

Te Matatiki Toi Ora The Arts Centre

Annual Report 2024

artscentre.org.nz

Te Matatiki Toi Ora

The
Arts
Centre



Part 1:

Review of 2024 by the Chair and Director

Fundraising report

List of supporters, in grateful acknowledgement

Part 2:

The Arts Centre of Christchurch Trust Board Audited Financial
Statements for the year ended 31 December 2024

Front cover: Te Waiatatanga Mai o te Atua The Song of the Gods exhibition June 2024, photography by Nancy Zhou

Back cover: The Arts Centre Shop December 2024, photography by Charlie Rose Creative

2024 was the year the people of Ōtautahi Christchurch saved their Arts Centre.

Christchurch City Council staff and Te Matatiki Toi Ora The Arts Centre had been in discussions about The Arts Centre's ongoing operational funding issues and maintenance costs. When the Centre was not included in the draft Long-Term Plan, The Arts Centre launched a campaign to highlight The Arts Centre's relevance to the people of Ōtautahi Christchurch.

That campaign was highly successful: over 4,000 submissions to the Christchurch City Council's Long-Term Plan pleaded for funding support. Councillors listened and the Trust is immensely grateful for an operational grant of \$750,000 for 2024-5 and 2025-6, with a guaranteed \$500,000 for the following eight years. It gives the Trust breathing space.

The Arts Centre is worth it

Through the campaign, literally thousands of people said how much The Arts Centre means to them. Artists, musicians, and other performers talked about the Centre as a source of inspiration and support, getting their first gig here, and learning their craft from creative mentors here.

Christchurch residents talked about weddings held here, meeting their first love here, studying at the university or gathering for the graduation parade.

People mentioned live music, dance lessons, theatre shows, late night movies, market stalls and food trucks. These are not just pre-quake memories: you can find all these things at The Arts Centre today.

Visitors and residents alike raved about the heritage buildings, which are costly to maintain and run, but which are a unique asset.

Trustees would especially like to thank the anonymous donors who provided financial backing for the campaign, and the many members of the public who gave their time to assist.

The Arts Centre is part of the distinctive fabric of this city and a major tourist attraction. Many ratepayers are under financial pressure in their personal households, businesses and workplaces, and Trustees would like to acknowledge their contribution.

In the 2023 calendar year, Centre operations were in deficit of \$1.5 million including depreciation of \$967,000. As shown in the audited financial statements, which form the bulk of this Annual Report and include six months' worth of Council Long-Term Plan funding, Centre operations for the 2024 calendar year showed a deficit of \$654,000 including depreciation of \$975,000, noting that depreciation (maintenance) was not funded.

As part of the Long-Term Plan deliberations, the Council decided to work with The Arts Centre on a sustainable

funding model; we are engaging constructively with Council staff to that end. Trustees have directed management to be more entrepreneurial and to expand revenue-generating ventures.

Te Waiatatanga Mai o te Atua The Song of the Gods exhibition

In June, The Arts Centre proudly unveiled *Te Waiatatanga Mai o te Atua The Song of the Gods*, a powerful new toi Māori exhibition housed in the historic Observatory Tower. This immersive, sensory experience brings to life one of Ngāi Tahu's foundational origin stories, as first recorded in 1849 by Matiaha Tiramōrehu. Under the creative leadership of Arts Foundation Te Tumu Toi Laureate Dr Areta Wilkinson, five acclaimed Ngāi Tahu artists: Turumeke Harrington (Kāi Tahu, Rangitāne), Alex McLeod (Ngāi Tahu, Te Rarawa, Ngāti Rangi, Tainui, Ngāti Porou), Kate Stevens West (Ngāi Tahu), Christine Harvey (Ngāi Tahu, Kāti Mamoe, Moriori, Ngāti Mutunga, Te Ati Awa, Ngāti Toa Rangatira), and Ariana Tikao (Kāi Tahu), have reimagined this ancestral narrative through bold, contemporary Māori art. *Te Waiatatanga Mai o te Atua The Song of the Gods* is a permanent exhibition, free and open to the public year-round.

The Arts Centre Shop

Opened in time for Christmas and the holiday season, The Arts Centre Shop is the first of these new commercial ventures. The shop stocks Arts Centre-branded merchandise and quality gifts designed by local artists. Purchases support the artists and, crucially, help keep The Arts Centre afloat.

It is early days for results to show much impact on these audited financial statements but returns to date have exceeded Business Plan forecasts and we are optimistic about its future.

Staff have played an essential role in developing and supervising the shop, but special thanks are due to the

Te Matatiki Toi Ora



wonderful team of volunteers who are the friendly face of the shop every day.

You will find The Arts Centre Shop in the Engineering Laneway, where it is open daily from 10am to 4pm.

Revenue raising and community

The 'Save The Arts Centre' campaign prompted many people to contact staff with helpful suggestions. Some were truly original ideas and others highlighted a poor understanding of The Arts Centre's commercial activities.

Leasing is at the core of The Arts Centre's revenue, but Arts Centre tenants do more than bring in rent; they activate space, welcome visitors, collaborate with each other, and help make The Arts Centre a vibrant, creative community.

In 2024, the following tenants leased space at The Arts Centre: Absolution (piercing and body art studio/gallery), Attuned Space (art therapy), Brown Bread (brand + connection), Canterbury Academy of Dance, Cellar Door (wine bar/restaurant), Cirko Kali (Altiora), Common Ground Southern (urban design), Counterpointe (dance), Dee Dee Thai Massage, Everyone an Artist Trust, Frangrzi (artisan perfume), Frances Nation Grocer, Frances Nation Home, Frank Film, GM Cardiothoracic (doctor), Hooha Productions (World Buskers Festival), Indigo and Provisions (premium clothing), Luke Shaw (musician/artist), Lumière Cinemas, Maxine Burney Art Studio & Gallery, Nunuku Partners (business consultancy), Overactive Imagination (film producer), Paint & Sip Studio, Peddlethorp (architecture), Quad Eatery (Bunsen Café), Rainey Designs (Homegrown Gallery) Sarin Hotels (operator of The Observatory Hotel), SCAPE Public Art Trust, Strategy Creative (brand agency), Teece Museum of Classical Antiquities, The Central Art Gallery, The Custard Square Bookshop, The Fudge Cottage, The Physics Room (contemporary art space), Tiny Toy Shop, University of Canterbury's School of Music and Classics department, Voices Co, Wild + White Bridal, Zen Sushi and Dumplings.

Food trucks that were operating in 2024: Birria Boss, Busy Mum's Kitchen, Dimitri's Greek Food, Fritz's Wieners, Gelato Dolce, Hungry Potato, Itty Bitty Bakery, Jaeju, Kung-fu Dumplings, Pom's Thai Kitchen, Puff'd, Rollicious Vietnamese, Rolling Om, Sangkutsa, Saucey Kiwis, The Chippy, Toasty Shack, Wildfire Pizza, and Yolo Hotdogs.

The Great Hall, Cloisters Studio, and Maker Workshop are all hired by external groups for conferences, performances, meetings, and workshops. Pūmanawa

community exhibition space continues to be a popular venue for artists and community groups who are not connected to a dealer gallery.

The Arts Centre actively markets wedding packages which include hire of the Great Hall and North Quad, for a wedding to remember. It is not unusual for couples to book several years in advance to secure their ideal date. The Centre also earns revenue as a location for commercial photography and as a filming location (eg. *Tinā*).

Arts Centre Education

The Arts Centre's education programmes are a self-sustaining venture with clear positive results. Arts Centre Education achieved record numbers in 2024, delivering quality learning experiences to 3,828 ākonga (students) from 60 schools, well exceeding the target of 2,200 ākonga from 45 schools.

