

**THE COURT THEATRE TRUST**  
*2013 Report*

THE  
**COURT**  
THEATRE

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THEATRE



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## 2013 Report

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## CHAIRMAN

### 2013 Report

I would like to thank and acknowledge a number of key people and institutions whose combined talents, support and funding allow The Court to flourish. I have been on the board since 2009 and took over from Felicity Price as Chair in April of 2013. It's appropriate to begin with Felicity and her board that guided the company through the most turbulent of times in 2011. I'd particularly like to acknowledge the work and dedication of retiring trustees John McSweeney, John Harrison and Felicity. Their strength and dedication will be much missed, and their combined knowledge of the company will be hard to replace. We were therefore delighted that all three joined the board of the newly established Court Theatre Foundation which will be formally launched in 2014. It's good to keep such depth of knowledge associated with the company.

We welcomed new trustees Annie Bonifant, David McBrearty (from The Supporters) and Vicki Blyth to the board in April. Their affection for the company alongside their experience and expertise will, I'm sure, be invaluable. Vicki's time with us was brief and she has moved on to other challenges. My thanks go to all of them.

This was our second full year in The Shed in Addington and in many ways the honeymoon came to an end as we once more faced the fragile realities of the performing arts. However we came through with some spectacularly successful productions, delivered a financial result on target, and explored a raft of new work en route. It was challenging, stimulating stuff which not always found its audience. But it was judiciously balanced by popular work that certainly found its audience – in droves for both *Grease* and *The Mikado*.

I'd like to thank all the staff and management team who delivered such good results at the end of what proved to be quite a challenging year. It was artistically rich and for that we must thank Ross Gumbley, our indefatigable Artistic Director, who constantly challenges, introduces exciting variation and selects a stimulatingly diverse programme. Which is what we are all here for.

David Winfield has chaired The Supporters Committee and brought his own vision to this wonderful band of friends, helpers and associates. The board and staff join me in thanking all of them for their unstinting service. We really couldn't do any of the work we do without them – they are the backbone of this company and their work is hugely valued.

Of course we cannot operate at all without the financial support of so many people. First amongst them is the Arts Council, Creative New Zealand, whose support is so much richer than money alone. We value and cherish our relationship with them and with their help we will, (we hope) navigate our way towards the re-establishment of the company in the inner city. The Ministry of Culture and Heritage has also been strongly supportive of the company in these on-going endeavours. But I was speaking of money. Our ever growing band of sponsors and funding partners is a credit to the skills and achievements of Steve Brooker, Business Development Manager. Combined income from corporate sponsorship, gaming trusts and charitable trusts passed \$1m in 2013 for the first time. This is more than a sixth of all income. We thank Steve and all our sponsorship partners, led by the Bank of New Zealand who are now in their 20th year of sponsorship. With the takeover of Telstraclear by Vodafone we welcomed this great global brand to The Court as Season Sponsor and look forward to developing this relationship.

Council has signalled its on-going support by increasing its grant in the face of significant financial challenges and has given the company the security of three years funding for which we are very grateful.

Most of all, I would like to thank the public.

What we do is for you, and we are ever grateful that you continue to trust us to deliver world class theatre to you. On behalf of everyone, I thank you.

Our big challenge is of course the rebuild of the company in a new home in the inner city. We are doing all we can to prepare ourselves for this, and have invested time

and funds in research of buildings, theatres and the world class practitioners we will need to deliver such a major project. Never before has New Zealand created a purpose built home for a full producing theatre company, and we will need to import this experience from overseas to complement local talents. We look forward to advancing this in 2014, when we hope decisions and clarity will emerge for both the company and the city.

On a final note, I need to acknowledge our Chief Executive, Philip Aldridge. It has been great to work closely with Philip and establish a strong CE/Chair relationship. The Board and I continue to be impressed with Philip's total dedication to the growth of the arts in Christchurch and we recognise how fortunate we are to be able to draw from him a wealth of experience and knowledge.

A great honour to not go unrecognised, Philip's work and contribution to the theatre was formally acknowledged in the 2012 Queen's Birthday Honours List where he was appointed a Member of the Order of New Zealand.

*Steven van der Pol*  
Chairman





## CHIEF EXECUTIVE 2013 Report

2013 was a year of consolidation. After the turmoil of 2011 and new beginnings in 2012 this has been a time to settle down, find new rhythms, adapt old systems and establish new structures which will facilitate the delivery of what we do – the immediacy of performance to enrich, entertain and uplift the audience.

We entered 2013 buoyed up by our pleasant astonishment at the large attendances that we attracted in our first year. As is our wont we used this bedrock to embolden the programming. Not all of the audience followed us into the pastures of some of the new work we offered but sufficient numbers did so to allow us to come home almost exactly on budget and target.

The sold out and extended season of *Grease* gave us a great cushion upon which to park our collective seats at the beginning of the year. And the great risk that a contemporary mash-up and local interpretation of *The Mikado* represented was forgotten when the phones were off the hook and another sell out and extended season ended the year.

We have been able to consolidate the company during the year and are slowly working our way back towards the scale of staffing we had before the ‘quakes. It is a pleasing advance for us to now have a Court Theatre Foundation whose role will be to protect the company in the long term and to aid the theatre mission in the city.

I’d like to acknowledge and thank the management team we have in place at the end of 2013. I think we are positioned to deliver on a level that we have not previously attained with a very strong group and with a depth of strength that goes right across the company. I would particularly like to acknowledge the senior management team of Mandy Perry, Simon Rennie, Steve Brooker and Ross Gumbley. Together with the rest of the management they make life in the theatre fun and fruitful. We are strong with great people in all key roles. We must now use this strength to advance the company.

I’d also like to thank the board – both retiring and new – whose support is unstinting and whose guidance is wise. I will miss Felicity Price who retired as Chair but I’m thrilled that we have secured Steven van der Pol to replace her. As we contemplate a major project we could not be better served by his skills and expertise.

Steven has thanked and acknowledged our partners and I heartily join him in those thanks. We survive in a thriving interdependent eco-system of support from a wide variety of sources and each is as important as another. Thank you all for making what we do so pleasurable and successful.

The great goal that lies on the horizon remains the building of the new theatre in the inner city. Alas, as if at sea in a great ocean, that horizon seems to stay at a great distance.

In the 2012 Annual Report I wrote “Securing the central city venue remains the strategic priority necessitating engagement with CERA, CCDU and CCC. It is imperative that we are allowed into the process of the commissioning of the new theatre in the centre. There remains a great threat to the company if the submissions we have made are ignored or that planners do not give due consideration to the company as the end user of a new facility. Worryingly, less appears certain today than at the time the Blueprint was announced.

“Reassurance, or rather assurance, that the company will not be crushed under the weight of onerous operating expenses at the new theatre is also a significant strategic goal. Without this understanding the company will not, cannot, agree to move back into the city centre, into a new theatre. Although we have not been able to engage in this discussion we are confident that this will happen in 2013”.

My confidence was perhaps misplaced. One year later I could write the same although we are engaged with the city council, who now, under the cost-sharing agreement with central government, have been given the responsibility of delivering

the Performing Arts Precinct. But much is still uncertain, not least funding, and the tension that palpably lies between council and government appears to have not been alleviated by a newly elected mayor and council.

The other great challenge we face is, as ever, to remain relevant to our audiences. We live in a world that changes quickly and we inhabit a city that is changing its face as fast as its landscape. Around 7,000 of the anticipated 30,000 workers who will help rebuild the city arrived in 2013. They are predominantly from the Philippines and Ireland but also from every corner of the world. We have a rapidly growing Chinese community in the city, and in spite of good intentions and specific projects we have never regularly attracted a Māori or a Pasifika audience. How to reflect these people, how to engage with them and tell their stories is something we must get better at. And we must do so while respecting and honouring all those whose attendances have made this company the success it is. For they are our bedrock.

*Philip Aldridge*  
*Chief Executive*



## ARTISTIC DIRECTOR

### 2013 Report

2013 saw The Court Theatre stage its most ambitious year ever.

On the Tonkin and Taylor Stage - The Court's main venue - large cast plays became the main fare. The year climaxed with a wickedly cheeky staging of *The Mikado* - the largest production The Court has ever mounted. A cast of 25 delivered an adapted script that honoured *The Mikado's* anarchic spirit. Stephen Robertson is not only a man of many trades he is rather annoyingly a master of them. Stephen's inspiring set design, imaginative choreography and stupendous costume designs brought chutzpah and panache to this Gilbert and Sullivan masterpiece. Luke Di Somma's whimsical and determined musical direction was the final cherry on top of our *Mikado* cake and ensured that audiences arrived in numbers and left in raptures.

