Lesley Ruki-Willison	Lyle Irwin	Mario Bloom	Matt Vagulans	Michael Neill	Mrs Deborahreka	Nick Buxeda	Patrick Usmar
Kim Carruthers	Leslie Forsyth	Lyn Davies	Marise Hurley	Matthew Collie	Michael O'Brien	McSmith	Nick Chapman	Paul Arram
Kim Deeming	Libby Joel	Lynda Parsons	Marita Hunt	Matthew Edwards	Michael O'Flannigan	Mrs Jan Corbett	Nick Garrett	Paul Bates
Kim Gosden	Lily Wong	Lynn Webster	Maritza Farrant	Matthew Jones	Michaela Egbers	Mrs John & Beverley	Nick Laing	Paul Davies
Kim Yates	Linda Joe	Lynne Abram	Mark Amsler	Matthew Martin	Michele and Gerbic	McKee	Nick Leader	Paul deNyer
Kiran Parbhu	Linda Lambert	Lynsay Mcleish	Mark Bullians	Matthew Shaskey	Michele Duggan	Mrs Penelope Famliton	Nick Loseby	Paul Dodds
Kirsten Beynon	Linda Lovell	M Ardern	Mark Castillo Sweeney	Matthew Theunissen	Michele Perwick	Mrs Sue Haigh	Nick Mayow	Paul Firman
Kirsten Yetsenga	Linda Murphy	M J Kennedy	Mark Chamberlin	Matty McLean	Michelle Emslie	Ms Barbara Langguth	Nick Rennie	Paul Mason
Kirstie Wardle	Linda Outhwaite	Madelene Strong	Mark Engel	Maureen (Mo) Sparkes	Michelle Good	Ms Catherine Howie	Nicki Paull	Paul Matheson
Kirsty Mackie	Lindley Naismith	Mae-hwa Kim Sato	Mark Forsyth	Max Barker-Cowan	Michelle Heath Young	Ms Irene Johnson	Nicky Zielemann	Paul Nixon
	Lindsay Dawber	Maggie Wanty	Mark Green	Mayura Mani	Michelle Henderson	Ms Jock Ferguson	Nicola Craig	Paula Nightingale

