



THE COURT THEATRE TRUST

2014 Report

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2014 Report

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CHAIRMAN

2014 Report

On behalf of the Board of Trustees it gives me great pleasure to report on a commercially successful and artistically fulfilling year at The Court. That judicious combination is our aim and our endeavour and it is a pleasure to chair a board that has overseen a company that has once more delivered a spectacular result.

Against the backdrop of the rebuild in Christchurch, a city that now has thousands of new construction arrivals and supporting service organisations, The Court has grown, flourished and continued to provide entertaining and thought-provoking theatre to both our existing audience and a new audience.

The Shed, as it is affectionately known, has drawn a diverse audience to the wide variety of plays that our talented team have worked eagerly to produce. We have set record numbers and extended seasons with the likes of *The Mikado* and children's shows that have constantly delivered audience attendances well into the mid 90%. A large thank you to all of our audience supporters.

The funding support base remains strong for which we thank Creative New Zealand (CNZ) whose core funding, at just under 20% of revenue, is critical to the operations of The Court. The company continues to be confirmed by CNZ as an Arts Leader which, while it is an honour, it is also a responsibility to ensure high artistic standards are maintained.

I would also like to thank the many other financial supporters particularly principal sponsor BNZ with whom in 2014 we celebrated the 21st anniversary of partnership and the Christchurch City Council for its grant that continues when it is well documented that the city faces enormous financial pressures to meet the large rebuild costs.

This year we welcomed Toniq as the Season Sponsor for the first time. We continue to receive grants from a number of trusts and key sponsorship from many large, medium and small organisations. It is worth noting that sponsorship set a record \$1.1 million in 2014 for which our thanks and gratitude go to Steve Brooker,

Development Manager and the large family of sponsors whose relationships we cherish.

A high performing company is often all about its people and how these people are managed and nurtured. I continue to be intrigued by the theatre world and the fantastically talented people that work in this environment. A big thank you to all the hard working team at The Court. The credits in the back of each programme recognise their contributions but it is often the unseen that make this company the success it is. We are fortunate to have such a large talented group of people working tirelessly and often under high pressure.

They, and we, continue to enjoy the enthusiastic sustenance of what must be the largest friends' group in an arts organisation in New Zealand – The Court Supporters. My thanks to them, their energetic chairman, David Winfield and their three representatives on the trust board.

During the year we welcomed Erin Jamieson to the Board. Erin brings a background in marketing and public relations and further compliments our rich and diverse board who continue to provide guidance and governance to The Court. I would personally like to thank the trustees for their support in my Chairmanship. We seem to be a very cohesive unit.

2014 was a year of frustration on the new building front. The rebuild project fell well short of where we thought the Christchurch City Council (CCC) and Government (CCDU) would be in the planning and development of the new theatre. The board and management are committed to returning to the central city. Both council and government see the benefit of bringing The Court back to the city where attendances of 130,000 (operating currently out of only one theatre) will be one of the catalysts in activating cafés, restaurants and retailing that will help make the new city centre a vibrant and exciting place.

Our conditions for shifting are reasonably simple – whatever the solution is, it must be financially sound and not threaten the



future viability of The Court. We must be assured that all of our key performance criteria, which we have documented for CCC and CCDU, are addressed including having a seat and voice at the development decision making table for the project governance.

During the year I had the privilege to spend nine days touring the UK with Philip, Ross, Simon and Mandy on a research trip to investigate theatre buildings and recent new developments. This was hugely rewarding for many reasons. We were privileged to meet many talented and enthusiastic colleagues who shared experiences of the good, the bad and the ugly from building projects in which they had been involved. For me it was a fantastic insight into learning how some of these world class theatres function behind the scenes.

Travelling with Ross in particular was an eye opener and a strong confirmation of just what a gifted and knowledgeable Artistic Director he is. We see Ross set high artistic standards on the stage but it was Ross's ability to quickly gauge and dissect each theatre's physical layout and how this translates to the audience that was particularly impressive. This is critical when it comes to our own theatre rebuild.

Final mention as always needs to be made acknowledging the hugely energetic and inspirational leadership of our Chief Executive, Philip Aldridge. It continues to amaze me how Philip balances his workload. I acknowledge his business acumen, his creativity, his enthusiasm, his loyalty and all that he brings to the role. This year once again saw him on stage. We are fortunate to have such a talented leader who brings us such experience.

Steven van der Pol
Chairman



CHIEF EXECUTIVE 2014 Report

2014 was a record year for attendances at The Court. But the path that led us to such an outcome was far from smooth or predictable. Ross Gumbley's richly diverse programme delivered surprise after delighted surprise throughout the year.