2013 began with three consecutive plays of genuine scale. *August: Osage County* may be the finest American play of the last decade and Stephanie McKellar-Smith's enthralling direction was a showcase for very good actors doing very good work. Yvonne Martin and Eilish Moran led a strong ensemble cast that held the audience riveted for over three hours. The season moved from the Midwest to the Eastern Seaboard as Clare Boothe Luce's play *The Women* became the perfect platform for the costume design team of Pam Jones and Pauline Laws to display their talents. Their costumes, outrageously conceived and breathtakingly realised, held as much sizzle and bite as Clare Boothe Luce's characters. After opening with such size and scale the season then got larger with Peter Schaffer's play about the life of Wolfgang Amadeus Mozart. *Amadeus* is a challenge for any design team and to say that Julian Southgate rose to that challenge would be an understatement - it is difficult to state in words the majesty and inventiveness of his set design. Julian's set, coupled with Emily Thomas' lavish costume design, created an opulent 18th century Vienna.

Mid-year in Christchurch is a chilly

time and the glumness those winter chills instilled was alleviated with a dose of humour from the pen of Dave Armstrong. *Kings of the Gym* returned to familiar territory for Dave - education and those who educate. His script, under the assured direction of Conrad Newport, saw the sacred cows of the education system take a walloping. This was comedy with an edge. New Zealand comedy also found its way into our season by the inclusion of Fiona Farrell's stylish whodunit *SNAP!* an adaptation of Dame Ngaio Marsh's novel 'Photo Finish'. Inspector Alleyn, played with gung-ho-bonhomie by Roy Snow, tracks down the guilty party from the entourage of a famous opera singer. Tina Hutchison-Thomas' elegant costumes featured in a stylised production that included projected image mise-en-scene.

The Christchurch Arts Festival is a time for The Court Theatre to programme work that takes risks and challenges the audience. The Company was happy to have two works in the 2013 festival: *The Great Art War* by Stuart Hoar and Philip Norman and *Hui* by Mitch Tawhi Thomas. *The Great Art War* is a musical about the life of Frances Hodgkins and the fate of her work 'The Pleasure Garden'. This musical's fascinating theme of what is good art and who gets to decide was brought to our stage by Associate Director Melanie Camp. Melanie's fresh direction and Juliet Reynolds Midgely's detailed portrayal of Frances Hodgkins brought an absorbing Christchurch story to life. *Hui* is destined to become a New Zealand classic. This tale of four Māori brothers brought together by the death of their father was presented under our Forge banner. The Forge allows us to do work that is more experimental and aimed at audiences who enjoy the challenge of provocative new work. It was performed in our Pub Charity Studio. A rehearsal room for the majority of the time, the Pub Charity Studio is an intimate venue and that sense of intimacy was further heightened on this occasion by *Hui* being played in the round. The closeness of the Pub Charity Studio

also lent a poignancy to the first play of The Forge season for 2013: *Groundswell: Stories from the Quake*. This piece of verbatim theatre, collated by Literary Manager Elizabeth O'Connor from filmed interviews by Sandra Close and Julie Hutton of 12.51 Productions, takes the genuine words of Cantabrians caught in the 22nd February 2011 quake and skilfully weaves them into an engaging theatre piece. The importance of this piece as a record of what real people went through on that fateful day is significant. This was a play that needed to be heard by some and needed to be created for future generations to understand what this city has been through and the cost that it has extracted from those who continue to live here.

We also produce work under The Forge on our main stage and this was the case with Lucy O'Brien's comedy of social awkwardness *Postal*. Set in a suburban post office and directed with comedic precision by Melanie Camp, *Postal* was a fitting precursor to *A Very Merry Scriptless* which closed The Forge season for 2013.

Theatre aimed at our youngest patrons is very much a priority for The Court and in 2013 we produced five works of children's theatre - four for our stage and a Primary Schools tour. *The Three Little Pigs*, *Beauty and the Beast*, *Cat vs Dog*, *Mean Jean the Pirate Queen* and *The Epic Journey to the Shops* demonstrated The Court's artistic imperatives of respecting and engaging our very youngest audience members.

2013 proved to be a notably busy year for the literary department. The four scripts that were commissioned at the end of 2012 went through their various stages of development with extremely promising results. New scripts from Gary Henderson, Pip Hall, Chris Molloy and Katherine Gallagher have been put through their paces in script workshops. This is a fascinating process which reveals flaws and allows those weaknesses to be addressed by the playwright. The Mid-Winter Readings, where actors present new plays in development, has gained in popularity each

year with 2013 seeing record attendances. These readings brought a musical about Kate Sheppard, a play about love in the age of Twitter, and a bitter tale set behind the trenches during the First World War, to the stage. The diversity of New Zealand writing couldn't be greater.

The Court Jesters, the improvisational wing of The Court Theatre continued their 23 year old tradition of bringing weekly improvised comedy to the stage. The Jesters also created a long format improvised comedy called *Man's Best Friend* and ushered in the festive season with an outstanding one man improvised musical *A Very Merry Scriptless: The Gary Starlight Christmas Special*.

During the year The Court Theatre hosted No Limits who performed their seminal theatre piece *Speak your Truth* on the Tonkin and Taylor Stage. No Limits is a company from the east of Christchurch made up of young Māori and Pacifica performers. This was a ground breaking event and the searing honesty of this

performance will be remembered by all who saw it. The collaboration between No Limits and The Court strengthened the already strong ties between the two companies and has paved the way for further collaboration in the future.

A much valued collaboration grew during 2013 between The Court Theatre and Taki Rua. 2013 saw the two companies join together to develop *Putorino Hill* the work of The Court's Māori writer in residence, Chris Molloy. We look forward to working with Taki Rua as we bring this play to an audience in 2014.

The Court worked jointly with Ali Harper to mount a nationwide tour of the Joanna Murray-Smith play *Bombshells*. The play, originally presented through The Forge, was taken back into the rehearsal room - the set was reconsidered, redesigned and rebuilt to suit the demands of an extensive tour. *Bombshells* was a great artistic and financial success and demonstrates the importance of The Forge in supporting and creating touring work.

The breadth and depth of The Court Theatre's work in 2013 reveals a healthy and robust theatre company. A company which is revelling in exploring all the areas of theatrical endeavour.

Ross Gumbley  
Artistic Director



***“The Court Theatre’s Grease is a world-class show full of vitality and talent and simply can not be missed.***

Georgina Stylianou, THE PRESS

**GREASE** by Jim Jacobs and Warren Casey

  
**THE PRESS**

Directors: Ross Gumbley and Stephen Robertson  
Musical Director: Richard Marrett  
Choreographer: Stephen Robertson  
Set Design: Harold Moot  
Costume Design: Stephen Robertson  
Lighting Design: Grant Robertson - The Light Site  
Sound Design: Ben Rentoul and Glen Ruske - BounceNZ  
Properties: Anneke Bester and Lydia Foate  
Lighting Operator: Darren McKane  
Sound Operator: Stephen Compton  
Stage Manager: Cally Castell

**CAST:**

Danny Zuko: Matthew McFarlane  
Sandy Dumbrowski: Lauren Marshall  
Kenickie: Michael Murphy and Tainui Kuru  
Betty Rizzo: Jade Steele  
Frenchy: Fiona Crossett  
Doody: Cameron Douglas  
Dominic ‘Sonny’ LaTierri: Martyn Wood  
Jan: Lucy Porter  
Roger: Rutene Spooner

Marty Marachino: Kathleen Burns  
Patty Simcox: Kelly Hocking  
Betty/Charlene ‘Cha-Cha’ Digregorio: Angela Hegarty  
Eugene Florczyk: Adam Standring  
Jimmy Ray/Swing: Tainui Kuru  
Miss Lynch: Ali Harper  
Vince Fontaine/Teen Angel: Mike Edward  
Johnny Casino: Nic Kyle  
Keyboard: Richard Marrett and Hamish Oliver  
Guitar: Michael Ferrer  
Drums: Tim Sellars  
Bass: Michael Story, Richard Pickard and Duncan Ferguson  
Studio: Cameron Pearce, Gwyn Reynolds, Scott Taitoko and Harry Harrison  
Recording Engineer: Rob Mayes and Failsafe Records

Paid Attendance: 18,874  
Total Attendance: 20,888

1 Dec. 2012 - 9 Feb. 2013

**“...it is hugely to the credit of Stephanie McKellar-Smith and her talented team that this production of Letts’ acclaimed drama earned a standing ovation from opening night punters.”**