The Centre's education programmes are delivered under contract to the Ministry of Education's 'Enriching Local Curriculum' initiative, often in collaboration with mana whenua, local artists, and the University of Canterbury (UC). Charges to schools are modest. The extremely popular Term 4 Science Roadshow with UC is supported by the Rātā and Tait Foundations, enabling isolated and rural students to access interactive science learning. 2024 was the 6th consecutive year for the roadshow. This is an essential pillar of our community outreach and continues to foster new generations connection to The Arts Centre.

Curated Arts Centre Events

Once more in 2024, The Arts Centre's small creative team had an incredibly productive year: three fully-fledged festivals (Off Centre, Matariki, and Sculpture Festival), two jam-packed school holiday programmes plus a Christmas programme, collaborations on regular concert series and one-off events too numerous to mention. The team programme to a mix of price points, delivering some free opportunities especially for families, generating box office revenue where appropriate, and paying artists fairly for their mahi.

Without in any way diminishing other achievements, some highlights of 2024 were:

Live Music

In 2024, The Arts Centre launched two separate initiatives to support the city's live music scene. The Arts Centre Jazz Club featured some of Christchurch's best, plus options for cabaret style table service,

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reminding us we live in New Zealand's jazz heartland. Altiora Live, meanwhile, drew an after-work crowd eager to catch up for a drink, a food truck meal, and the option of dancing to great local bands. Both series have been refined for 2025.

Toi Māori

Te Whare Tapere, a house of indigenous storytelling at The Arts Centre, has gone from strength to strength since opening at Matariki 2023. In its first year, over 100 Māori artists worked in the space.

Led by Juanita Hepi and Ngaio Cowell, Te Whare Tapere is a kaupapa Māori space, which everyone is welcome to visit.

Amongst other things, 2024 at Te Whare Tapere saw rangatahi in wānaka with revered Māori artists to develop and design 'new' Tino Rangatiratanga flags, a series celebrating Māori and indigenous live performance, and an exhibition of art by wāhine in the Awe Māreikura programme at Christchurch Women's Prison curated by Christine Harvey, Tōmairangi Taiepa and Jessica Maclean with support from Manatū Taonga/Ministry of Culture and Heritage and Ara Poutama Aotearoa/Department of Corrections.

In September, *He Aha Te Aha* examined the stained-glass memorial window in the Great Hall, which includes a "Māori warrior" placed in the lowliest position of 37 figures depicted in the window. Nine

artists reimagined their versions, which were displayed on the windows of Te Whare Tapere.

Artists in Residence

With support from Creative New Zealand, The Arts Centre hosted two rounds of creative residencies in 2024. Four artists at a time lived in shared accommodation on site engaging in their own creative work, drawing inspiration from each other, and sharing their expertise with the public.

They were Sacha Copland (dance), Shay Horay (writing), Phoebe Vic (music), and Maungarongo Te Kawa (textile arts), followed by David Cook (photography), Emily Hartley-Skudder (visual arts), Te Rautini Sheridan and Harete Tito (toi Māori).

Sculpture Festival

In 2024, The Arts Centre said farewell to the inaugural Sculpture Festival curator Koji Miyazaki after five years in the role. As a jeweller himself, Koji treated wearable and domestic-scale three-dimensional form with the same respect as monumental sculpture, a perfect fit with the accessible creative programming of The Arts Centre. Koji has returned to live in Japan. The festival, which has become an established event on Christchurch's cultural calendar, will continue in 2025 with a new curatorial team.

Thank you

Thank you to the people who have made The Arts Centre such a special place. There are always too many to name individually. In 2024 the numbers are immense. We are indebted to every one of the thousands who made submissions in support, and the many more besides who shared the campaign across their networks.

We are grateful to city councillors for their support, along with the numerous private benefactors, philanthropic trusts, and other organisations whose names appear in the Fundraising Report on the following pages. Thanks to the Friends of The Arts Centre who work tirelessly each year to raise money for special projects.

Thank you to everyone who activates The Arts Centre and fosters the vibrant community here - the artists who create and perform here, the arts organisations and businesses who are based here, the retailers who sell their trade here, and the visitors and residents who come through the doors every day.

Lastly, thank you to the staff and Trustees who devote their considerable skills and energy to keeping The Arts Centre alive and humming.



Murray Dickinson
Chair, The Arts Centre of Christchurch Trust Board



Philip Aldridge ONZM
Director, Te Matatiki Toi Ora The Arts Centre

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FUNDRAISING

We have been delighted by the support during 2024 from all of our funders, trusts, sponsors, individuals and organisations who have given generously to Te Matatiki Toi Ora The Arts Centre, despite the economic downturn and increased demand for support from charitable organisations throughout the country.

As an independent charity reliant on a diverse range of support, we were particularly humbled by and thankful for the over 4,000 supporters who made submissions in support of The Arts Centre to Christchurch City Council during the Long Term Plan process in 2024, helping to secure funding for the next 10 years. A very sincere thank you to Christchurch ratepayers for your strong public support.

During 2024, grants, donations and sponsorships have helped support and enable a huge variety of activities. With this support, The Arts Centre purchased vital supplies and much-needed equipment, ran formal education programmes, and staged a sparkling range of arts and cultural events and three dynamic festivals.

On behalf of all the trustees and staff, thank you to everyone who has supported us throughout this year, financially and in-kind by donating time, goods and services to The Arts Centre. You helped us stay relevant and vital and enabled us to bring joy to Ōtautahi Christchurch.

The creation of the suite of five Artists' Studios that now houses nine working artists was a popular project during 2024, attracting attention and funding from several sources. The studios provide affordable spaces for artists while giving the public a chance to walk through, interact with artists, and watch the creative process in action. Funders include Friends of the Arts Centre, WALK Christchurch, Stout Trust proudly managed by Perpetual Guardian, and the New Zealand Community Trust. As part of the Boost Ōtautahi crowd funding campaign hosted by The Arts Foundation Te Tumu Toi, Rātā Foundation and Creative New Zealand provided matching funding for online donations. Thank you to all our Boosted donors!

The Lottery Environment and Heritage Fund provided a useful and timely grant to fund the initial engineering report into the Student Union building on the corner of Montreal and Hereford Streets.

Funding and sponsorship for the Off Centre Festival 2024 came from Dame Adrienne Stewart, Meadow Mushrooms, and Anderson Lloyd, as well as Creative

New Zealand, which provided some amazing funding from their Festivals Fund towards artists costs. We would have been unable to run this Festival without this support.

The Lottery Community Fund for Christchurch and Kaikoura provided a generous multi-year grant towards the ongoing running of Te Whare Tapere, the toi Māori arts space in the lower Common Room, helping underpin the existence of this wonderful space for another two years. Ngā mihi nui!

Creative New Zealand approved a generous two-year grant from their Art Organisations and Group Fund for 2024/2025 and 2025/2026 for creative programming, for which we are extremely grateful.

The Christchurch Creative Communities Scheme funded the exhibition for Matariki 2024 in Te Whare Tapere, *The people are resting*, a stunning display of traditional tools produced in association with Canterbury Museum.

Rātā Foundation awarded a grant from their Large Grant Fund for two projects: operating costs for Te Whare Tapere; and the Term 4 2024 Education Programme activities that take science on the road to isolated and high Equity Index schools. The education funding enabled the team to reach over 2,000 ākonga (students) in Canterbury, Nelson/Tasman and Marlborough/Kaikoura.

The Matariki Festival 2024 received grants from both the Christchurch City Council Events and Festivals Sponsorship Fund and Te Puni Kōkiri. Consistent support from both funders over the past three years has enabled the celebrations to grow in both size and quality each year. Ngā mihi nui ki a kōrua.