# NGĀ MIHI NUI TO OUR DONORS

Paula Pagani	Rachael Ward	Robert Scollay	Sally Manuireva	Sebastian Rowse	Sofia Kaur	Susan Gilchrist	Tiffany Montgomery	Valinda Fletcher
Pauline Hanton	Rachel Anderson	Robin Brokken	Sallyann Hingston	Sera Jeong	Sonja Hanisch	Susan Hutchinson	Tiina Carryer	Vanessa Argent
Pauline Tyson	Rachel Bock	Robin Capper	Salvador Gomez Castillo	Serena Walker	Sophia Cuttriss	Susan North	Tim Balme	Vanessa Atkinson
Peggy Cayton	Rachel Deadman	Robin Donnell	Sam Becker	Seth Bateman	Sophia Sharpe	Susan O'Donoghue-Miller	Tim Boyle	Vanessa Carnevale
Pelenakeke Brown	Rachel Helsby	Robin Hickman	Sam Bunkall	Shane Oerder	Sophie Aston	Susan Pezaro	Tim Cundy	Vanessa Hunter
Penelope Burt	Rachel Hopkins	Robyn Gandell	Sam Ennor	Shanley Ten Eyck	Sophie Blackburn	Susanna Stuart	Tim Grocott	Vanessa Johnson
Penelope Keegan	Rachel MacIver	Robyn Gray	Saman Moeed	Sharon Jones	Sophie Dolman	Susannah Cullen	Tim Howlett	Vanessa Rancour
Penelope Scott	Rachel Marlow	Robyn Hopkins	Samantha Doherty	Sharon Mazer	Sophie White	Susie Stubbs	Tim Judson	Verity Armstrong
Pennie Chang	Rachel Strange	Robyn Hunter	Samantha Hunt	Sharon Spence	Soren Thompson	Suzane Watt	Tim Layt	Veronica Lane
Penny Ashton	Raewyn Holmes	Robyn Malcolm	Samantha Rogers	Sharon Young	Stacey Cracknell	Suzanne Cameron	Tim Mitchell	Veronica Lee
Penny Le Clerc	Raewyn Miller	Rochelle Payne	Samantha Rosser	Shauna McGovern-Vale	Stacey Croucher	Suzanne McKinnon	Tim Parris-Piper	Veronica Tawhai
Peta Douglas	Rafferty Dobson	Rod Finlayson	Samantha Wong	Shelley Higgins	Stacey Leilua	Suzanne Parkinson	Tim Paul	Vesna Karaturovic
Pete Acott	Ralph Price	Rod Perkins	Samuel Stewart	Shelley Howells	Stacey Morrison	Suzanne Watt	Tim Walker	Vibeke Brethouwer
Pete Halliwell	Rana-Antoinette Gagnon	Roderick Mulgan	Sandip Ranchhod	Sheridan Pooley	Stacey Mowbray	Svetlana Deli	Tim Watkin	Vicki Caisley
Peter Alderton	Ray Meldrum	Rogan Frazer	Sandra Anne Grant Grant	Sheryl Sellwood	Stacey Pene	T Fletcher	Timothy Emerson	Vicki Challinor
Peter B	Raymon Poching	Roger Hall	Sandra Moorhead	Sheryl Tapp	Stacey Smith	Taiawhio Wati	Tina Sinclair	Vicki Reece
Peter Bale	Rebecca Celebuski	Roger James	Sandra Thomas	Sheryn Gieck	Stefan Greder	Tala Skeens	Tina West	Victoria Boffey
Peter Brown	Rebecca Johnson	Roger Matthews	Sandy Guy	Shiloh Groot	Steffie Bedford	Talei Jackson	Tina Worrall	Victoria Damiris
Peter Burnard	Rebecca Madge	Roger Reynolds	Saniya Wadham	Shirley McDougall	Steph Walker	Talya Avram	Toby Batchelor	Victoria Jack
Peter Taylor	Rebecca McMillan	Roger Tweddell	Santiago Correa	Shona & Barry Old	Stephanie Creasy	Tami Harris	Todd Fuller	Victoria Macann
Petra Sutherland	Rebecca Murphy	Ronen Lahav	Saoirse Ni Cheallaigh	Shona Flood	Stephanie Du Plessis	Tammy Muir	Todd Niall	Victoria Smith
Petrina Curran	Rebecca Page	Ronnie Summers	Sarah Anderson	Shona McCullagh	Stephanie Forde	Tanika Goodall	Tomasz Golawski	Victoria Spence
Phil Macleod	Rebecca Shrigley	Rory Walker	Sarah Couillault	Shona McIntyre-Bull	Stephanie Knowles	Tanya Cumberland	Toni Garson	Victoria Young
Phil Ryan	Renae Brown	Roseanne Liang	Sarah Doney	Shona McNeil	Stephen Craen	Tanya Rutland	Toni Johns	Vincent Honan
Phil Snookes	Renata White	Rosemarie Stubbs	Sarah Hardman	Shona Oliver	Stephen Gilmore	Tanya Wheeler	Toni Nealie	Virginia Ward
Philip Walsh	Renate De Sully	Rosemary Buxton	Sarah Jackson	Shona Roberts	Stephen Guerin	Taryn McQuinn	Tonia Matthews	Virginia Wethey
Philippa Benn	Renny Hayes	Rosemary Speakman	Sarah Johnson	Shona Smith	Stephen Keall	Tasi Tasi	Tony Beaven	Vlad Cekus
Philippa Clark	Riana Manuel	Rosemary Tisdall	Sarah Lassally	Shona Trass	Stephen McDonald	Tatiana Velez	Tony Borland-Lye	Warren Fountain
Phillipa Hansen	Richard Clement	Rosie Le Clerc	Sarah McCarthy	Shonagh Lindsay	Stephen Middleton	Tayla Fairlie	Tony Forster	Wayne Beverley
Phillippa Sherry	Richard Everitt	Rosie Sparling	Sarah Morrison	Shyamini Szeko	Steve McGough	Tayla Johnston	Tony Glassie	Wayne Mills
Pip Field	Richard Fanselow	Roslyn Smith	Sarah Norrie	Sian Killick	Steve Williams	Te Marino Lenihan	Tony McNamara	Wendy Bayliss
Pip Livesay	Richard Greissman	Ross Holmes	Sarah Richardson	Simon Birkenhead	Steven Arnold	Te Mete Lowman	Tony Plowman	Wendy Doyle
Polly McKinnon	Richard Jerram	Ross Nicholson	Sarah Ross	Simon Broad	Steven Joyce	TeAroha Akarana	Tracey Stanmore	Wendy Edmondson
Priyanka Patel	Richard Keam	Ross Stanley	Sarah Sherratt	Simon Cawley	Steven Mayo	Terangimarie Speight	Trae Robison	Wendy Hunt
Puaina Karl	Richard Lamb	Rosslyn Noonan	Simon Sinclair	Simon Fawkes	Stormy Kay	Teresa Grant	Trevania Walbaekken	Wendy Jones
Quentin Bright	Richard Northey	Rowan Collinson	Sarah Thompson	Simon Green	Stuart Laurenson	Teresa Nobilo-Healy	Trevor Thwaites	Wendy McLachlan
Querida Smith	Richard Ward	Rucilla Audino	Sarah White	Simon Hunt	Su Sinha	Teresa Scott	Trish Knight	Wendy Sheffield
R Barnes	Rick Ramirez	Rula Schaad Lealand	Sarah Wilby	Simon Judd	Sue Cowie	Terri Cumiskey	Tristan Pearce	Wendy Tetley
R N Haining	Rina Kim	Russell Bernard Allen	Sarah Williams	Simon Lee	Sue Fisher	Tessa Barnes	Trudi West	Wilhelm Alpers
Rachael Donovan	Rob Lake	Ruth Gordon	Sarah Woolley	Simon Shanahan	Sue Gaddis	Tessa Hawes	Truusje Matthews	Ysabel Kis-ing
Rachael Hamed	Rob Tuwhare	Ruth Lockyer	Sarah Yates	Simon Stockley	Sue Lees	Tessie Chen	Ty King-Wall	Yvonne McKay
Rachael Marris	Robbie Macrae	Ryland Wood	Sara-May Mallett	Simon Tate	Sue O'Gorman	Tharaka Abeysinghe	Tyla Cochran	Zara Kehoe
Rachael Naomi	Robert Adams	Sae Kubo	Sav Wallis	Simon Wilson	Sue Riach	The Stringed Instrument	Tze Vun (TV) Liew	Zeke Wolf
Rachael Rush	Robert McIntyre	Sally Gibbons	Schalk Keyter	Simone Smith	Sue Wake	Ltd	Ullrich Stephen	Zoe Bowden
Rachael Schmidt-McCleave	Robert Peters	Sally Herbert	Scott Optican	Sinead Hall	Summer Smith	Theresa Murphy	Val Chambers	Zoe Mollot Code
	Robert Rasmussen	Sally Knight	Sean Bellamy	Sinead McCarthy	Summer Wharekawa	Tiffany Chadha	Valerie Hill	Zoe O'leary