Lindsay Clark, THEATREVIEW

**AUGUST: OSAGE COUNTY** *by Tracey Letts*

Keep Up With  
**Newstalk ZB**  
CHRISTCHURCH • 100.1 FM

Director: Stephanie McKellar-Smith  
Set Design: Mark McEntyre  
Costume Design: Annie Graham  
Assistant Costume Design: Tina Hutchison-Thomas  
Lighting Design: Joe Hayes  
Sound Design: Hamish Oliver  
Properties: Anneke Bester  
Stage Manager: Mandy Perry  
Assistant Stage Manager (rehearsals): Lydia Foate  
Assistant Stage Manager (performances): Tim Bain  
Operator: Sean Hawkins  
Accent Coach: Valerie Wycoff

**CAST:**

Jean Fordham: Phoebe McKellar  
Ivy Weston: Katherine Kennard

Karen Weston: Juliet Reynolds-Midgley  
Mattie Fay Aiken: Jude Gibson  
Charlie Aiken: Bruce Phillips  
Little Charles Aiken: Martyn Wood  
Johanna Monevata: Kim Garrett  
Steve Heidebrecht: Phil Vaughan  
Sheriff Deon Gilbeau: Adam Brookfield  
Beverly Weston: John Bach  
Violet Weston: Yvonne Martin  
Barbara Fordham: Eilish Moran  
Bill Fordham: Ross McKellar

Paid Attendance: 3,668  
Total Attendance: 5,001

16 Feb. - 9 Mar. 2013



*“The acerbic script offers the nine actresses... ample room to exercise their talents, and it is obvious that they are having a great deal of fun.”*

Erin Harrington, THEATREVIEW

## **THE WOMEN** *by Clare Boothe Luce*

Director: Ross Gumbley  
Set Design: Julian Southgate  
Costume Design: Pam Jones and Pauline Laws  
Lighting Design: Giles Tanner  
Sound Design and Operator: Sean Hawkins  
Properties: Anneke Bester  
Stage Manager: Cally Castell

### CAST:

Edith (Mrs Potter), Mrs Wagstaff: Juliet Reynolds-Midgley  
Countess De Lage, Mrs Morehead, Maggie: Darien Takle  
Miriam, Jane, Princess Tamara: Kathleen Burns  
Mary (Mrs Haines): Amy Straker

Crystal, Miss Trimmerback: Georgia-Kate Heard  
Sylvia (Mrs Fowler), Miss O'Malley: Eilish Moran  
Little Mary: Rosa Garcia-Knight  
Peggy (Mrs Day), Olga: Donna Brookbanks  
Nancy Blake, Helene, Miss Fordyce, Lucy: Laura Hill  
Other characters: played by the company.

The Court gratefully acknowledges Filigree Fine Jewels.

Paid Attendance: 5,584  
Total Attendance: 7,103

23 Mar. - 27 Apr. 2013



***“...the Court team, using every facet of costume, staging, sound and lighting, enable the large cast to create a memorable production in which the amalgamation of the musical and theatrical elements was particularly striking..”***

Alan Scott, THE PRESS



## **AMADEUS** *by Peter Shaffer*

Director: Ross Gumbley  
Choreographer: Stephen Robertson  
Set and Properties Design: Julian Southgate  
Costume Design: Emily Thomas  
Lighting Design and Operator: Giles Tanner  
Sound Design and Music Consultant: Luke Di Somma  
Properties: Anneke Bester  
Stage Manager: Jo Bunce  
Wig Construction: Richard Muller, Emily Thomas and Sarah Greenwood  
Mask Construction: Julian Southgate and Emily Thomas

### CAST:

Wolfgang Amadeus Mozart: Guy Langford  
Count Orsini-Rosenberg: Geoffrey Heath  
Antonio Salieri: John Bach  
Johann Kilian von Strack: Adam Brookfield  
Venticello/Kapellmeister Bonno: Barry de Lore

Joseph II Emperor of Austria: Tom Trevella  
Baron Van Swieten: Ross McKellar  
Constanze Weber: Amy Straker  
Katherina Cavalieri: Stef Chang  
Teresa Salieri: Charlotte Thomas  
Venticello: Andy Manning  
Citizens of Vienna: Nick Beckwith, Whitney Channings, Michael Doody, Jane Leonard, Chris McRae, Stef Chang, Andy Manning, Jordan Nicholson, Bernard Voice, Charlotte Thomas and Jack Marshall.

The Court gratefully acknowledges the support of NASDA.

Paid Attendance: 5,719  
Total Attendance: 7,556

18 May - 15 Jun. 2013

THE  
**COURT**  
SUPPORTERS

*“The cast of Tom Trevella, Eilish Moran, Alex Walker and Cian Elyse White also raise the stakes considerably and deliver fluid performances which bring out the comedy perfectly.”*

Alan Scott, THE PRESS



**KINGS OF THE GYM** by Dave Armstrong

Director: Conrad Newport  
Set Design: Harold Moot  
Costume Design: Tina Hutchison-Thomas  
Lighting and Sound Design: Joe Hayes  
Properties: Anneke Bester  
Stage Manager: Cally Castell and Anne Fahey  
Operator: Sean Hawkins

CAST:  
Laurie Conner: Tom Trevella  
Viv Cleaver: Eilish Moran  
Pat Kennedy: Alex Walker  
Annie Tupua: Cian Elyse White

Paid Attendance: 8,863  
Total Attendance: 10,777

29 Jun. - 10 Aug. 2013



***“Under Melanie Camp’s direction, Hoar’s elegant script and lyrics are perfectly matched with Philip Norman’s urbane musical score to produce a play which blithely sailed a course between Noel Coward and Stephen Sondheim.”***

Christopher Moore, THE PRESS

## **THE GREAT ART WAR** *by Stuart Hoar and Philip Norman*

Director: Melanie Camp  
Musical Director: Hamish Oliver  
Choreographer: Stephen Robertson  
Set Design: Julian Southgate  
Costume Design: Pam Jones and Pauline Laws  
Lighting Design: Joe Hayes  
Sound Design: Stephen Compton  
Properties: Anneke Bester  
Stage Manager: Jo Bunce  
Lighting Operator: Darren McKane  
Sound Operator: Sean Hawkins

CAST:  
William Baverstock: Philip Aldridge  
Margaret Frankel/Dorothy Richmond: Delia Hannah  
Alan Brassington: Robert Tripe  
Isabel: Amy Straker  
Frances Hodgkins: Juliet Reynolds-Midgley  
Scotty/Wilby: Alex Walker  
Violinist: Juno Pyun  
Pianist: Hamish Oliver

Paid Attendance: 2,697  
Total Attendance: 4,367

World première 24 Aug. - 14 Sep. 2013



**CHRISTCHURCH  
ARTS  
FESTIVAL**

NEW ZEALAND PLAYRIGHTS  
**PLAYMARKET**  
AGENT. ADVISOR. BOOKSHOP

***“Costume, staging, sound, light  
and acting blend seamlessly to  
reproduce a bygone era.”***

Alan Scott, THE PRESS

**SNAP!** *adapted by Fiona Farrell  
from the novel 'Photo Finish' by Dame Ngaio Marsh*

  
**pwc**

Director: Ross Gumbley  
Set/AV Design: Harold Moot  
Costume Design: Tina Hutchison-Thomas  
Lighting Design: Giles Tanner  
Sound Design/Operator: Sean Hawkins  
Video Producer: Ken Clarke  
Properties: Anneke Bester  
Filming Co-ordinator: Christy Lassen  
Stage Managers: Christy Lassen (rehearsal),  
Cally Castell (performance)

CAST:  
Troy Alleyn: Amy Straker  
Marco: Barry de Lore  
Montague Reece: Adam Brookfield  
Inspector Alleyn: Roy Snow  
Maria: Björg Halldórsdóttir  
Isabella Sommita: Juliet Reynolds-Midgley  
Ben Ruby: Tim Bartlett  
Raimondo Romano: Tom Trevella  
Hilda Dancy: Lynda Milligan  
Rupert Bartholomew: Damien Avery

Paid Attendance: 3,528  
Total Attendance: 5,038

World première 21 Sep. - 19 Oct. 2013

NEW ZEALAND PLAYWRIGHTS  
**PLAYMARKET**  
AGENT. ADVISOR. BOOKSHOP

***“You are unlikely to see anything funnier or more energetic than The Court’s outrageously good production of this old favourite.”***

Patrick Shepherd, THE PRESS

**THE MIKADO** *by William Gilbert and Arthur Sullivan*



Director: Ross Gumbley  
Assistant Director: Melanie Camp  
Musical Director and Orchestrations: Luke Di Somma  
Libretto Adaption: Ross Gumbley and Georgia-Kate Heard  
Choreographer, Set Design and Costume Design:  
Stephen Robertson  
Lighting Design: Grant Robertson - The Light Site  
Sound Design: Ben Rentoul and Glen Ruske - BounceNZ  
Stage Manager: Cally Castell  
Properties: Anneke Bester  
Lighting Operator: Darren McKane  
Sound Operator: Jonny Keating

**CAST:**

Nanki-Poo: Matt McFarlane  
Yum-Yum: Rachael Adams  
The Mikado: Lynda Milligan  
Katisha: Juliet Reynolds-Midgley  
Poh-Bah: Roy Snow  
Pish-Tush: Rutene Spooner  
Ko-Ko: Damien Avery  
Pitti-Sing: Hannah Wheeler

Tammy-Gotchi: Chloé Zuel  
Peep-Bo: Lucy Porter  
Male Ensemble: Cameron Douglas, Finley Brentwood,  
Chris McRae, Guy Langford, Glenn Horsfall, Ben Freeth,  
Tainui Kuru and Chris Symon  
Female Ensemble: Jane Leonard, Rosanna Hewson,  
Isla Brentwood, Angela Hegarty, Hannah Spedding,  
Tizane McEvoy and Charlotte Taylor

**BAND:**  
Piano/Conductor: Jason Te Mete  
Percussion: Jeremy Thin and Scott Chappell  
Drums/Percussion: Douglas Brush  
Bass: Richard Pickard, Chris Wetey and Duncan Ferguson

The Court gratefully acknowledges the support of NASDA.