The year began with an almighty bang as *The Mikado*, which launched in November 2013, triumphantly ran through January and enjoyed an extended season. Including the additional week and added matinees the season's 92% attendance reflected the comic exuberance of the show and the local references, particularly effective in Ko-Ko's "I've got a little list", provided a cathartic relief to an audience frustrated by delays in the rebuild of the city. It was good to see a few false prophets skewered on the stage.

The Artistic Director's report that follows will take us through the year. Suffice it to say here that shows we thought would go ballistic only did what we budgeted and plays we thought would be modestly attended did wonderfully well. I would though like to note one piece which stood out for me above all others. I had seen the gorgeously nuanced original production of *When the Rain Stops Falling* in Australia. It is an intensely wrought drama with scenes of biblical weight and Mark Hadlow and Lara Macgregor led a superb cast to deliver the finest work that Ross Gumbley has directed during his tenure. I thought it eclipsed the beautiful original production. Its waves of sorrow delivered in echoing fugues that tumbled down the generations were exquisitely staged and reverberate for me today.

But to more prosaic matters, as we must. In the 2013 annual report I quoted from my 2012 annual report and noted that very little had advanced or changed in our quest to help the government and council deliver on the vision and so-called Blueprint for the inner-city rebuild.

In 2012 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".

I was wrong in 2012. It didn't happen in 2013 and I'm disappointed to report that neither did it in 2014. We can acknowledge the complexity of the unique nature of the rebuild but we can also recognise that the country has not yet found the mechanisms and structures to effect that rebuild.

I have my own little list.

However there were inklings of progress and promises that The Court would be included in discussions 'from the very beginning' of the project. As I write it remains unclear when that beginning will be.

Two distinguished theatricals moved on to the bigger stage this year. Yvette Bromley, the cherished founder of The Court died in her 100th year. She maintained an avid interest in the company right up to her final years and remained Honorary Life Trustee. She never held back if she believed that we were erring from the true path and meetings with her were always stimulating and pleasurable. The bold vision she determinedly pursued in the early 1970s has yielded a rich harvest. It's a remarkable legacy for a remarkable woman.

As was too created by Elizabeth O'Connor, Literary Manager, who also sadly died during the year. Ross pays handsome tribute in his report that follows.

The Chairman's report has noted the



many people and organisations that we joyously thank and acknowledge, all of whom facilitate the work of this company. I should like to add my own voice to his thanks.

We continue to grow and engage with diverse audiences. Record attendances of nearly 130,000 in 2014 attest to this. And this is without a second theatre and the tourist audience who no longer trip over us as they used to in the inner-city. They represent a significant opportunity. If and when we are able to operate a full business model again we will be well placed to bring significant footfall – either to Addington or to the inner-city. The politicians must decide and let us know so that we can be secure in our planning.

I would like to acknowledge and thank a strong management team and superb board who continue to guide and nurture this company. I would like to particularly recognise Steven van der Pol our determined and diligent chairman with whom it remains a privilege and pleasure to work. Above all else though it is the diverse talents across the company, actors, designers, creators of all sorts that come together in the collaborative enterprise that is theatre that allows us to serve our audiences.

Together we endeavour to stage the best, honest theatre. And we aim to do it better tomorrow.

*Philip Aldridge
Chief Executive*

ARTISTIC DIRECTOR

2014 Report

2014 was an extraordinary year for The Court Theatre. It saw our most ambitious overseas excursion, a series of artistic successes and a record breaking year at the box office.

The year kicked off, or given the subject matter perhaps lopped off is a better description, with *The Mikado*. This wickedly cheeky staging of Gilbert and Sullivan's masterpiece was The Court's largest production ever. A stunning cast, superb live music and Stephen Robertson's flamboyant and vividly colourful costume designs, which re-spelled the word geisha and received a rapturous response from audiences and critics alike.

Peter Quilter's poignant portrayal of the last weeks of Judy Garland's life *End of the Rainbow* is a play that satisfies with both skilful dramatic plotting and exuberant theatricality. As Judy Garland, Eilish Moran delivered a powerhouse performance that will be remembered for a long time by the many that saw it.

Andrew Bovell's play *When the Rain Stops Falling* is an international phenomenon. After successful seasons in London and New York, Mr Bovell can now add Addington to his list of conquests. For years the scariest two words in New Zealand theatre were "Australian drama". This extraordinary play, both epic and intimate, tragic and beautiful, put pay to the notion that Australian plays don't sell in New Zealand. *When the Rain Stops Falling* found an audience, held them in rapt attention and left them enriched and uplifted. Contemporary theatre does not get more satisfying than this.