# 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

(left March 2024)

Melissa Fergusson

(joined March 2024)

## Head of Development Kaiwhakahaere Whakapoapoa

Ashley David

## Visitor Experience Manager Kaiwhakahaere Wheako Manuhiri

Jesse Wikiriwhi

## Visitor Experience Manager Kaiwhakahaere Wheako Manuhiri

Tomas Otamendi

## Programme Manager Kaiwhakahaere Hōtaka

Kate Ward-Smythe

## Ticketing Manager Kaiwhakahaere Tīkiti

Evan Phillips

## Senior Producer Kaihautū Matua

Maria Deere

## Producer Kaihautū

Padma Akula

## Production Coordinator Kairuruku Whakaaturanga

Stéphanie Jesus

## Production Coordinator Kairuruku Whakaaturanga

Rae Longshaw-Park  
(temporary cover for  
Stéphanie Jesus)

## Senior Venue Technician Pūkenga Matua and Interim Production Operations Lead

Tim Jansen

## Venue Technician Pūkenga Wāhi Hui

Emmanuel Reynaud

## Apprentice Technician Pūkenga Tauira Mahi

Dan Matthew

## Marketing Executive Kairuruku Whakatairanga

Hadley Dobbs

## Assistant Accountant Kaikaute Taha Pūtea

Aaron Richardson

## Accounts Assistant Pūkete Kaiāwhina

Nilofar Manzar

## Ticketing and Marketing Assistant

## Kaiāwhina Tīkiti me Whakatairanga

Elena Beets

## Development & Administration Assistant Kaiāwhina Whakapoapoa me Tari

Hannah Tasker-Poland

## Development Assistant Kaiāwhina Whakapoapoa

Kate Barnes

## Box Office

Evan Phillips  
Elena Beets  
Weichu Huang  
Molly Janes  
Ashleigh Waters  
Zoe Meehan  
Ilana Lloyd  
Erin O'Flaherty