Paid Attendance: 15,743  
Total Attendance: 18,583

23 Nov. 2013 - 25 Jan. 2014

***“A rewarding experience for those who wish to know more about what it was like for those caught in the middle of that awful destruction and frightening time.”***

Barry Southam

## **GROUNDSWELL: STORIES FROM THE QUAKE** *by Elizabeth O'Connor and 12:51 Productions*

Director: Melanie Camp  
Set Design: Paul McCaffrey  
Costume Design: Jenny Cunningham  
Lighting Design: Giles Tanner  
Sound Design: Andrew Todd  
Stage Manager/Operator: Jo Bunce

CAST:  
Anja: Lucy Porter  
James: Johnathan Power and Tainui Kuru  
Jeremy: Tim Bartlett  
Monique: Monica Hope  
Brent: Barry de Lore  
Jason: Tom Trevella  
June: Annie Whittle

Paid Attendance: 567  
Total Attendance: 748

Staged in the Pub Charity Studio  
9 Mar. - 23 Mar. 2013

**THE**  
**forge**  
AT THE COURT

**“Fresh talent, fresh insights and above all, a brave engagement with fresh material is worth the risks it takes.”**

Lindsay Clark, THEATREVIEW

**HUI** by Mitch Tawhi Thomas

Director: Erina Daniels  
Set Design: Mark McEntyre  
Costume Design: Annie Graham  
Lighting and Sound Design: Giles Tanner  
Properties: Anneke Bester  
Stage Manager and Operator: Tim Nuttall  
Fight Consultant: Ross McKellar

CAST:  
Tane (Tina): Juanita Hepi  
Dad (Bob): Olly Ohlson  
Pita: Taungaroa Emile  
Georgie: Tola Newbery  
Ming Zhue: Chye-Ling Huang  
Tamati: James Tito

Paid Attendance: 883  
Total Attendance: 1,167

Staged in the Pub Charity Studio  
31 Aug. - 21 Sep. 2013

Academy  
Funeral  
SERVICES

CHRISTCHURCH  
ARTS  
FESTIVAL

NEW ZEALAND PLAYWRIGHTS  
PLAYMARKET  
AGENT, ADVISOR, BOOKSHOP

THE  
forge  
AT THE COURT

***“It was crazy, quirky and frequently over the top and all the more pleasing for that.”***

Alan Scott, THE PRESS



**POSTAL** by Lucy O'Brien

Director: Melanie Camp  
Set Design: Mark McEntyre  
Costume Design: Annie Graham  
Lighting Design: Sean Hawkins  
Sound Design and Operator: Giles Tanner  
Properties: Lydia Foate  
Stage Manager: Jo Bunce

CAST:  
Celine: Rutene Spooner  
Woman: Rebecca Gumbley  
Michael: Damien Avery  
Fanti: Rashmi Pilapitiya

Paid Attendance: 1,394  
Total Attendance: 1,945

Staged on the Tonkin and Taylor Main Stage  
25 Oct. - 9 Nov. 2013

Pub  
Charity 

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THE  
**forge**  
AT THE COURT



## MID-WINTER READINGS 2013

### **THAT BLOODY WOMAN**

*by Gregory Cooper and  
Luke Di Somma*

Director: Melanie Camp  
Musical Direction: Luke Di Somma  
and Jason Te Mete  
Stage Manager: Cally Castell  
Operator: Alexandra Le Cocq

CAST:  
Kathleen Burns, Amy Straker,  
Guy Langford, Nic Kyle, Natalie  
Medlock, Rutene Spooner,  
Phil Greive, Lucy Porter and  
Kali Kopae.

MUSICIANS:  
Piano: Luke Di Somma  
and Jason Te Mete  
Guitarist: Mike Ferrar

Paid Attendance: 145  
Total Attendance: 188

Performed on the  
Tonkin and Taylor Main Stage  
26 May 2013

### **ACHE**

*by Pip Hall*

Director: Melanie Camp  
Stage Manager: Michelle Histen  
Operator: Alexandra Le Cocq

CAST:  
Guy Langford  
Amy Straker  
Tom Trevella  
Emma Griffith

Paid Attendance: 166  
Total Attendance: 202

Performed on the  
Tonkin and Taylor Main Stage  
2 June 2013

### **THE WAR ARTIST**

*by Carl Nixon*

Director: Stephanie McKellar-Smith  
Stage Manager: Michelle Histen  
Operator: Alexandra Le Cocq

CAST:  
Guy Langford  
Ross McKellar  
Nic Kyle

Paid Attendance: 88  
Total Attendance: 136

Performed on the  
Tonkin and Taylor Main Stage  
9 June 2013

# THE COURT JESTERS

2013 Report

The Court Jesters entertained at 94 events over the year, drawing from a core cast of 19 actors and six musicians. This included performances at conferences in both Sydney and Auckland for Pumpkin Patch and also training sessions with Canterbury Rugby and the New Zealand Police.

In June they secured workshops with Canadian tutor Patti Stiles who is now based at Improv Melbourne. She is widely acknowledged as being one of the best tutors in improvisation.

The Christmas season was once again demanding with 33 events performed in November and December, 26 of these falling within a three week period.

\$100,000 in corporate entertainment was invoiced out in 2013 for the 94 functions, events or training workshops that The Jesters performed at. This was the highest amount since 2009.

*Scared Scriptless* maintained two shows a week with audience numbers ranging from 50 - 230 a night, with numbers declining somewhat in the last quarter. Online booking numbers for *Scared Scriptless* averaged 30% of tickets sold but at times represented up to 55% of the bookings for any given performance.

The 23rd year of *Scared Scriptless* was celebrated by having 'old jesters' Greg Cooper, Nic Gorman and Jared Corbin all perform together on stage.



## THE EARLY EARLY LATE SHOW: MAN'S BEST FRIEND

Director: Alice Canton  
Costume Designer: Aimee Reed  
Stage Manager: Tim Bain and Celia Mann  
Lighting Operator: Andrew Todd and  
Alexandra Le Cocq  
Musician: Chris Wethey

CAST:  
Ralph McCubbin Howell, Phoebe Hurst,  
Robbie Hunt and Brendon Bennetts

Paid Attendance: 288  
Total Attendance: 414

Performed on the  
Tonkin and Taylor Main Stage  
29 Apr. - 4 May 2013

## A VERY MERRY SCRIPTLESS: THE GARY STARLIGHT CHRISTMAS SPECIAL

Director: Gregory Cooper  
Set Design: Richard van den Berg  
Lighting Design: Giles Tanner  
Stage Manager and Operator: Tim Bain

CAST:  
Gary Starlight: Jeff Clark  
Musician: Robbie Ellis

Paid Attendance: 548  
Total Attendance: 693

Staged at The Atrium,  
Christchurch Netball Centre  
5 Dec. - 21 Dec. 2013



***“The Gary Starlight Christmas Special is a great format that straddles the line between Christmas entertainment and corporate function.”***

Erin Harrington, THEATREVIEW

# CHILDREN'S SHOWS

2013

 MAINLAND FOUNDATION  
*Proud to Support Our Community*

 Christchurch  
City Council



## THE THREE LITTLE PIGS

*adapted by Carl Nixon*

Director: Daniel Pengelly  
Set Design and Properties: Nigel Kerr  
Costume Design: Emily Thomas  
Lighting Design and Operator: Sean Hawkins  
Sound Design: Michael Bell  
Stage Manager: Celia Mann