In a change of pace the season next moved to British hi-jinks in the form of Steve Canny and John Nicholson's adaptation of Sir Arthur Conan Doyle's *The Hound of the Baskervilles*. Directed by Melanie Camp, The Court's Associate Director, this piece of inspired campery reaped very positive reviews and provoked much laughter from its delighted audience.

In the middle of the year The Court set voyage on one of its most exciting artistic ventures to date by mounting William Shakespeare's *A Midsummer Night's Dream*

firstly in The Shed, our Addington home, and then by taking the production on the road, or more accurately to the air, to play a season in Beijing. This ambitious undertaking was a collaboration with The Peking University Institute of World Theatre and Film. The production was directed by the Artistic Director of that institute, Mr Joseph Graves. A combined cast of Chinese and New Zealand actors brought alive Joe's bold, rigorous artistic vision.

Roy Smiles' play *Plum* entertained audiences with its perfect structure and its fascinating treatment of P G Wodehouse's wartime shenanigans.

2014 saw The Court produce a musical mid-year rather than, as is customarily the case, over summer. Stephen Robertson's evocative design and incisive direction of Willy Russell's mega hit *Blood Brothers* proved that this British classic has lost none of its bite. Full houses wept openly as Ali Harper, at her imperious best, raised the roof at the climax of this phenomenal piece of musical theatre.

Collaboration was the order of the day once again as we combined with The Fortune Theatre in Dunedin to bring the irresistible force that is Roger Hall back to our main stage. Roger hadn't had a play on at The Court since his play *A Shortcut to Happiness* opened The Shed in 2011. Daniel Pengelly's smart direction of *You Can Always Hand Them Back*, a Roger Hall and Peter Skellern musical no less, held capacity houses entertained and enthralled. After audiences flocked to the Addington season the production toured to all points south.

The year on the main stage closed in rambunctious fashion with a colourful and high-spirited staging of Richard Bean's riotous comedy *One Man, Two Guvnors*. A retelling of Carlo Goldoni's classic *A Servant of Two Masters*, *One Man, Two Guvnors* is set in the early sixties. Non-stop slapstick action, a vibrant design palette and a live skiffle band all pitched in to turn this production into an out and out party. When it was all done and dusted over

12,000 patrons had been through the box office.

A successful and satisfying year on the main stage was matched by an equally enthralling year in The Forge. The Forge is the name of The Court's ugly cousin, a branch of the theatre that creates work that is for those that desire more challenge from their fare. In the absence of a dedicated studio space, a repercussion from the 2011 earthquake, The Forge has popped up all over The Court Theatre's Addington home. In the Pub Charity Studio rehearsal room – refitted into a temporary theatre space, the foyer and for limited seasons on the main stage. A Forge season aims to build the parameters of our audience and that was certainly achieved with Pip Hall's play *Ache* and Dan Bain and Brendan Bennett's play *Stag Weekend*. Youthful audiences attended both of these fine examples of contemporary New Zealand playwriting.

Iranian playwright Nassim Soleimanpour's experimental theatre piece *White Rabbit, Red Rabbit* played in the Pub Charity Studio. While it struggled to find an audience it underscored The Court's commitment to bringing distinct and ethnically diverse voices to Christchurch audiences. A busy Forge season also included one-off events, poetry readings and *Scratch Nights* where members of the Christchurch community are invited to perform a scene, song or monologue of their own creation.

The Court Jesters continued to delight late night audiences with *Scared Scriptless* on Fridays and Saturdays. An ambitious artistic plan was hatched which saw The Court Jesters, The Court's improv company, devise and present long format work - exploring improvisation which extends beyond Theatresports.

In 2014 The Court produced five plays for younger patrons. Four of these played during the school holidays and one was a tour of primary schools. The quality of this work was high throughout and this was reflected by an increasing demand for our children's theatre.

Alice Canton oversaw the creation of The Court Youth Company. The company

TONIQ



aims to be a link for keen young thespians between high school and drama school. The precocious talent on display means that The Court Youth Company are names and faces to watch for the future. The climax of the Youth Company's inaugural year was an engaging site specific theatre piece in the Canterbury Museum entitled *Do Not Touch The Exhibition*.