## Technical

Aaron Mitchel  
Aislinn Taylor  
Aylai Flynn  
Andrew Furness  
Angus Melville  
Anton Piers  
Ashley Killip  
Daniel Matthew  
Demos Murphy  
Dominic Halpin  
Emmanuel Reynaud  
Hayley Robertson  
Jazmin Whittall  
Jon Coddington  
Joseph Noster  
Kathryn Osborne  
Kyla Blennerhassett  
Laika Rountree  
Liam Huxley  
Liam Twentyman  
Matthew Goldsbro  
Michael Goodwin  
Nathan Dunlop  
Patrick Minto  
Paul Bennett

Paul Irving  
Peter Davison  
Rachael Longshaw-Park  
Samuel Clavis  
Spencer Earwaker  
Stéphanie Jesus  
Tayla Brittliff  
Thomas Chapman  
Timothy Jansen  
Tony Black  
Zane Allen  
Zara Ridley

## Kitchen Team

Akshay Anand  
Alexis Guimaraens  
Ignacio Martinez  
Isabel Valencia  
Lochlan Healey  
Loreto Araya Veliz  
Luis Elias Galleguillos Orrego  
Sameera Gangodawilage

## Visitor Experience

Akhil Sundriyal  
Alice Pearce  
Asia Kennedy  
Bastien Krantz  
Blake Wong  
Brigit Aileen Kelly  
Cameron Hurst  
Craig Adam  
Daniel Walsh-Jones  
Demos Murphy  
Donald Mayo  
Ekaterina Muro  
Ella Brislen  
Ella Paulsen  
Elsie Richardson  
Max Free  
Erin Vasta  
Fernanda Sanchez Rivera  
Finlay Wilson  
George Fenn  
George McCready  
Helen Seumanutafa  
Ilana Lloyd  
Jasper Penman-Chambers  
Jonas Fitsch  
Josh Metcalfe  
Kaitlyn Bell  
Kazim Khan  
Liam Prisk  
Lucie Everett-Brown  
Mariana Ramos Robles  
Tomas Otamendi  
Martin Beddoes  
Mele Toli  
Miles Ford  
Natalie Cooper  
Sanuki De Silva  
Sarah-Kate Moon  
Shaymaa Ali Ahmed  
Shu Kei Anson Ng  
Sophie Wylie-Cannell  
Suzanne Cannell  
Tatum Warren Ngata  
Tiani Keane  
Toby Matthews  
Varun Parashar  
William Xu  
Zoe Meehan



# FINANCIAL STATEMENTS

**Q Theatre Trust Group**

For the year ended 30 June 2024

---



# Financial Statements

Q Theatre Trust Group  
For the year ended 30 June 2024



## Contents

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

## INDEPENDENT AUDITOR'S REPORT

### To the Members of Q Theatre Trust

#### 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 8 to 21, and the consolidated service performance information on pages 6 to 7. The complete set of consolidated financial statements comprise the consolidated statement of financial position as at 30 June 2024, and 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 2024, 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 2024 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 Group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Group or to cease operations, or have no realistic alternative but to do so.

*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.*

© 2024 Findex (Aust) Pty Ltd

Page 3 of 21





#### 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 consolidated general purpose 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 Group'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 Members, as a body. Our audit has been undertaken so that we might state to the Trust's Members 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 Members as a body, for our audit work, for this report, or for the opinions we have formed.

**Crowe New Zealand Audit Partnership**  
CHARTERED ACCOUNTANTS  
31 October 2024

*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.*

Page 4 of 21



## Approval of Financial Report

Q Theatre Trust Group  
For the year ended 30 June 2024

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 2024 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 2024.

CEO .....  
Date 31-10-2024 .....

Trustee .....  
Date 31/10/2024 .....