During 2024, the Ministry of Education Te Tāhuhu o te Mātauranga funded our core education programme as part of Enriching Local Curriculum (ELC, formerly Learning Experiences Outside of the Classroom, LEOTC).

A very helpful grant from the Christchurch City Council Strengthening Communities Fund was given towards "Keep the Arts Centre buzzing by helping fund the creative team who provide programming and events". The city council also provided funding for Te Whare Tapere LIVE programme in Altiora in May 2024, which showcased ngā toi Māori including waiata, storytelling, sharing, and performance. Thank you.

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A sincere thank you to our other wonderful funders in 2024 including:

- The Friends of the Arts Centre
- WALK Christchurch donated the proceeds from their ticketed walks and private tour groups to The Arts Centre
- Christchurch Casino Community Charitable Trust who donated towards the School Holiday FUN activities
- The New Zealand Charitable Foundation proudly managed by Perpetual Guardian who funded the fantastic Te Pūrākau o Tiki Rāua ko Tūtānekai mural on Worcester Boulevard.
- The New Zealand Community Trust who funded some practical items, including a pallet lifter for our onsite team and new lighting units for Pūmanawa.
- The Farina Thompson Charitable Trust, proudly managed by Perpetual Guardian, provided year five of the multi-year grant for the Sculpture Festival, helping underpin this event.
- The Barbara and Robert Stewart Trust again provided generous and timely funding towards the maintenance and operations of The Arts Centre.
- Pub Charity funded replacement public wifi equipment, enabling our visitors to easily access the internet for free whilst onsite.
- The Lion Foundation helped our office team run The Arts Centre efficiently by funding new PCs and laptops for some of the key roles here.
- The Friends of the Arts Centre applied to Te Papa Helping Hands grant programme to secure funds for replacement iPADS in Rutherford's Den.
- The Ministry of Ethnic Communities Te Tari Mātāwaka provided funding from the Ethnic Communities Development Fund towards running the one-day Muslim Music Festival here again during 2025.
- The Elizabeth Ball Charitable Trust funded the public showing of several works from CIRCUIT artist moving image.
- The creation of a much-needed Māori arts strategy has been funded by the Alexander Harold Watson Charitable Trust, proudly managed by Perpetual Guardian.
- We have continued to benefit from sales of Neil Dawson's maquettes of "Echo" (sculpture), sold via The Central Art Gallery. Neil has generously donated his commission to The Arts Centre.
- Several individual donors give regular monthly donations to The Arts Centre. We are grateful to receive these funds; they are truly appreciated.
- Our corporate donors who donated their time and/or provided discounted rates include BMS Risk Solutions, Common Ground, Heritage Management Services, Rhodes + Associates, Phantom Billstickers, Lightsite, MediaWorks, Spectrum Lighting and Sound, Holmes Consulting, Brandkit and EY, as well as two anonymous corporate supporters.
- The Bishopdale Menzshed created and donated wooden outdoor games and toys for the Quads.

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During 2024 The Friends of the Arts Centre ran a French Film evening, a very lively and successful Quiz Night and a beautiful Garden Tour at Casa Rossa to raise funds on behalf of The Arts Centre. A huge thank you to The Friends who have been generous with their time and energy, volunteering at various public events at The Arts Centre during the year, thank you.

Promoting and conserving the built heritage onsite is one of our three strategic pillars at The Arts Centre, Kaitiakitanga (Guardianship). Our Cornerstone Programme members are a wonderful group of generous people who provide financial leadership by donating each year, helping to care for and maintain the twenty heritage buildings open onsite. A very sincere thank you to you all, including our anonymous donors. Cornerstone Donors are invited to special events during the year as a thank you.

Our donors allow us to maintain this unique and precious collection of heritage buildings that house a range of cultural activities and fill them with joyful creative programmes and performances.

As the guardian of this stunning and unique cultural site, we rely upon donations and sponsorship to continue to make this place a dynamic arts destination.

We continue to seek operational funding to keep the doors open, the lights on and the music playing. The economic downturn and the rise in daily costs, especially for essentials such as power and insurance, continues to challenge us. Every donation (large or small) makes a valuable difference to what can be achieved.

Te Matatiki Toi Ora is a unique and outstanding cultural centre. Help us to keep this site as an iconic place like no other in Aotearoa New Zealand for you to be proud of and enjoy with friends and whānau.

Join us in maintaining this home for arts, culture, heritage, creativity, and education in Ōtautahi Christchurch.

Find out how you can help at [**artscentre.org.nz/support**](https://artscentre.org.nz/support)

THANK YOU TO OUR SUPPORTERS

FOUNDATION DONORS

The Arts Centre acknowledges these donors for their lasting impact across the site.

The Aotearoa Foundation
Christchurch City Council
Fletcher Building (New Zealand) Limited
Manatū Taonga Ministry for Culture and Heritage
New Zealand Lottery Grants Board
John Griffin

FOUNDATIONS AND TRUSTS

As a charity, The Arts Centre relies on grants from philanthropic trusts and public organisations to anchor its activities – thank you all.

The Arts Foundation Te Tumu Toi
Christchurch Casino Community Charitable trust
Christchurch Earthquake Appeal Trust
Creative New Zealand
Elizabeth Ball Charitable Trust
The Farina Thompson Charitable Trust, proudly managed by Perpetual Guardian
Kiwi Gaming Foundation
The Lion Foundation
The Mainland Foundation
Ministry for Business, Innovation & Employment Hīkina Whakatutuki
Ministry for Culture and Heritage Manatū Taonga
Ministry of Education Te Tāhuhu o te Mātauranga
Ministry for Ethnic Communities Te Tari Mātāwaka
New Zealand Charitable Foundation, proudly managed by Perpetual Guardian
New Zealand Community Trust
New Zealand Music Commission Te Reo Reka O Aotearoa
Pub Charity
Rātā Foundation
Robert and Barbara Stewart Charitable Trust
Te Papa Helping Hands National Services Te Paerangi
Te Puni Kōkiri
The Stout Trust, proudly managed by Perpetual Guardian
The Roger and Nora Wait Charitable Trust, proudly managed by Perpetual Guardian
The Alexander Harold Watson Charitable Trust, proudly managed by Perpetual Guardian

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MAJOR DONORS

The following organisations and individuals made a major difference in 2024.

The Friends of the Arts Centre

WALK Christchurch

Anonymous

CORNERSTONE PROGRAMME

Cornerstone Supporters donate generously towards the kaitiakitanga of this site.

Diamond supporters

The late Boris, Wira and Wasyl Bereza

Robert and Barbara Stewart Charitable Trust

Platinum supporters

The late Dorothy Maclean

The Friends of the Arts Centre

Gold supporters

Kathy Brown and Mark Wilson

Peter and Deirdre Cottrell

Charles Fleischmann and Carol Caldwell

Jen Crawford and Andy Mathers

Robin and Annette Mann

WALK Christchurch

Anonymous x 2

Silver supporters

Paddy and Gayle Cotter

Drummond Inheritance Trust

In honour of Bill and Debbie Lipner

Sally Page

Dame Adrienne Stewart

Jill and Mark Todd

Anonymous

Bronze supporters

Gillian Archbold

Margaret Austin

Mark and Krissy Christensen

Dr Ian and Dr Lynne Lochhead

Jilly Marshall

Virginia Nelson

Dr Sue Nightingale and Dr Stuart Wise

Brian and Bea Stokes

James Stringer

Anonymous

Supporters

Martin Hadlee

Henshaw Developments Trust

Kate and Matthew Reid

Monica Ryan

DONORS

Thank you to the following individual donors in 2024.