CAST:  
Chris Parker  
Brynley Stent  
Amy Slater

Paid Attendance: 4,660  
Total Attendance: 4,922

16 Jan. - 26 Jan. 2013

## BEAUTY AND THE BEAST

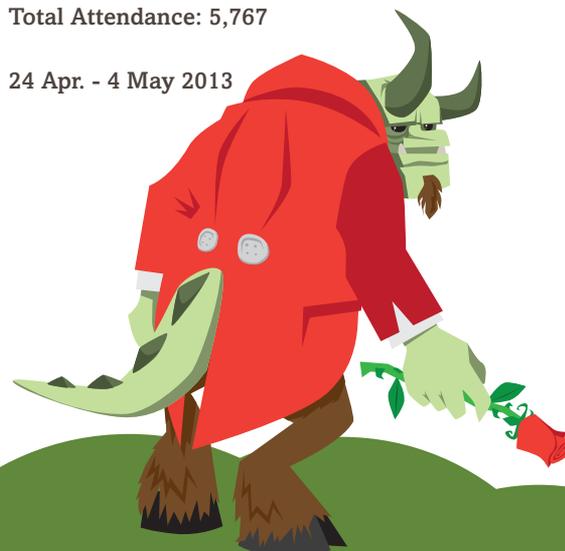
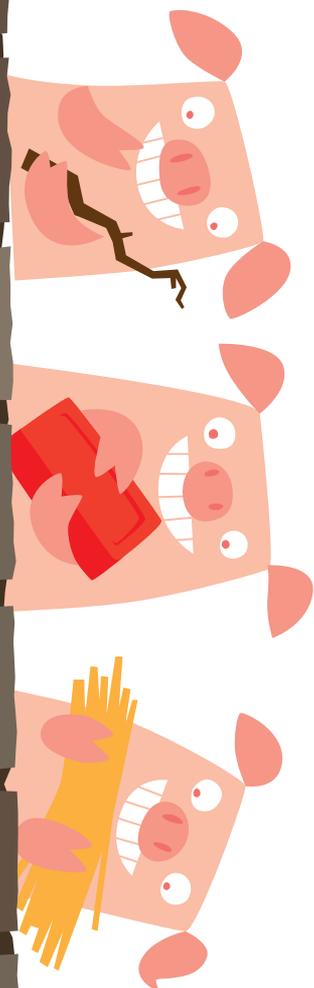
*adapted by Gregory Cooper*

Director: Melanie Camp  
Set Design and Properties: Richard van den Berg  
Costume Design: Annie Graham  
Lighting Design: Sean Hawkins  
Sound Design: Luke Di Somma  
Stage Manager: Tim Bain

CAST:  
Isla Brentwood  
Lucy Porter  
Rutene Spooner

Paid Attendance: 5,505  
Total Attendance: 5,767

24 Apr. - 4 May 2013





## CAT VS. DOG

*by Dan Bain*

Director: Dan Bain  
Set Design: Richard van den Berg  
Costume Design: Annie Graham  
Lighting Design and Operator: Giles Tanner  
Composer and Sound Design: Hamish Oliver  
Properties: Anneke Bester  
Stage Manager: Kim Garrett  
Operator: Geoff Nunn

### CAST:

Monique Clark  
Lucy Porter  
Amy Straker

Paid Attendance: 4,524  
Total Attendance: 4,759

17 Jul. - 27 Jul. 2013



## MEAN JEAN THE PIRATE QUEEN

*by Michelanne Forster*

Director: Kim Garrett  
Set Design: Richard van den Berg  
Costume Design: Emily Thomas  
Lighting Design: Sean Hawkins  
Composer and Sound Design: Hamish Oliver  
Properties: Anneke Bester  
Stage Manager: Tim Nuttall  
Operator: Paul Johnson

### CAST:

Layna Hunt  
Monique Clark  
Georgia-Kate Heard  
Lucy Porter

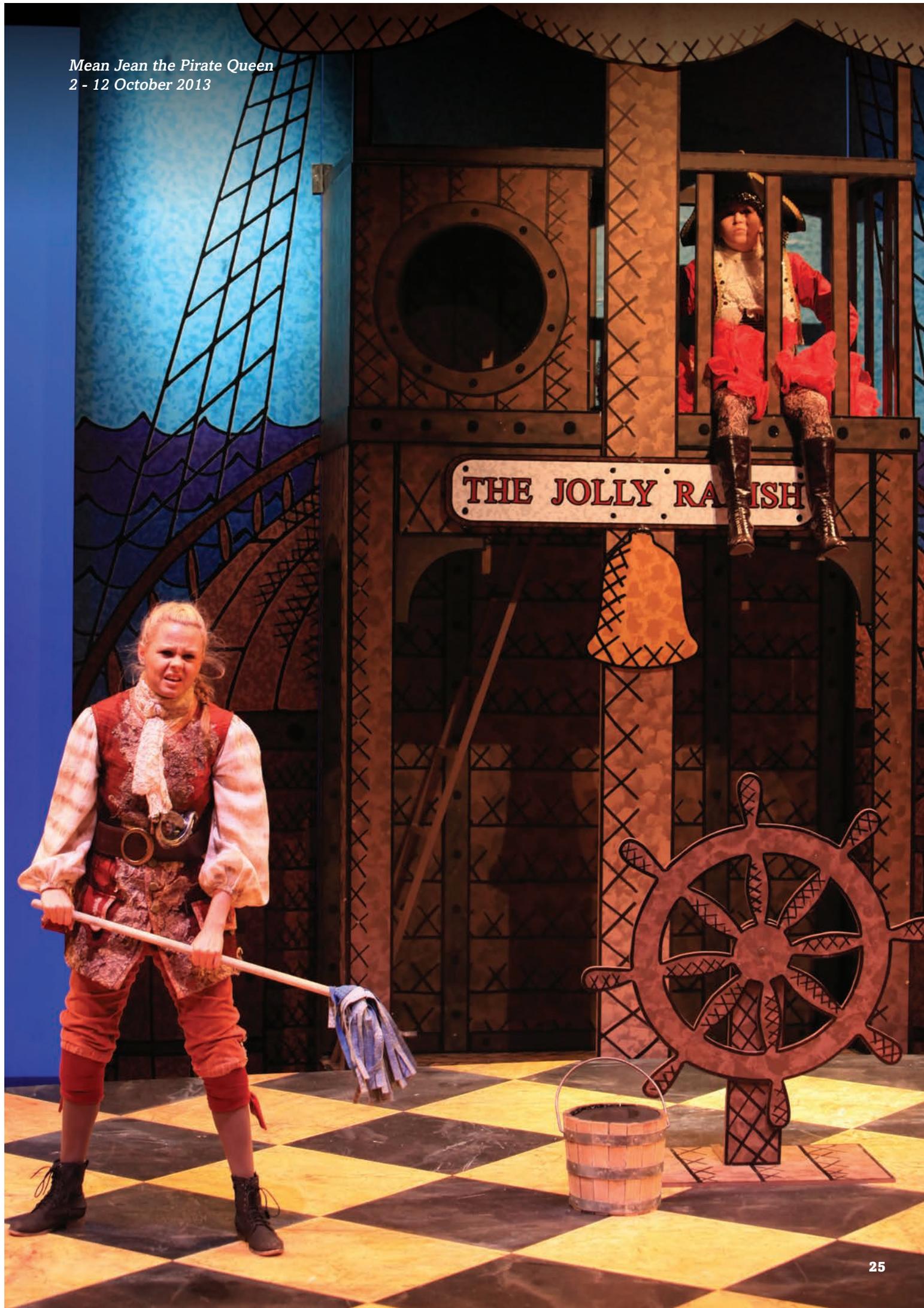
Paid Attendance: 5,382  
Total Attendance: 5,915

2 Oct. - 12 Oct. 2013





*Mean Jean the Pirate Queen*  
2 - 12 October 2013







## EDUCATION

### 2013 Report

The Court's Education Programme has continued to attract strong enrolment numbers, enabling students, teachers and practitioners greater access to experiencing and understanding the theatre.

Weekly Spontaneity and Theatre Training gave school aged students the opportunity to develop their performance

skills, resolving in two end-of-year shows at The Court. Our adult improvisation classes increased significantly in size, allowing a third class to be built into the programme and resulting in well attended quarterly showcases.

Within schools, our Youth Ambassador Programme has developed to include more

events in the calendar, and introduced a new "open-door" policy which allows past Ambassadors to connect with the theatre. The Theatresports™ in Schools programme continues to grow, with the addition of a Tutoring Scheme which enables volunteer alumni of the programme to coach teams under the guidance of The Court Jesters.