## Statement of Service Performance

Q Theatre Trust Group

For the year ended 30 June 2024

### Description of Entity's Outcomes

- Second undisrupted year of programme since March 2020 following the start of the COVID-19 Pandemic.
- One successful CNZ grant towards Q's MATCHBOX programme. First MATCHBOX season with three artists fully supported for creative fees and venue hire support.
- Successful Foundation North funding application to support Q's Programme initiatives.
- Second Mahuta – Music for Matariki season achieved with expanded concept including ticketed events, a marae fundraiser and a new Ngāti Whātua Ōrākei partnership – returning sponsors with Te Māngai Pāho and NZ Music Commission.
- New end-of-tax-year fundraising appeal Q: EXPOSED! established, raising \$60,524 for the HVAC system (surpassing \$50k goal) and engaging 379 donors.
- Increase in South Asian artists and programming including Nazeem Hussain, Basmati Bitch, Brown Laughs Matter, Boom Shankar, Indian Ink, Vismaya and Anurag Kashya.
- We successfully held the first ever PodFest.
- We held a Meet-the-Minister event – the first engagement Minister Paul Goldsmith had after appointment to the Arts portfolio.
- Pop up Globe reemerged with a sellout season in Q Rangatira
- Significant further development of Q's strategy and assessment of how that might be manifested in an ongoing business plan framework.
- A significant organisation review and restructure to fully align the capability of the organisation with our new organisation strategy.
- Further operational development and implementation of Q's Venue Management Software Priava to streamline workflow.
- New Zealand International Comedy Festival returned in May 2024 for its second post-COVID season, continuing very strong pre-pandemic audience numbers.
- Further work with AskRight Fundraising Consultants to update our Fundraising Strategy in light of our experience over the past year and Q's programme and asset needs.
- The second year of philanthropic funding of Q's first executive level Development Manager.
- Completion of a new Programme Strategy that articulates and focuses on how Q's spaces will be filled over the next 5 years. The final version was approved by the Q Board in August 2024.
- Further development of a project to update the Q Theatre Trust Deed and the Q Theatre Limited company constitution.
- Successful initial implementation of our ELMO HR system. This phase focused on the implementation of integrated rostering, timekeeping and payroll module which replaced three different systems and multiple data entry processes previously required. The second phase of this implementation – employee onboarding - is now underway. We anticipate this will be completed in calendar 2024.
- The appointment of Ms Vicki Caisley as a director of Q Theatre Limited.
- The election of Ms Barr-Sellers as Chair of the Q Theatre Limited board. Ms Barr-Sellers takes over as chair following the outstanding commitment of our former chair, Mr Andrew Smith. Mr Smith remains a director and trustee.



- The election of Ms Barr-Sellers as Chair of the Q Theatre Limited board. Ms Barr-Sellers takes over as chair following the outstanding commitment of our former chair, Mr Andrew Smith. Mr Smith remains a director and trustee.
- Establishment of a board Fundraising Subcommittee, chaired by Ms Caisley.
- Successfully maintaining the building asset in a fit for purpose state with limited funding and other resources.
- Audiences are making a steady return back to the theatre – if they want to see something, they will book tickets regardless of the cost-of-living crisis.

Reporting number of	Annual total FY 2024	Annual total FY 2023
Performance	464	522
Programmes	133	180
Attendees at performances	67,609	64,505
Programmes that receive in-kind support	N/A	81
Programmes that receive Arts Development Grant support	53	N/A
Website traffic	359,000	262,487
Database subscribers	53,927	48,894
Newsletters	155	96





# Statement of Comprehensive Revenue and Expense

Q Theatre Trust Group  
For the year ended 30 June 2024

	Notes	2024	2023
<b>Revenue</b>			
Sales of Goods & Services	3	2,187,626	2,182,588
Grants & Donations	3	1,682,637	1,205,131
Other Revenue		208,290	110,160
<b>Total Revenue</b>		<b>4,078,553</b>	<b>3,497,880</b>
<b>Expenses</b>			
Employee Benefits Expenses		2,324,912	1,833,788
Operating Expenses		1,112,390	971,884
Administration Expenses		858,413	647,581
<b>Total Operating Expenses</b>		<b>4,295,715</b>	<b>3,453,254</b>
<b>Operating (Deficit)/Surplus</b>		<b>(217,162)</b>	<b>44,626</b>
<b>Non- Operating Revenue</b>			
Interest free loan benefit recognition			353
Asset Management Grant (Capital Projects)		19,400	10,460
Auckland Council Recovery Grants (Capital Projects)			19,490
Trusts & Foundations Grant (Capital Projects)		14,024	15,000
<b>Total Non-Operating Revenue</b>		<b>33,424</b>	<b>45,303</b>
<b>Non- Operating Expenses</b>			
Interest free loan cost recognition		4,897	5,033
Depreciation	4	791,081	770,129
<b>Total Depreciation</b>		<b>795,978</b>	<b>775,161</b>
<b>Deficit for the year</b>		<b>(979,716)</b>	<b>(685,232)</b>