Anemone Mathiae

Barbra Pullar

Catherine and Dougal McClean

Clive Antony

David and Letitia Moorhouse

Deb Watson and Alec Bruce

Deborah Williams and David Minifie

Ed Sparrow

Gay Rathgen

Graeme and Quita McNally

Grant and Lynley Read

Jean and Graeme Sharfe

Mel Haskell and Chris Allen

Murray and Bindy Barclay

Murray and Marlene Victor
Murray and Rachel Dickinson
Norma Hampton
Norma Porter
Peter Scholes
Philip Bones
Rhona and Michael Lever
Richard and Nina Acland
Richard and Rosemary McElrea
Ross and Craig Palmer
Stella Ward
Steven and Helen Wakefield
Ted Perry

TAP TO DONATE

Thank you to our many donors who tapped their credit and debit cards in 2024.

ONLINE TICKET PURCHASERS

Many thanks to our online shoppers who added an extra donation to their ticket purchases.

BOOST ŌTAUTAHĪ

Thank you to our crowdfunding supporters who helped create the suite of five new Artists' Studios to house local creatives.

Abbie Pickrill
Amy Archer
Angie Palmer
Anonymous x 35
Barbara Harding
Barbra Pullar
Bindy Barclay
Bridget York
Brown Bread
Chris Archer
Craig Rome
David Chivers
Deborah Williams

Diane Heather
Grant and Lynley Read
Elizabeth Wilks
Esther Riley
Garry Forward
Gay Rathgen
Hall Cannon
Helen Williams
Hilary Cleland
ICON
Jamie Teheuheu
Jan Simes
Jo Gilbert
Jodie Wright
John Stylianou
John Mill
Judy McGirr
Julie Foley
Kate Burt
Katherine Caldwell
Kathryn Ruge
Katie Martin
Kay Kitto
Kent Gardner
Kris Herbert
Laurel and Martin Jefferson
Leanne O'Sullivan
Linda Hofsteede
Lori Davis
Lydia Hughes
Margaret Harrison
Mel Haskell
Melissa Hutchinson
Natalie Perzylo
Pam Rattray
Penny Whyte
Peter Dobbs
Philip Aldridge

Pip Voller

Rae James

Richard Aindow

Rindy Heintz

Sally Browning

Sally Page

Sam and Adam Brookland Taylor

Sheena Conant

Sue Bidwell

Sue Jenkinson

Susanne Trim

Tatyanna Meharry

Wendy Cleland

OFF CENTRE FESTIVAL 2024 SPONSORS

***Thank you to the generous sponsors who made
Off Centre possible in 2024.***

Creative New Zealand

Meadow Mushrooms

Anderson Lloyd

Dame Adrienne Stewart

The Breeze

Spectrum Lighting and Sound

Phantom Billstickers

Star Media

CORPORATE SPONSORSHIP AND DONATIONS

***Thank you for our friends in business who support
us with products, services, and expertise.***

Anonymous x 2

BMS Risk Foundation

Brandkit

Common Ground

EY

Georges Road Wines

Heritage Management Services

Holmes Consulting

Lightsite

MediaWorks

Phantom Billstickers

Rhodes + Associates

Spectrum Lighting and Sound

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The Arts Centre of Christchurch Trust Board

Financial statements
For the year ended 31 December 2024

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Trust directory

Date of settlement

31 December 1978

Governing legislation

Charitable Trusts Act 1957

Arts Centre of Christchurch Act 2015

Charities Act 2005

Date of royal assent

Arts Centre of Christchurch Act 2015 - 5 June 2015

Trustees

Murray Dickinson (Chairperson)

Clive Antony

Grant Edmundson

Kathryn Ruge

Maria Ryan-Young

Edward Sparrow

Corban Te Aika

Stella Ward (Deputy Chair)

Bankers

Bank of New Zealand

Christchurch

Solicitors

Anderson Lloyd

Christchurch

Independent auditor

Grant Thornton New Zealand Audit Limited

Christchurch

Accountants

Ernst & Young Limited

Christchurch

Director

Philip Aldridge

Registered office

Clock Tower Building

2 Worcester Boulevard

Christchurch 8013

Charities Commission registration number

CC21247

Independent Auditor's Report

To the Trustees of the Arts Centre of Christchurch Trust Board

Report on the Audit of the financial report

Opinion

We have audited the financial report of The Arts Centre of Christchurch Trust Board (the "Trust") which comprise the financial statements on pages 5 to 19 and the service performance information on page 4. The complete set of financial statements comprise the statement of financial position as at 31 December 2024, and the statement of comprehensive revenue and expenses, statement of movements in trust capital, and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and other explanatory information.

In our opinion, the accompanying financial report presents fairly, in all material respects:

- the financial position of the Trust as at 31 December 2024 and its financial performance and its cash flows for the year then ended; and
- the service performance for the year ended 31 December 2024 in that the service performance information is appropriate and meaningful and prepared in accordance with the Trust's measurement bases or evaluation methods

in accordance with the Public Benefit Entity International Public Sector Accounting Standards (Not-For-Profit) Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board ("applicable financial reporting framework").

Basis for Opinion

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

Other Information

The Trustees are responsible for the other information. The other information obtained at the date of this auditor's report is the Trust Directory but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the 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 obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of Those Charged with Governance for the Financial Report

Those charged with governance are responsible on behalf of the Trust for:

- the preparation, and fair presentation of the financial report in accordance with applicable financial reporting framework;
- the selection elements/aspects of service performance, performance measures and/or descriptions and measurement bases or evaluation methods that present service performance information that is appropriate and meaningful in accordance with the applicable financial reporting framework;
- the preparation and fair presentation of service performance information in accordance with the Trust's measurement bases or evaluation methods, in accordance with the applicable financial reporting framework;
- the overall presentation, structure and content of the service performance information in accordance with the applicable financial reporting framework; and
- such internal control as those charged with governance determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the Audit of the Financial report


Our objectives are to obtain reasonable assurance about whether the financial report as a whole is 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 (Revised) 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 economic decisions of users taken on the basis of this financial report.

A further description of the auditor's responsibilities for the audit of the financial report is located at the External Reporting Board's website at: <https://www.xrb.govt.nz/standards/assurance-standards/auditors-responsibilities/audit-report-14-1/>

Restriction on use of our report

This report is made solely to the Trust's Trustees, as a body. Our audit work has been undertaken so that we might state to them those matters which we are required to state 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 its Trustees, as a body, for our audit work, this report or for the opinion we have formed.

Grant Thornton New Zealand Audit Limited



N Breckell

Partner

Christchurch

30 May 2025

TE MATATIKI TOI ORA THE ARTS CENTRE

Statement of Service
Performance

VISION | To be a centre of the arts - engaging and stimulating our diverse communities and creating memories.
PURPOSE | To foster, promote, facilitate and encourage interest in arts, culture, education and creativity.



HE TĀNGATA | *The people*
Engaging and connecting
the people. Inclusive and
connected.



WHĀNGAI | *Nourish and foster*
Facilitating involvement in
art, culture, education, and
creativity.