## THE EPIC JOURNEY TO THE SHOPS [SCHOOLS TOUR]

by Dan Bain

Director: Dan Bain  
 Set Design: Richard van den Berg  
 Costume Design: Emily Thomas  
 Properties: Anneke Bester  
 Stage Manager: Christy Lassen

CAST:  
 Kim Garrett  
 Emma Cusdin  
 Andrew Todd

Epic Journey to the Shops was performed to 28 schools in Canterbury. 12 Aug. - 6 Sep. 2013



# THE COURT COMPANY

2013



## THE COURT THEATRE TRUST 2013

**Honorary Life Trustee:** Yvette Bromley QSM

**Chair:** Felicity Price ONZM (until April), Steven van der Pol (from April)

**Secretary:** Derek Hargreaves MNZM

**Board:** Ian Douthwaite, Steve Wakefield, John Harrison (until April), John McSweeney (until April), Jane Huria CNZM, Steven van der Pol, Stephanie Marsden, Vicki Blyth (Apr.-Oct.), David McBreaty (from April), Annie Bonifant (from April).

## ASSOCIATES OF THE COURT

Bryan Aitken

Tony Geddes

Stuart Alderton

Geoffrey Heath

Paul Barrett

Elric Hooper MBE

Judie Douglass

Margaret McConney

Brian Gray

Yvonne Martin

Lynda Milligan

Joe Hayes

Derek Hargreaves MNZM

## THE COURT SUPPORTERS

**Patron:** Adrienne, Lady Stewart ONZM, QSM, LLB (Hons)

**Chair:** Ian Douthwaite (until March),

David Winfield (from March)

**Honorary Secretary:** Judy Ashton

**Honorary Treasurer:** Aileen Wyld

**Honorary Member Secretary:** Jay Pollock

**Committee:** John McSweeney, Wendy Carryer, David McBreaty, David Winfield, Annie Bonifant, Pat Braithwaite, Margaret Forward, Maureen Turner, Johanna McCord.

## THE COURT FOUNDATION

Sue Bramwell

Rodger Finlay

John Harrison

Hugh Lindo

Jenny Reeve

Felicity Price (from April)

John McSweeney (from April)



## THE COURT JESTERS

**Manager:** Kirsty Gillespie

**Jesters:**

Ben Allan  
 Emma Cusdin  
 Robbie Hunt  
 Jarred Skelton  
 Lizzie Tollemache  
 Emma Brittenden  
 Jeff Clark  
 Rhiannon McCall  
 Alice Canton  
 Matt Powell  
 Vanessa Wells

Scott Koorey  
 Andrew Todd  
 Brendon Bennetts  
 Dan Bain  
 Kathleen Burns  
 Jared Corbin  
 Henri Nelis  
 Derek Flores  
 Elsie Edgerton-Till  
**Musicians:**  
 Michael Bell  
 Hamish Oliver  
 Andy Knopp  
 Jordan Smith  
 Matt Everingham

## THE COMPANY DIRECTORY

**Chief Executive:** Philip Aldridge ONZM  
**Artistic Director:** Ross Gumbley  
**Business Development Manager:** Steve Brooker  
**General Manager:** Simon Rennie  
**Production Manager:** Mandy Perry  
**Front of House Manager:** Laura Reeve  
**Marketing Manager:** Emma Brittenden (until August), Michelle Burns (August), Rob Wiley (from December)  
**Marketing Co-ordinator:** Samantha McConnell (from October)  
**Communications Manager:** Alec Wheeler (until July), Rob Wiley (July to December)  
**Client & Artist Manager:** Andrea Winder  
**Court Jesters Manager:** Kirsty Gillespie  
**Associate Director:** Melanie Camp  
**Administrative Assistants:** Fiona Haines and Avril Lockhead  
**Education Manager:** Alec Wheeler (until July), Alice Canton (from June)  
**Wardrobe:** Aimee Reed, Sarah Douglas, Tina Hutchinson-Thomas, Annie Graham, Deborah Moor.  
**Workshop Manager:** Nigel Kerr  
**Temporary Workshop Manager:** Mark McEntyre (Jun.-Oct.)  
**Construction:** Maurice Kidd, Richard van den Berg, Richard Daem and Henri Kerr  
**Stage Managers:** Cally Castell, Tim Bain and Jo Bunce.  
**Properties Manager:** Anneke Bester  
**Head Technician:** Giles Tanner  
**House Technician:** Sean Hawkins  
**Technical Support:** Darren McKane  
**I.T. Support:** Peter Booth  
**R & M Support:** Terry Preddy  
**Literary Manager:** Elizabeth O'Connor  
**Front of House:** Scarlett Aldridge, Mike Berry, Emma Cusdin, Rosie Brailsford, Rebecca Radcliffe, Avril Lockhead, Kay Lynch, Dan Richardson, Lisa Shannon, Fiona Haines, Fay Howden, Shanna Howden, Christine Weston and Tim Bain  
**Theatre Chaplain:** Peter Beck

## REGISTERED OFFICES

36C Clarence Street South  
 Addington, Christchurch 8024

## SOLICITORS

Harmans Lawyers

## ACCOUNTANTS

Hargreaves and Felton  
 PO Box 536, Christchurch

## BANKERS

Bank of New Zealand

**The Court Theatre Trust  
Financial Statements  
For the Year Ended 31 December 2013**

**The Court Theatre Trust  
Annual Report  
for the Year Ended 31 December 2013**



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**The Court Theatre Trust  
Directory  
as at 31 December 2013**



Entity

The Court Theatre Trust is incorporated under the provisions of the Charitable Trust Act 1957, and registered as a charitable entity under the Charities Act 2005 on 14 September 2007, registration number CC11114

Business

To maintain and administer a professional Theatre Company in Christchurch.

Registered Office

36 Clarence Street South  
Addington  
Christchurch 8024

Board & Trustees

Hon. Life Trustee	Yvette Bromley QSM
Chairman	Steven van der Pol
Secretary to the Board	Derek Hargreaves MNZM
Trustees	John McSweeney (Retired 16 April 2013) John Harrison (Retired 16 April 2013) Steve Wakefield Jane Huria CNZM Ian Douthwaite Stephanie Marsden Felicity Price (Retired 16 April 2013) Vicki Blyth (Appointed 16 April 2013) (Resigned 29 October 2013) David McBrearty (Appointed 16 April 2013) Annie Bonifant (Appointed 16 April 2013)

Accountants

Hargreaves & Felton

Bankers

Bank of New Zealand

Solicitors

Harmans Lawyers

Auditors

PricewaterhouseCoopers

**The Court Theatre Trust  
Statement of Financial Performance  
For the Year Ended 31 December 2013**



		2013 \$	2012 \$
<b>REVENUE</b>			
Operating Revenue		2,895,802	3,249,137
Grants and Donations		2,219,721	2,149,158
Other Revenue		100,938	2,864,364
<b>TOTAL REVENUE</b>	Note 2	5,216,461	8,262,659
<b>EXPENSES</b>			
Production Expenses		2,964,219	2,633,666
Front of House Expenses		1,692,172	1,617,840
General Administration Expenses		502,991	616,146
Other Expenses		-	2,778,781
<b>TOTAL EXPENSES</b>	Note 3	(5,159,382)	(7,646,433)
<b>NET SURPLUS/(DEFICIT) BEFORE DEPRECIATION</b>		57,079	616,226
Depreciation		530,230	496,389
<b><u>NET SURPLUS/(DEFICIT) FOR THE YEAR</u></b>		(\$473,151)	\$119,837

**The Court Theatre Trust**  
**Statement of Movements in Equity**  
**For the Year Ended 31 December 2013**

	Court 100 Club	Theatre Development Fund	Revenue Reserve	Total Accumulated Funds
	\$	\$	\$	\$
Balance at 1 January 2012	200,000	5,000,977	1,438,552	6,639,529
Net Surplus/(Deficit) for Year	-	-	119,837	119,837
Transfer between Reserves	-	-	-	-
Balance at 1 January 2013	200,000	5,000,977	1,558,389	6,759,366
Net Surplus/(Deficit) for Year	-	-	( 473,151)	( 473,151)
Transfer between Reserves	-	( 1,026,619)	1,026,619	-
Balance at 31 December 2013	200,000	3,974,358	2,111,857	6,286,215