## Statement of Financial Position

Q Theatre Trust Group  
As of 30 June 2024

	Notes	2024	2023
<b>Assets</b>			
<b>Current Assets</b>			
Cash and Cash Equivalents	\$	200,656	\$ 511,996
Trade Receivables	\$	16,846	\$ 41,095
Inventories	\$	42,668	\$ 27,632
Other Current Assets	\$	165,472	\$ 187,136
<b>Total Current Assets</b>	<b>\$</b>	<b>425,642</b>	<b>\$ 767,860</b>
<b>Non-Current Assets</b>			
Property, Plant and Equipment	4 \$	13,609,027	\$ 14,275,638
Intangible Assets	\$	68,063	\$ 51,271
<b>Total Non-Current Assets</b>	<b>\$</b>	<b>13,677,091</b>	<b>\$ 14,326,909</b>
<b>Total Assets</b>	<b>\$</b>	<b>14,102,733</b>	<b>\$ 15,094,769</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Trade Payables & Accruals	\$	551,814	\$ 375,345
Deferred Revenue	\$	448,387	\$ 496,654
Borrowings	5 \$	7,973	\$ 7,973
<b>Total Current Liabilities</b>	<b>\$</b>	<b>1,008,174</b>	<b>\$ 879,972</b>
<b>Non-Current Liabilities</b>			
Borrowings	\$	99,847	\$ 102,923
Related Party Loan	6 \$	-	\$ 137,447
<b>Total Non-Current Liabilities</b>	<b>\$</b>	<b>99,847</b>	<b>\$ 240,369</b>
<b>Total Liabilities</b>	<b>\$</b>	<b>1,108,021</b>	<b>\$ 1,120,341</b>
<b>Net Assets</b>	<b>\$</b>	<b>12,994,712</b>	<b>\$ 13,974,428</b>
<b>Equity</b>			
Retained Earnings	\$	12,994,712	\$ 13,974,428
<b>Total Equity</b>	<b>\$</b>	<b>12,994,712</b>	<b>\$ 13,974,428</b>



## Statement of Changes in Equity

Q Theatre Trust Group  
For the year ended 30 June 2024

	2024	2023
<b>Retained Earnings</b>		
Balance at 1 July	13,974,428	14,659,660
Deficit for the year	(979,716)	(685,232)
<b>Balance at 30 June</b>	<b>12,994,712</b>	<b>13,974,428</b>



## Statement of Cashflows

Q Theatre Trust Group  
For the year ended 30 June 2024

Account	2024	2023
<b>Operating Activities</b>		
Cash received from donations, grants & sponsorship	1,725,537	1,305,767
Cash received from customers and contracts	2,372,493	1,971,943
Cash paid to suppliers	(1,846,422)	(1,648,029)
Cash paid to employees	(2,324,911)	(1,834,121)
GST	53,348	39,749
Interest Paid	(6,296)	0
<b>Net Cash Flows from Operating Activities</b>	<b>(26,250)</b>	<b>(164,691)</b>
<b>Investing Activities</b>		
Interest received	1,592	3,016
Payments to acquire property, plant and equipment	(141,262)	(182,605)
<b>Net Cash Flows from Investing Activities</b>	<b>(139,669)</b>	<b>(179,589)</b>
<b>Financing Activities</b>		
Repayment of loans	(145,420)	(7,973)
<b>Net Cash Flows from Financing Activities</b>	<b>(145,420)</b>	<b>(7,973)</b>
<b>Net change in Cash and Cash Equivalents</b>	<b>(311,340)</b>	<b>(352,253)</b>
Cash and cash equivalents at beginning of period	<b>511,996</b>	<b>864,249</b>
Cash and cash equivalents at end of period	<b>200,656</b>	<b>511,996</b>





# Notes to the Financial Statements

Q Theatre Trust Group  
For the year ended 30 June 2024

## 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 2024 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 \$33 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**

**Nil**

#### **(b) New accounting standards**

The following standards were effective from the beginning of the financial year.