KAITIAKITANGA | *Guardianship: restoring,
and conserving the future*
The Arts Centre is a unique and outstanding
cultural centre. Promoting, conserving and
maintaining the built heritage

2024 Key Initiatives	Measures	Outcomes
Programming Embed programme partnerships and joint ventures.	Diverse audiences seek out and patronise self-produced partnerships and joint venture programmes and events in growing numbers	<p>Off Centre Festival with 57 events (2023: 40) and 5,774 patrons (2023: 4,556).</p> <p>Matariki Festival with 25 events (2023: 19) and 3,546 patrons (2023: 2,574).</p> <p>Fifth annual Sculpture Festival with 36 artists (2023: 42), Four artist talks/demonstrations/workshops (2023: 5), 330 works for sale (2023: 339) and 8,589 visitors to the festival (2023: 6,474).</p> <p>School Holidays programme with 29 ticketed events (2023: 7) with 1,799 patrons (2023: 738). Also provided 16 free events (2023: 6).</p> <p>Great Hall Lunchtime Concert Series with 20 performances (2023: 22) with 1,836 tickets presold in house (2023: 1,424).</p> <p>Rising Stars Lunchtime Concert Series with 16 performances (2023: 17) with 188 tickets presold in house (2023: 189).</p> <p>Arts on Tour with three performances (2023: 3) with 384 patrons (2023: 405).</p>
Programming Programmes provide a platform for artists to dream and develop ideas.	Creatives report valuable opportunities to develop, produce and/or present creative work	<p>Eight Artists in residence (2023: 3).</p> <p>Eight Artists delivered eight public programmes (2023: 2).</p> <p>Six of eight Artists surveyed, (2023: 2 of 3) rated the Creative Residency programme 95% (2023: 100%).</p>
Revenue - Fundraising Execute a robust corporate and private fundraising programme	Achieve fundraising that supports operations	Operational fundraising income that is recognised in the current year was 198% better than budgeted (2023: 16% worse).
Revenue - Health Technology Centre	80% of total desk days by end 2024	As at 31 December 2024, 44.4% of desks available had a licence to be occupied (2023: 77.7%).
Venues Grow events business through the hire of venues. Maximise activation through the hire of venues.	At least 80% of clients report venue hire experience as very good or excellent.	58 clients surveyed (2023: 18), 100% scored us Excellent or Very Good (2023: 94.4%).
Health & Safety Provide a healthy and safe environment compliant with the Health & Safety at Work Act 2015.	<p>Achieve zero life changing (critical) events</p> <p>Conduct H&S audit in accordance with ISO 45001</p>	<p>No life changing (critical) health & safety incidents occurred (2023: 0).</p> <p>Biennial Internal H&S audit December 2024 - two recommendations arising from 68 audit requirements</p> <p>Biennial external H&S audit November 2023 - five recommendations arising from 153 audit requirements</p>

Statement of financial position

As at 31 December 2024

	Notes	2024 \$	2023 \$
Current assets			
Cash and cash equivalents		772,640	1,037,981
Accrued interest from exchange transactions		124,697	97,452
Accounts receivable from exchange transactions		96,968	61,946
GST refund due		74,544	122,727
Prepayments		1,061,131	1,107,062
Inventories		140,794	102,772
Term deposits		5,412,902	6,613,591
		<u>7,683,676</u>	<u>9,143,531</u>
Non-current assets			
Property, plant and equipment	7	499,846,268	500,535,253
Term deposits		2,000,000	-
		<u>501,846,268</u>	<u>500,535,253</u>
Total assets		<u>509,529,944</u>	<u>509,678,784</u>
Current liabilities			
Accounts payable		1,471,370	1,524,115
Income received in advance		133,783	109,015
Employee entitlements		187,403	95,736
Grants unspent	4	802,871	547,984
		<u>2,595,427</u>	<u>2,276,850</u>
Total liabilities		<u>2,595,427</u>	<u>2,276,850</u>
Trust capital and reserves			
Accumulated comprehensive revenue and expenses		218,147,602	218,615,019
Land revaluation reserve		34,209,725	34,209,725
Heritage buildings revaluation reserve		254,577,190	254,577,190
		<u>506,934,517</u>	<u>507,401,934</u>
Total trust capital and liabilities		<u>509,529,944</u>	<u>509,678,784</u>

The above statement of financial position should be read in conjunction with the accompanying notes.

For and on behalf of the Trustees who authorise the financial statements for issue on 30 May 2025:


Trustee


Trustee

Statement of comprehensive revenue and expenses

For the year ended 31 December 2024

	2024	2023
	\$	\$
Revenue from exchange transactions		
Property income		
General fees and other income	459,860	299,905
Rentals and parking	2,974,850	2,379,299
Tenancy operating recoveries received	1,386,268	697,177
Tenancy operating costs	(2,160,355)	(1,502,515)
Total property income	2,660,623	1,873,866
Gain on disposal of property, plant and equipment	-	1,032
Interest received	407,351	375,001
Total revenue from exchange transactions	3,067,974	2,249,899
Revenue from non-exchange transactions		
Grants, sponsorship and donations	1,060,803	426,867
Total revenue from non-exchange transactions	1,060,803	426,867
Total revenues	4,128,777	2,676,766
Expenses		
Administration	(226,080)	(246,222)
Audit fees	(21,250)	(31,025)
Depreciation	(974,632)	(978,293)
Loss on disposal of property, plant and equipment	(870)	-
Property costs	(456,501)	(522,346)
Public relations	(188,833)	(161,752)
Staff costs	(2,348,917)	(1,764,039)
Other operating expenses	(570,652)	(480,288)
Total expenses (excluding tenancy operating costs)	4,787,735	4,183,965
Operational deficit before capital funding	(658,958)	(1,507,199)
Grants and donations received utilised for capital projects - non-exchange transactions	191,541	1,560,332
Total (deficit)/surplus for the year attributable to the Trust Board	(467,417)	53,133
Other comprehensive revenue and expenses		
Revaluation of land to fair value	-	750,000
Revaluation of heritage buildings to depreciated replacement cost	-	18,482,700
Total comprehensive revenue and expenses for the year attributable to the Trust Board	(467,417)	19,285,833

The above statement of comprehensive revenue and expenses should be read in conjunction with the accompanying notes.

Statement of movements in trust capital

For the year ended 31 December 2024

	Accumulated comprehensive revenue and expenses \$	Land revaluation reserve \$	Heritage buildings revaluation reserve \$	Total \$
Balance at 1 January 2024	218,615,019	34,209,725	254,577,190	507,401,934
Net deficit for the year	(467,417)	-	-	(467,417)
Other comprehensive revenue and expenses	-	-	-	-
Total comprehensive revenue and expenses	(467,417)	-	-	(467,417)
Balance at 31 December 2024	218,147,602	34,209,725	254,577,190	506,934,517
Balance at 1 January 2023	218,561,886	33,459,725	236,094,490	488,116,101
Net surplus for the year	53,133	-	-	53,133
Other comprehensive revenue and expenses	-	750,000	18,482,700	19,232,700
Total comprehensive revenue and expenses	53,133	750,000	18,482,700	19,285,833
Balance at 31 December 2023	218,615,019	34,209,725	254,577,190	507,401,934

The above statement of movements in trust capital should be read in conjunction with the accompanying notes.

Statement of cash flows

For the year ended 31 December 2024

	2024	2023
	\$	\$
Operating activities		
Receipts from customers	2,654,937	1,863,461
Payments to suppliers and employees	(3,758,522)	(4,306,425)
Grants and donations received	1,507,231	1,815,394
GST received	36,735	369,939
Interest received	380,106	461,741
Net cash flows from operating activities	820,487	204,110
Investing activities		
Proceeds from the disposal of property, plant and equipment	703	17,068
Purchase of property, plant and equipment	(287,220)	(3,447,689)
(Purchase of)/proceeds from short-term deposits	(799,311)	3,886,409
Net cash flows (used in)/from investing activities	(1,085,828)	455,788
Financing activities		
Net cash flows from/(used in) financing activities	-	-
Net (decrease)/increase in cash and cash equivalents	(265,341)	659,898
Cash and cash equivalents at 1 January	1,037,981	378,083
Cash and cash equivalents at 31 December	772,640	1,037,981

The above statement of cash flows should be read in conjunction with the accompanying notes.