**The Court Theatre Trust  
Statement of Financial Position  
as at 31 December 2013**



		2013 \$	2012 \$
<u>Current Assets</u>			
Cash on Hand		6,400	5,750
Bank Of New Zealand		68,684	307,635
NZ Debit Cards		11,218	-
Accounts Receivable	Note 4	47,573	134,352
Accrued Interest		12,209	40,452
Prepayments		102,632	63,057
Inventories		13,631	13,668
Bank Deposits	Note 5	<u>2,267,996</u>	<u>2,905,646</u>
<b>Total Current Assets</b>		<b>2,530,343</b>	<b>3,470,560</b>
<u>Less Current Liabilities</u>			
Accounts Payable	Note 6	86,522	269,667
Holiday Pay Accrued		85,151	95,276
GST Payable		59,479	488,410
Grants in Advance		397,466	329,289
Advance Sales		<u>452,842</u>	<u>608,656</u>
<b>Total Current Liabilities</b>		<b>1,081,460</b>	<b>1,791,298</b>
<b>Net Current Assets</b>		<b>1,448,883</b>	<b>1,679,262</b>
<u>Non Current Assets</u>			
Fixed Assets as per Schedule	Note 7	<u>4,837,332</u>	<u>5,080,104</u>
<b>Total Non Current Assets</b>		<b>4,837,332</b>	<b>5,080,104</b>
<b>Net Non Current Assets</b>		<b>4,837,332</b>	<b>5,080,104</b>
<b>Net Assets</b>		<b>\$6,286,215</b>	<b>\$6,759,366</b>
<u>Accumulated Funds</u>			
Court 100 Club	Note 8	200,000	200,000
Theatre Development Fund	Note 14	3,974,358	5,000,977
Revenue Reserves		<u>2,111,857</u>	<u>1,558,389</u>
<b>Total Accumulated Funds</b>		<b>\$6,286,215</b>	<b>\$6,759,366</b>

Trustee   
Date 24.3.14.

Trustee   
Date 24/3/2014

**Note 1. STATEMENT OF ACCOUNTING POLICIES**

**Reporting Entity**

The Court Theatre Trust is incorporated under the provisions of the Charitable Trust Act 1957 and registered as a charitable entity under the Charities Act 2005, registration number CC11114.

**Basis of Reporting**

The financial statements of The Court Theatre Trust for the year ended 31 December 2013 were authorised for issue by the Trustees on 24 March 2014.

The financial statements presented here are for the reporting entity The Court Theatre Trust. The financial statements have been prepared in accordance with the requirements of the Financial Reporting Act 1993.

The financial statements are a general purpose financial report and have been prepared recognising XRB A1 issued by the External Reporting Board. In the opinion of the trustees, the trust qualifies for differential reporting as it has no public accountability and the trust is not considered large within the terms of reference in paragraph 16 of XRB A1. The trustees have taken advantage of all differential reporting exemptions.

The Trust has elected to delay the mandatory adoption of New Zealand equivalents to International Financial Reporting Standards. The Trust qualifies to make this election as it is not subject to the Financial Reporting Act 1993, and is not publicly accountable and not large as defined in the Framework for Differential Reporting.

The financial statements have been prepared on the basis of historical cost.

**Specific Accounting Policies**

**i) OPERATING REVENUE**

Operating revenue is recognised in the account period in which the production is performed.

**ii) GRANTS & DONATIONS**

Grant revenue is recognised when the conditions associated with those grants are fulfilled. Donations are recognised as and when they are received.

**iii) INTEREST INCOME**

Interest income is recognised as it accrues, using the effective interest method.

**iv) INVENTORIES**

Inventories have been valued at the lower of cost or market value using the first in first out basis.

**v) GOODS AND SERVICES TAX**

These Financial Statements have been prepared on a G.S.T. exclusive basis.

**vi) INVESTMENTS**

Investments are stated at cost.

**The Court Theatre Trust  
Notes to the Financial Statements  
for the Year Ended 31 December 2013**



**vii) FIXED ASSETS**

Fixed Assets are recorded at cost less depreciation charged to date.

Depreciation has been charged against fixed assets using the straight line method whereby the original cost is written off evenly over the estimated lives of the assets. The Trust uses rates based on the useful lives of asset classes. These are assessed as:

Shed Improvements	15 years (lease term)
Lighting & Sound Plant	2-5 years
Curtains & Carpeting	5-10 years
Furnishings, Fittings, & Equipment	5-8 years
Computer Equipment	3-4 years
Plant & Equipment	3-20 years
Stage Equipment	1-2 years
Ventilation Plant	4-5 years

**viii) ACCOUNTS RECEIVABLE**

Receivables are valued at anticipated realisable value. An estimate is made for doubtful debts based on a review of all outstanding amounts at year end. Bad debts are written off during the period in which they are identified.

**ix) INCOME TAX**

Approval has been given by the Inland Revenue Department for exemption from income tax because The Court Theatre Trust is registered as a charitable entity under the Charities Act 2005, registration number CC11114.

**x) CHANGES IN ACCOUNTING POLICIES**

There have been no changes in Accounting Policies during the year covered by these Financial Statements. All policies have been applied on bases consistent with those used in previous years.

The Minister of Commerce has approved a new Accounting Standards Framework developed by the External Reporting Board (XRB). Under this Accounting Standards Framework, The Court Theatre Trust is classified as a public benefit entity and it is expected that it will be required to apply the new PBE Standards as applicable for private not-for-profit entities. These standards are being developed by the XRB based on current International Public Sector Accounting Standards (IPSAS). The effective date for the new standards for private not-for-profit entities is expected to be for reporting periods on or after 1 April 2015. This means The Court Theatre Trust expects to transition to the new standards in preparing its 31 December 2015 financial statements. As the PBE Standards as applicable for private not-for-profit entities are still under development, The Court Theatre Trust is unable to assess the implications of the new Accounting Standards Framework at this time.

Due to the change in the Accounting Standards Framework for public benefit entities, the XRB has effectively frozen the financial reporting requirements for public benefit entities up until the new Accounting Standard Framework is effective. Therefore all new NZ IFRS and amendments to existing NZ IFRS issued after 1 June 2012 will not be applicable to public benefit entities. Accordingly, no disclosure has been made about new or amended NZ IFRS that exclude public benefit entities from their scope.

**xi) SECURITIES & GUARANTEES**

The Bank of New Zealand held a debenture over Trust assets and undertakings at 31 December 2013. Subsequent to balance date this debenture was released.

**The Court Theatre Trust**  
**Notes to the Financial Statements**  
**for the Year Ended 31 December 2013**

**Note 2. REVENUE**

	<b>2013</b>	<b>2012</b>
	<b>\$</b>	<b>\$</b>
<u>Operating Revenue</u>		
Box Office Receipts	2,193,764	2,597,645
Programme Sales & Advertising	34,890	130,372
Sundry Income	18,056	24,290
Hire-Costumes Props etc	3,200	150
Outside Booking Fees	35,880	6,770
Gift Voucher Income	114,060	111,995
Education Revenue	76,841	-
Jesters Corporate Revenue	101,805	-
Bar Income	317,306	377,915
Total Operating Revenue	<u>2,895,802</u>	<u>3,249,137</u>
<u>Grants &amp; Donations</u>		
Creative New Zealand	961,650	892,000
Local Body Grants	140,000	137,500
Other Grants	313,876	295,877
Gifts and Donations	86,203	248,306
Corporate Sponsorships	716,492	560,975
Court 100 Club	1,500	14,500
Total Grants & Donations	<u>2,219,721</u>	<u>2,149,158</u>
<u>Other Revenue</u>		
Interest	100,938	120,561
Bad Debts Recovered	-	1,710
Insurance Recoveries	-	2,742,093
Total Other Revenue	<u>100,938</u>	<u>2,864,364</u>
<b>TOTAL</b>	<u><u>5,216,461</u></u>	<u><u>8,262,659</u></u>

**Note 3. EXPENSES**

	<b>2013</b>	<b>2012</b>
	<b>\$</b>	<b>\$</b>
<u>Production Expenses</u>		
Theatrical Salaries and Wages	2,328,858	1,889,789
Set Construction and Materials	87,403	68,892
Wardrobe, Make-up, Properties	145,313	119,464
Lights and Sound	45,601	45,439
Touring Expenses	1,404	5,629
Royalties	196,383	203,118
Sundry Production Expenses	5,657	39,516
Production Consumables	27,866	55,147
Hire Premises	30,655	4,549
Travel & Accom Visiting Artist	95,079	79,688
Commissioning - New Works	-	122,435
Total Production Expenses	<u>2,964,219</u>	<u>2,633,666</u>

**The Court Theatre Trust  
Notes to the Financial Statements  
for the Year Ended 31 December 2013**



Front of House Expenses

Publicity	385,067	347,727
Programmes	74,652	60,622
Admin Salaries & Wages	522,432	567,748
Rent, Heat and Light	324,573	256,257
Cleaning	67,211	60,302
Insurance	73,098	80,831
Repairs and Maintenance	40,881	22,061
Bar Expenditure	204,258	222,292
<b>Total Front of House Expenses</b>	<b>1,692,172</b>	<b>1,617,840</b>