PBE IFRS 17 Insurance Contracts including Additional Amendments

Public Sector Specific Financial Instruments (Non-Authoritative Amendments to PBE IPSAS 41)

The above standards do not have an impact on the Trust financial statements.



## **(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 \$1,001,153 (2023: \$981,702) 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.

In the current year, the Group recognised donation income amounting to \$150,000 in relation to a related party loan that was forgiven. Refer to Note 6.

#### **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
<b>Cost</b>						
Opening at 1/7/2023	19,060,716	687,243	2,167,518	98,145	192,924	22,206,547
Plus additions	-	85,233	-	-	56,029	141,262
Less Disposals	-	-	-	-	-	-
Closing at 30/06/2024	19,060,716	772,476	2,167,518	98,145	248,953	22,347,809

<b>Accumulated depreciation</b>						
Opening at 1/7/2023	5,430,024	428,830	1,811,018	68,113	141,653	7,879,638
Plus Depreciation	594,125	54,338	98,646	6,870	39,237	793,217
Less Disposals						-
Closing at 30/6/2024	6,024,149	481,033	1,909,664	74,983	180,890	8,670,718
Net book value 30/6/2024	13,036,567	291,444	257,854	23,162	68,063	13,677,091
Net book value 30/6/2023	13,630,692	258,413	356,500	30,032	51,271	14,326,909

## 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 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 repayments of the loan started from March 2021.

## 6. Related Parties

	2024	2023
Senior Management	\$565,275	\$417,370

The Chairman of the Q Theatre Group Mr Andrew Smith had provided a loan of \$300,000 which is interest free and repayable on 31<sup>st</sup> December 2024, of which \$150,000 has been repaid on 30 June 2021. The balance of the loan was forgiven as a donation by the 30 June 2024.

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 and a Director of Q Theatre Limited. During the year Q Theatre hosted one production "Guru of Chai" which was produced by IITC. Q Theatre recognised revenue from services, including theatre hire and labour, for the amount of \$66,749 (2023: \$58,884) from this season.

New Zealand Comedy Trust is a related party due to Kylie Sealy being the chair and trustee, as well as being a Director of Q Theatre Limited. During the year Q Theatre hosted 'The New Zealand International Comedy Festival', which is produced by New Zealand Comedy Trust. Q Theatre recognised revenue from services, including theatre hire and labour, for the amount of \$367,005 from this festival.



SquareSums&Co Ltd is a related party due to Yee Yang 'Square' Lee being shareholder, as well as being a Trustee of Q Theatre Trust and a director of Q Theatre Ltd. During the year Q Theatre hosted one production of 'Basmati Bitch', which was a collaboration between Auckland Theatre Company, SquareSums&Co Ltd and Oriental Maidens. Q Theatre recognised revenue from services, including theatre hire and labour, for the amount of \$152,271 from this season.

NZ Dance Advancement Trust is a related party due to The Chief Executive Greg Innes being a trustee, as well as Chief Executive of Q Theatre Ltd. During the year Q Theatre hosted one production of 'Whenua', which was presented by the NZ Dance Advancement Trust. Q Theatre recognised revenue from services, including theatre hire and labour, for the amount of \$22,098 from this season.

No Related Party debts have been written off or provided as doubtful debts in 2024 (2023: nil).

#### **7. Commitments and Contingencies**

At balance date there are no known contingent liabilities (2023: \$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 \$979,716 (2023: \$685,232) and has a negative working capital position where current liabilities exceed current assets of \$582,532 (2023: \$112,112).

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 2025 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 2024.



## **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.





2024	Financial Assets at amortised cost	Financial Liabilities at amortised cost	Total
<b>Financial assets</b>			
Cash and cash equivalents	200,656	-	200,656
Trade debtors and other receivables	16,846	-	16,846
<b>Total</b>	<b>217,502</b>	<b>-</b>	<b>217,502</b>
<b>Financial liabilities</b>			
Trade creditors and other payables	-	465,554	465,554
Loans and borrowings	-	107,820	107,820
<b>Total</b>	<b>-</b>	<b>573,374</b>	<b>573,374</b>

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



# Q THEATRE

## ANNUAL REPORT

July 2023 - June 2024

---