Notes to the financial statements

For the year ended 31 December 2024

1. Corporate information

The Arts Centre of Christchurch Trust Board (the "Trust") is a registered charity under the Charities Act 2005 established under a Trust Deed in accordance with the Charitable Trusts Act 1957 and governed by the Arts Centre of Christchurch Trust Act 2015.

These financial statements have been approved and were authorised for issue by the Board of Trustees on 30 May 2025.

2. Significant accounting policies

a. Statement of compliance

The financial statements have been prepared in accordance with generally accepted accounting practices in New Zealand ("NZ GAAP") and the requirements of the Charities Act 2005. The Trust is a public benefit entity for the purpose of complying with NZ GAAP. The Trust is a Tier 2 not-for-profit entity and has elected to report in accordance with Tier 2 not-for-profit public benefit entity accounting standards. The Trust is eligible to report in accordance with Tier 2 on the basis that it had between \$5 million and \$33 million total expenses for the past two reporting periods.

These financial statements comply with Public Benefit Entity Standards Reduced Disclosure Regime ("PBE Standards RDR").

b. Measurement base

The financial statements have been prepared on a historical cost basis, except for certain property assets that have been measured at fair value. The financial statements are presented in New Zealand dollars which is also the functional currency and all values are rounded to the nearest dollar (\$).

c. Going concern

The Trustees are of the opinion that the Trust is a going concern.

They have resolved that they will not commit to conservation and reconstruction activity unless they have secured adequate certainty of funds to pay for such work.

The Trust's activities are structured to responsibly manage operating costs and the Trust has adequate resources to fund these costs.

The Trustees confirm that they have considered the use of available funds when preparing the financial statements and applying the going concern concept.

d. Changes in accounting policies

New and amended standards and interpretations

The Trust applied for the first time the amendments to PBE IPSAS 1, as described below.

Disclosure of Fees for Audit Firms' Services - Amendments to PBE IPSAS 1

The amendments to PBE IPSAS 1 *Presentation Financial Reports* extend the requirement for disclosure of fees incurred for services received from the Trust's audit or review firm, including a description of each service, using specified categories. The additional information is disclosed in note 14. The amendment has no impact on the recognition and measurement of amounts in current year or comparative information.

e. Inventories

Inventories are stated at the lower of cost or net realisable value. Cost is determined on a first-in first-out basis. Net realisable value is the estimated selling price less estimated costs necessary to make the sale.

Notes to the financial statements

For the year ended 31 December 2024

2. Significant accounting policies (continued)

f. Financial instruments

Financial instruments are classified, at initial recognition, as subsequently measured at amortised cost, fair value through other comprehensive income (OCI), or fair value through profit or loss.

All financial instruments are initially recognised at the fair value of the consideration received/transferred less, in the case of financial assets and liabilities not recorded at fair value through profit or loss, directly attributable transaction costs. Subsequently the Trust applies the following accounting policies for financial instruments:

Financial assets at amortised cost

Financial assets at amortised cost consist of cash and cash equivalents, accounts receivables from exchange transactions, accounts receivables from non-exchange transactions, and term deposits with original maturities of three months or greater.

Cash and cash equivalents includes cash on hand, deposits held on call at financial institutions, and other short-term highly liquid investments with original maturities of three months or less which are subject to an insignificant risk of changes in value.

Financial assets are recognised at amortised cost where the asset gives rise to cash flows that are solely payments of principal and interest (SPPI) on the principal amount outstanding, and the asset is held in a business model with the objective to hold the asset to collect contractual cash flows. Accounts receivables represent the Trust's right to an amount of unconditional consideration (i.e. only the passage of time is required before payment of the consideration is due). Contract assets are the right to consideration in exchange for goods or services transferred to the customer. If the Trust performs by transferring goods or services to a customer before the customer pays consideration or before payment is due, a contract asset is recognised for the earned conditional consideration.

Financial assets at amortised cost are subsequently measured using the effective interest rate (EIR) method, and are subject to impairment. Gains and losses are recognised in profit or loss when the asset is derecognised, modified or impaired, as well as through the amortisation process. These are included within current assets, except for those with maturities greater than 12 months after balance date, which are classified as non-current.

Impairment of financial assets

An allowance for ECLs is recognised for all financial assets not held at fair value through profit or loss. ECLs are based on the difference between the contractual cash flows due in accordance with the contract and all the cash flows expected to be received, discounted at an approximation of the original EIR. The expected cash flows include cash flows from the sale of collateral held or other credit enhancements that are integral to the contractual terms.

For accounts receivables and contract assets, a simplified approach is adopted in calculating ECLs. Therefore changes in credit risk are not tracked, but instead a loss allowance is recognised based on lifetime ECLs at each balance date. The allowance is based upon observed historical credit loss experience, adjusted for forward-looking factors specific to the debtors and the economic environment.

Financial liabilities at amortised cost

Financial liabilities at amortised cost consist of accounts payable. Payables are recognised when the company becomes obliged to make future payments resulting from the purchase of goods and services. The amounts are unsecured and are not discounted given their short term nature.

Financial liabilities at amortised cost are measured at amortised cost using the EIR method. Gains or losses are recognised in profit or loss when the liability is derecognised as well as through the EIR amortisation process. Financial liabilities are classified as current liabilities unless the Trust has an unconditional right to defer settlement of the liabilities for at least 12 months after balance date.

Notes to the financial statements

For the year ended 31 December 2024

2. Significant accounting policies (continued)

g. Property, plant and equipment

Property, plant and equipment is measured initially at cost. Initial cost includes purchase consideration and those costs attributable to bringing the asset to the location and condition necessary for its intended use. Where artwork or other assets have been donated they are initially recorded at fair value at the date of donation.

Land

Land is subsequently revalued, and carried at fair value at the date of revaluation. Revaluations are performed with sufficient frequency to ensure that the book value of the asset does not differ materially from its fair value. Land is considered to have an indefinite useful life, and thus is not depreciated.

Heritage buildings

Heritage buildings are subsequently revalued to estimated depreciated replacement cost, and carried at the estimated depreciated replacement cost at the date of revaluation less accumulated depreciation and accumulated impairment. Accumulated depreciation and impairment represent the estimated cost of remedial works on heritage assets. Revaluations are performed with sufficient frequency to ensure that the book value of the asset does not differ materially from its fair value.

The method of valuation of heritage buildings recognises the obligations of the Trust to preserve the original stone buildings of the site in perpetuity and to further recognise the maintenance and conservation practices that the Board adopted under The Arts Centre Asset Management Plan 2008.

The heritage buildings were extensively damaged by the series of earthquakes during 2010 and 2011. An impairment allowance is recognised for the estimated remaining costs at balance date for repairs of the damage caused by the 2010 and 2011 earthquakes.

Depreciation is calculated to write off the net cost of each asset over its expected useful life to its estimated residual value. The following depreciation rates have been applied to the elements of heritage buildings.

Building structure	indefinite life
Heating and ventilation	4.5%, straight line
Fire services	2.3%, straight line
Building fitout	5.0%, straight line

Revaluation of land and heritage buildings

Any increase in carrying amount as a result of a revaluation is recognised in other comprehensive revenue or expenses and credited to a revaluation reserve (land or heritage buildings), except to the extent it reverses a revaluation decrease of the same class of assets previously recognised in surplus or deficit, in which case the increase is also recognised in surplus or deficit.

Any decrease in carrying amount as a result of a revaluation is recognised in surplus or deficit, except to the extent it reverses a revaluation surplus in respect of that class of assets, in which case the decrease is recognised in other comprehensive revenue and expense.

Any accumulated depreciation at the revaluation date is eliminated against the gross carrying amounts of the assets and the net amounts are restated to the revalued amounts.