General Administration Expenses

Audit Fee	9,043	9,925
Accountancy & Secretarial Fee	21,218	25,941
Advertising	68,411	80,666
ACC Levy	-	12,095
Bad Debts	-	1,511
Canteen	5,078	3,320
Training	12,111	13,365
Ticketing	35,454	43,607
Computer Support	30,950	45,622
General Expenses	77,270	92,053
Interest Payable	-	10,857
Printing & Stationery	17,122	38,892
Subscriptions - Magazines	1,234	1,059
Telephone, Tolls & Postage	40,258	15,596
Travel & Accommodation	25,850	43,289
Vehicle Expenses	13,679	10,071
Sponsorship Expenses	112,283	108,655
Legal Expenses	5,535	2,484
Recruitment	8,399	11,226
Subscription Expenses	19,096	45,912
<b>Total General &amp; Administration Expenses</b>	<b>502,991</b>	<b>616,146</b>

Other Expenses

Insurance Payout	-	36,688
Donation to the Court Foundation	-	2,742,093
<b>Total Other Expenses</b>	<b>-</b>	<b>2,778,781</b>
<b>TOTAL EXPENDITURE</b>	<b>5,159,382</b>	<b>7,646,433</b>

The Court Foundation is an entity established with the aim of supporting and improving theatre and the arts within Christchurch. This is a separate entity from the Court Theatre Trust.

**Note 4. ACCOUNTS RECEIVABLE**

	<b>2013</b>	<b>2012</b>
	<b>\$</b>	<b>\$</b>
Trade Receivables	46,061	129,317
Recharge Account	1,512	5,035
<b>Total Accounts Receivable</b>	<b>47,573</b>	<b>134,352</b>

**The Court Theatre Trust  
Notes to the Financial Statements  
for the Year Ended 31 December 2013**

**Note 5. BANK DEPOSITS**

	Interest Rate	Maturity Date	2013 \$	2012 \$
BNZ Term Deposit 3085	4.30%	15-Mar-13	0	114,570
BNZ Term Deposit 3086	4.30%	15-Mar-13	0	29,140
BNZ Term Deposit 3083	3.75%	26-Apr-14	200,000	124,394
BNZ Term Deposit 3078	4.30%	08-Oct-13	0	253,456
BNZ Term Deposit 3088	3.80%	07-Mar-14	336,955	323,063
BNZ Account # 25	3.00%		298,950	240,722
ANZ Term Deposit - 994	4.00%	28-Feb-13	0	273,630
ANZ Term Deposit - 000	4.00%	05-Aug-14	308,435	300,000
ANZ Term Deposit - 001	3.85%	07-Nov-13	312,900	300,000
Westpac Term Deposit - 0001	3.80%	29-Jan-14	400,000	537,893
Westpac Term Deposit - 0002	2.60%	17-Jan-14	410,756	408,778
Total Bank Deposits			<u>2,267,996</u>	<u>2,905,646</u>

**Note 6. ACCOUNTS PAYABLE**

	2013 \$	2012 \$
Trade Payables	61,009	153,903
Accruals	21,350	70,988
Outside Gigs	4,163	4,980
Salaries & Wages Accrued	0	39,796
Total Accounts Payable	<u>86,522</u>	<u>269,667</u>

**Note 7. FIXED ASSETS**

**The Shed**

	Cost	Accumulated Depreciation	Additions/ (Disposals)	Book Value	
	\$	\$	\$	2013	2012
Curtains & Carpets	9,016	2,965	-	6,052	7,475
Furniture & Fittings	67,948	14,331	9,979	53,617	52,370
Signage	26,846	3,458	690	23,387	24,611
Shed Improvements	4,934,741	647,790	161,355	4,286,951	4,450,317
Grand Piano	15,603	2,120	77	13,484	14,464
Lighting & Sound Equipment	506,772	315,856	1,685	190,916	320,849
Plant & Equipment	139,874	68,245	5,468	71,628	93,132
Wardrobe Consumables	9,845	72	2,609	9,773	7,236
Rostra & Seating	89,952	24,600	-	65,352	77,160
Stage Equipment	3,575	1,081	-	2,494	3,076
Computer Equipment	50,508	30,564	7,165	19,944	29,414
Education Classroom	98,429	4,695	98,429	93,734	-
Total	<u>5,953,109</u>	<u>1,115,778</u>	<u>287,458</u>	<u>4,837,331</u>	<u>5,080,103</u>

**Note 8. COURT 100 CLUB DONATIONS**

The trustees agreed to cap the reserve created by donations credited directly to Accumulated Funds at \$200,000. All subsequent donations have been disclosed as revenue. There are no restrictions placed on how the accumulated funds may be utilised to further the aims of the Trust.

**The Court Theatre Trust  
Notes to the Financial Statements  
for the Year Ended 31 December 2013**

**Note 9. RELATED PARTY INFORMATION**

Certain trustees are also members of the Court 100 Club. The Court Theatre Supporters have three representatives on the Board of Trustees.

There have been no other related party balances or transactions for the 2013 year (2012: Nil).

**Note 10. LEASE COMMITMENT**

The Court Theatre Trust entered into a lease agreement on 29 July 2011 for a period of three years from 13 May 2011, subject to options of renewal of four terms of three years each.

Lease commitments expire as follows:

	2013	2012
	\$	\$
Less than one year	58,301	160,000
One to five years	-	58,301
Five years +	-	-
	58,301	218,301

**Note 11. CAPITAL COMMITMENTS**

There are currently capital commitments of \$235,000. (2012 nil).

**Note 12. CONTINGENT LIABILITIES**

There are no contingent liabilities of which the trustees are aware of at this time, apart from BNZ Visa limit of \$10,000 (2012 \$10,000).

**Note 13. FINANCIAL INSTRUMENTS**

The risk of loss from financial instruments is considered to be minimal. At balance date the fair values approximated the carrying amounts for all financial instruments.

**Note 14. THEATRE DEVELOPMENT FUND**

The Trustees established the Theatre Development Fund for the purpose of Theatre Development. Total proceeds of the fundraising campaign for the new theatre in 2011 were \$5,000,977. There are no restrictions placed on how the accumulated funds may be utilised to further the aims of the Trust. The Trustees have resolved to transfer \$1,026,619 from the Theatre Development Fund to General Revenue Reserves being the equivalent of the accumulated depreciation write-off for Fixed Assets.

**Note 15: CHRISTCHURCH EARTHQUAKE**

**EFFECT OF THE CHRISTCHURCH EARTHQUAKE ON THE FINANCIAL STATEMENTS**

The Christchurch earthquake on 22nd February 2011 caused the closure of the Theatre at the Arts Centre and since that date the premises have not been accessible. The Board proceeded with the relocation of the theatre and undertook a successful fund raising campaign to enable a new theatre to be constructed at the new location in Addington, and thus guarantee the continuing operation of the Trust.

An insurance claim for Business Interruption for the February 22nd 2011 event was lodged in 2012 and is still being assessed by the insurers. No recoveries have been taken up due to the uncertainty of the outcome of this claim.



## ***Independent Auditors' Report*** to the Trustees of The Court Theatre Trust

### ***Report on the Financial Statements***

We have audited the financial statements of The Court Theatre Trust on pages 4 to 12, which comprise the statement of financial position as at 31 December 2013, the statement of comprehensive income and statement of movements in equity for the year then ended, and the notes to the financial statements that include a summary of significant accounting policies and other explanatory information.

### ***Trustees' Responsibility for the Financial Statements***

The Trustees are responsible for the preparation and fair presentation of financial statements in accordance with generally accepted accounting practice in New Zealand and for such internal controls as the Trustees determine are necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

### ***Auditors' Responsibility***

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with International Standards on Auditing (New Zealand) and International Standards on Auditing. These standards require that we comply with relevant ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditors' judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditors consider the internal controls relevant to the entity's preparation of financial statements that present fairly the matters to which they relate, 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Other than in our capacity as auditors we have no relationship with, or interests in, The Court Theatre Trust.



## ***Independent Auditors' Report***

The Court Theatre Trust

### ***Opinion***

In our opinion, the financial statements on pages 4 to 12 present fairly, in all material respects, the financial position of the Trust as at 31 December 2013, and its financial performance for the year ended on that date in accordance with generally accepted accounting practice in New Zealand.

### ***Restriction of Distribution or Use***

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

A handwritten signature in blue ink that reads 'PricewaterhouseCoopers' in a cursive script.

Chartered Accountants  
25 March 2014

Christchurch

# SPONSORS 2013 Report

Principal Sponsor



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LAWYERS

## CHARITABLE TRUST FUNDERS:

The Pamela Webb Charitable Trust

The Farina Thompson Charitable Trust