Other property, plant and equipment

Property, plant and equipment other than land and heritage buildings is held at cost, less accumulated depreciation and impairment.

Subsequent expenditure relating to an item of property, plant and equipment is added to its gross carrying amount when such expenditure either increases the future economic benefits, or is necessarily incurred to enable future economic benefits to be obtained. The carrying amount of any replaced part is derecognised. All other repair and maintenance costs are recognised in surplus or deficit as incurred.

Notes to the financial statements

For the year ended 31 December 2024

2. Significant accounting policies (continued)

g. Property, plant and equipment (continued)

Depreciation is calculated to write off the net cost of each asset over its expected useful life to its estimated residual value. The following depreciation rates have been applied:

Motor vehicles	8.0% to 30.0%, diminishing value
Plant and equipment	8.0% to 100.0%, diminishing value
Computers	13.0% to 67.0%, diminishing value
Furniture and fittings	1.0% to 60.0%, straight line or diminishing value
Leasehold improvements	2.0% to 11.4%, straight line or diminishing value
Artworks	indefinite life
Non-heritage buildings	0.0% to 8.0%, straight line

The residual values, useful lives and methods of depreciation of property, plant and equipment are reviewed at each balance date and adjusted prospectively, if appropriate.

An item of property, plant and equipment and any significant part initially recognised is derecognised upon disposal or when no future economic benefits are expected from its use or disposal. Any gain or loss arising on derecognition of the asset (calculated as the difference between the net disposal proceeds and the carrying amount of the asset) is included in surplus or deficit when the asset is derecognised.

Impairment of property, plant and equipment

For the purpose of assessing impairment indicators and impairment testing, the Trust classifies all property, plant and equipment as cash generating assets.

At each balance date, the Trust reviews the carrying amounts of its assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. Recoverable amount is the higher of an asset's fair value less costs to sell and value in use. For cash generating assets, value in use is determined using the fair value method.

Assets that suffered an impairment are tested for possible reversal of the impairment whenever events or changes in circumstances indicate that the impairment may have reversed.

h. Equity

Equity is measured as the difference between total assets and total liabilities. It is made up of the following components:

Accumulated comprehensive revenue and expenses

Accumulated comprehensive revenue and expenses is the accumulated surplus or deficit since the formation of the Trust, adjusted for transfers to and from specific reserves.

Land revaluation reserve

This reserve is for the accumulated surplus from revaluation of land to fair value.

Heritage buildings revaluation reserve

This reserve is for the accumulated surplus from the revaluation of heritage buildings to estimated depreciated replacement cost (see note 2.g).

Notes to the financial statements

For the year ended 31 December 2024

2. Significant accounting policies (continued)

i. Taxation

Income tax

The Trust is exempt from income tax due to its charitable status.

Goods and services tax (GST)

The financial statements are prepared on a GST exclusive basis, with the exception of accounts receivable and accounts payable which are shown inclusive of GST.

j. Revenue

Revenue is recognised to the extent that it is probable that the economic benefits or service potential will flow to the Trust and the revenue can be reliably measured, regardless of when the payment is being made. Revenue is measured at the fair value of the consideration received or receivable, taking into account contractually defined terms of payment and excluding taxes or duty.

The specific recognition criteria described below must also be met before revenue is recognised.

Revenue from non-exchange transactions

Donations, grants and sponsorships

Revenue from non-exchange transactions is recognised when the Trust obtains control of the transferred asset (cash, goods, services, or property) and the transfer is free from conditions that require the asset to be refunded or returned if the conditions are not fulfilled. If there are conditions attached that give rise to a requirement to repay the grant or return the asset, deferred revenue is recognised. In this situation, revenue is recognised once the Trust has satisfied the conditions.

Revenue from exchange transactions

Interest received

Interest revenue is recognised as it accrues and is recorded using the EIR method.

Property income

Rental revenue is recognised on a straight line basis over the lease term. Outgoings and power recovered are recognised on an accrual basis.

k. Leases

Operating lease rentals are expensed on a straight line basis over the term of the lease.

l. Employee entitlements

Liabilities for wages and salaries, including non monetary benefits and annual leave expected to be settled are recognised in respect of employees' services up to balance date. They are measured at the amounts expected to be paid when the liabilities are settled.

Post-employment benefits

Contributions made on behalf of employees to defined contribution funds are recognised in the period they are incurred. The defined contribution funds receive fixed contributions from the Trust, whose legal or constructive obligation is limited to those contributions only.

Notes to the financial statements

For the year ended 31 December 2024

3. Significant accounting judgements, estimates and assumptions

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts of revenue, expenses, assets and liabilities and the accompanying disclosures, and the disclosure of contingent liabilities. Uncertainty about these assumptions and estimates could result in outcomes that require a material adjustment to the carrying amount of assets or liabilities in future periods.

Revaluation and impairment of property, plant and equipment (land and heritage buildings) as at 31 December 2023 are based on judgements provided by Rhodes & Associates, an independent external quantity surveying company and reviewed by an independent external valuer, CVAS (Chc) Limited (trading as Colliers) (refer note 7). From 1 January 2024, the Board considered the valuation period of land and heritage buildings on a systematic basis from an annual to tri-annual cycle. The Board considers the valuation on a tri-annual basis will not materially change the value of assets recognised (note 7) or substantively increase any impairment value for future maintenance requirements. In support of this, the Board has requested and received an opinion letter from CVAS (Chc) Limited (trading as Colliers), supporting the Board's view that the change in fair value from 31 December 2023 to 31 December 2024 would not materially differ from the value recognised.

Quadrangle Holdings Limited is currently non-trading, therefore there is a nil result and the Trustees have decided not to consolidate the company.

4. Grants unspent

	2024	2023
	\$	\$
Alexander Harold Watson Charitable Trust	8,000	-
Arts Foundation of New Zealand	-	10,000
CCC - Discretionary Response Fund	-	30,000
CCC - Intangible Heritage Grant	45,000	45,000
CCC - Long Term Plan Funding	250,000	-
CCC - Capital Endowment Funding	125,000	-
CCC - Strengthening Communities	110,000	110,000
Creative New Zealand	100,000	65,000
Elizabeth Ball Charitable Trust	2,000	-
Farina Thompson Charitable Trust	5,000	-
Friends of The Arts Centre	14,955	4,215
Malcolm Douglass Memorial Funding	-	2,200
Ministry for Culture & Heritage	-	47,916
NZ Charitable Trust	173	-
NZ Lotteries Grant Board	75,000	-
Off Centre Festival Funding	-	25,000
Rata Foundation	40,000	163,653
The Stout Trust	12,000	30,000
Walk Chch - Chch Personal Guiding	15,743	15,000
	802,871	547,984

Grants are taken to revenue and recorded in the year in which they are recovered unless there is an explicit return obligation. If there is an explicit return obligation, the grants are recorded as a current liability, and recognised as revenue when spent.

Notes to the financial statements

For the year ended 31 December 2024

5. Insurance and rates

The total insurance cost incurred by the Trust (included in tenancy operating costs and expenses) for the year ended 31 December 2024 was \$1,056,164 (2023: \$829,683).

The total local council rates expense incurred by the Trust (included in tenancy operating costs and expenses) for the year ended 31 December 2024 was \$179,033 (2023: \$177,403).

6. Leases

The Trust leases out property under a variety of short and long-term leases. At balance date, there were 31 (2023: 30) active leases in place with a minimum term of 1 year and a maximum term of 18 years, and 37 (2023: 27) active month by month licenses.

Notes to the financial statements

For the year ended 31 December 2024

7. Property, plant and equipment

	Land	Motor vehicles	Plant and equipment	Computers	Furniture and fittings	Leasehold improvements	Artworks	Heritage buildings	Non-heritage buildings	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Cost										
At 1 January 2024	35,300,000	251,505	1,772,039	832,100	987,938	94,269	59,073	485,737,404	63,008	525,097,336
Additions	-	-	11,212	88,490	28,940	-	-	159,578	-	287,220
Disposals	-	-	(132,286)	(3,051)	-	-	-	-	-	(135,337)
At 31 December 2024	35,300,000	251,505	1,650,965	917,539	1,016,878	94,269	59,073	485,895,982	63,008	525,249,219
Depreciation and impairment										
At 1 January 2024	-	183,421	1,488,838	777,432	766,565	60,791	-	21,244,000	41,036	24,562,083
Depreciation	-	8,367	50,788	37,950	29,160	1,443	-	845,526	1,398	974,632
Disposals	-	-	(130,815)	(2,949)	-	-	-	-	-	(133,764)
At 31 December 2024	-	191,788	1,408,811	812,433	795,725	62,234	-	22,089,526	42,434	25,402,951
Net book value										
At 31 December 2024	35,300,000	59,717	242,154	105,106	221,153	32,035	59,073	463,806,456	20,574	499,846,268
At 31 December 2023	35,300,000	68,084	283,201	54,668	221,373	33,478	59,073	464,493,404	21,972	500,535,253

Notes to the financial statements

For the year ended 31 December 2024

7. Property, plant and equipment (continued)

Estimated cost of replacement - heritage buildings

The estimated cost of remedial works required on heritage buildings are recognised as an impairment against the cost of the building, recorded at depreciated historical cost of \$21,244,000 (2023: \$21,244,000) (refer note 3).

Valuation

Land

Land is measured at fair value representing market value relative to the land's highest and best use, adjusted to reflect limitations on development in recognition of the heritage constraints associated with the site. Valuations are performed every three years (annually prior to 1 January 2024). The valuation of the land was prepared as at 31 December 2023 by CVAS (Chc) Limited (trading as Colliers), an independent valuer.

The direct comparison approach (more commonly referred to as the comparable sales approach) was applied to assess the fair value of the Trust's land.

Property-specific assumptions in the valuation were:

- The underlying land is of reasonable condition
- Zoning implications and associated easements have been considered in the valuation, along with an allowance for additional constraints from the historic nature of improvements on the land, the historic classifications and the Trust management structure.

The valuer noted that for the local investment property market, to date there is limited new evidence to clearly establish current values, and that in the absence of a weight of sales evidence their valuation is more subjective than usual and therefore may be subject to an elevated level of uncertainty.

Heritage buildings

The Trust has engaged the use of expert advice of qualified and experienced engineers, quantity surveyors and valuers in determining the fair value of heritage buildings. Valuations are performed every three years (annually prior to 1 January 2024). The valuation of heritage buildings was prepared by Rhodes and Associates Limited and reviewed by CVAS (Chc) Limited (trading as Colliers), who are both independent valuers. The effective date of the revaluations is 31 December 2023.

The depreciated replacement cost model was applied to assess the fair value of The Arts Centre buildings. While depreciated replacement cost is somewhat limited in its ability to provide an estimate of fair and current value, it is regarded as the most suitable approach as it incorporates the obligations placed on the Trust.

In repairing and conserving these buildings the Trust is obliged, under its commitment to the principles of the ICOMOS Charter, to use (where possible) construction methods, techniques and materials that are the same as those that were used originally in the late nineteenth or early twentieth century. This approach to repair and conservation work can be as much as three or four times more expensive, on a cost per square metre of building basis, than the cost incurred when applying currently available construction methods, techniques and materials.

Key assumptions included in the valuation were:

- Rebuild work would be undertaken in accordance with the ICOMOS Charter and the guidelines produced by Heritage New Zealand (formerly New Zealand Historic Places Trust) for the repair and conservation of heritage buildings of historic significant.
- Future cost inflation rates of 4.6%, as indicated by Statistics New Zealand.

Notes to the financial statements

For the year ended 31 December 2024

8. Contractual commitments

Under provisions of the Observatory Hotel lease, the Trust as landlord has a responsibility for refurbishment of certain items within the hotel. At 31 December 2024, a sinking fund has been calculated for 35 years of \$5,382,052 (2023: \$5,225,293). This amount will be ringfenced for that purpose from the Trust's cash reserves.

9. Operating lease commitments

At balance date, future minimum lease payments under non-cancellable operating leases were:

	2024	2023
	\$	\$
Less than one year	9,780	9,911
One to five years	22,277	32,057
Total operating lease commitments	32,057	41,968

10. Related parties

The Arts Centre owns 100% of the 100 shares in the company Quadrangle Holdings Limited. This company is not currently operational and has no assets or liabilities. Murray Dickinson and Edward Sparrow are the current directors.

Corban Te Aika is a Trustee of The Arts Centre of Christchurch Trust Board. He provided cultural ceremonies for The Arts Centre during 2024, for which he received a koha. Corban is also a member of the Maori Advisory Committee which advises management.

Edward Sparrow is a Trustee of The Arts Centre of Christchurch Trust Board. He is also a tenant of The Arts Centre. The tenancy licence commenced 8 August 2022. The outstanding amount at year end from Edward Sparrow is \$nil (2023: \$nil). Rental income and operating recoveries from the tenancy for 2024 are \$7,377 (2023: \$7,377).

Grant Edmundson is a Trustee of The Arts Centre of Christchurch Trust Board. He is also a partner at Helmores Lawyers. During the year, Helmores Lawyers provided legal advice to The Arts Centre for \$361 (2023: \$nil).

11. Key management personnel compensation

Key management personnel of the Trust include the Trustees and the Senior Management Group.

As per the Arts Centre of Christchurch Trust Act 2015, Trustees can be remunerated. In 2024, no Trustees elected to be paid (2023: \$nil). Trustees are also entitled to receive an expense allowance once a year (see note 12).

The Senior Management Group includes the Director and Managers (excluding Trustees). The total remuneration of key management personnel, on a full-time equivalent (FTE) basis, receiving remuneration from the Trust are:

	2024	2023
	\$	\$
Senior management group (5.5 FTE)	831,021	774,548

12. Trustee reimbursements

Trustees are partially reimbursed for their personal administration costs associated with their role. These are not attendance fees. Trustee reimbursements during the year total \$4,800 (2023: \$4,722). No amounts were outstanding at balance date.

Notes to the financial statements

For the year ended 31 December 2024

13. Donations/Koha

Donations paid during the year were \$2,240 (2023: \$4,300).

14. Auditor's remuneration

The auditor of the company is Grant Thornton New Zealand Audit Limited. Fees incurred for services received from Grant Thornton New Zealand Audit Limited were:

	2024	2023
	\$	\$
Audit of the financial statements	21,250	31,025
Total fees incurred for services provided by the audit firm	21,250	31,025

15. Events occurring after balance date

On 1 April 2025, the Trust took over the operations and management of The Central Art Gallery, for a nominal fee of \$1.

Heritage New Zealand is proposing that The Arts Centre receives the status of a National Historic Landmark, which is the highest category of heritage recognition in the country. The proposal will be put before the Minister of Arts, Culture and Heritage before the end of 2025.

There have been no other significant events occurring after balance date.

16. Categories of financial assets and liabilities

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

	2024	2023
	\$	\$
Financial assets		
Financial assets at amortised cost		
Cash and cash equivalents	772,640	1,037,981
Receivables from exchange transactions	96,968	61,946
Accrued interest from exchange transactions	124,697	97,452
Term deposits	7,412,902	6,613,591
	8,407,207	7,810,970
Financial liabilities		
Financial liabilities at amortised cost		
Accounts payable	1,471,370	1,524,115
	1,471,370	1,524,115

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