The *Mid-Winter Readings* is a series of rehearsed play readings. In 2014 three plays were presented and the audience was invited to respond to the cast, director and playwright. The plays were: *Mule* by Pip Hall, *Winston's Birthday* by Paul Baker and *MAMIL* by Greg Cooper. Attendance at the readings has built each year and this exercise has proven itself a very useful tool in script development.

Several script workshops were conducted during the year. A workshop is an essential step in a play's development. A writer, director, dramaturg and cast lock themselves in a room for several days and

hammer out the newly minted scripts. This allows valuable insights in to the writer's written words and produces guidelines for the writer in the creation of a play's next draft.

In 2014 The Court commissioned two new scripts; *Matthew, Mark, Luke and Joanne* by Carl Nixon and *The Streaker* by Gregory Cooper.

In collaboration with Taki Rua, The Court conducted a script workshop of *Putorino Hill*, co-commissioned by The Court and Taki Rua and the work of Chris Molloy the Māori Writer in Residence. *Putorino Hill* went on to play development seasons in Wellington and Auckland.

The Court runs a busy and productive literary department under the supervision of the Literary Manager. Elizabeth O'Connor was Literary Manager for the best part of ten years. She passed away during the year. She was more than an insightful script doctor. She was more than a kind and reassuring voice to writers. She

was more than a prolific intellect. She was often the glue that held a lot of The Court's new work together. She is sadly missed by her colleagues and writers alike.

Critically and financially 2014 was a spectacularly successful year for The Court. But critics and spread sheets are just indicators they are not our purpose. Our goal is to enrich the lives of those people who attend The Court Theatre in all the variety of our guises. From the feedback we received from our audience, both singularly and collectively, 2014 was a highly rewarding year for them.

Ross Gumbley
Artistic Director



TELEPHONE

“How liberating it is, then, to be presented with an outrageous and exuberant interpretation of this favourite old timer, revitalised for contemporary taste and overflowing with joie de vivre.”

Lindsay Clark, THEATREVIEW

THE MIKADO *by Gilbert and 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
Pooh-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 Wethey and Duncan Ferguson

The Court gratefully acknowledges the support of NASDA.

Total Attendance: 18,369
23 Nov. 2013 - 25 Jan. 2014


THE PRESS

*“The excitement generated
by this production is
palpable.”*

Alan Scott, THE PRESS

END OF THE RAINBOW *by Peter Quilter*

Director: Yvonne Martin
Musical Director: Richard Marrett
Set Design and Properties: Julian Southgate
Costume Design: Stephen Robertson
Lighting Design: Giles Tanner
Sound Design: Stephen Compton
Properties: Anneke Bester
Stage Manager: Jo Bunce
Lighting Operator: Sean Hawkins
Sound Operator: Stephen Compton

CAST:
Judy Garland: Eilish Moran
Micky Deans: Kevin Keys
Anthony Chapman: Roy Snow
Radio Interviewer/Porter/ASM: Sam Mannering

BAND:
Trumpet: Cameron Pearce
Saxophone: Gwyn Reynolds
Trombone: Scott Taitoko
Upright Bass: Michael Story
Drums: Mitchell Thomas

Total Attendance: 6,796
1 - 22 Feb. 2014





*“... one of the best things
that the Court Theatre has
done in recent memory.
It’s beautiful, sophisticated
and devastating and I leave
pleased that I’ve worn
waterproof mascara.”*

Erin Harrington, THEATREVIEW

WHEN THE RAIN STOPS FALLING *by Andrew Bovell*

Director: Ross Gumbley
Assistant Director: Melanie Camp
Set Design: Mark McEntyre
Costume Design: Tina Hutchison-Thomas
Lightning Design: Giles Tanner
Sound Design: Sean Hawkins
Properties: Anneke Bester
Stage Manager: Cally Castell
Lighting and Sound Operator: Sean Hawkins
Original Music: Henri Kerr

CAST:
Gabriel York: Mark Hadlow
Henry Law: Mark Hadlow
Elizabeth Law (younger): Lara Macgregor
Elizabeth Law (older): Yvonne Martin
Gabriel Law: Cameron Douglas
Gabrielle York (younger): Lauren Gibson
Gabrielle York (older): Jude Gibson
Joe Ryan: Bruce Phillips
Andrew Price: Guy Langford

Total Attendance: 6,110
8 - 29 Mar. 2014

THE
COURT
SUPPORTERS



“Elementary it isn’t, but the complexity of the whole caboodle is handled with such charm that the impossible, just as Sherlock claimed, can really happen, at least in the cause of laughter.”

Lindsay Clark. THEATREVIEW

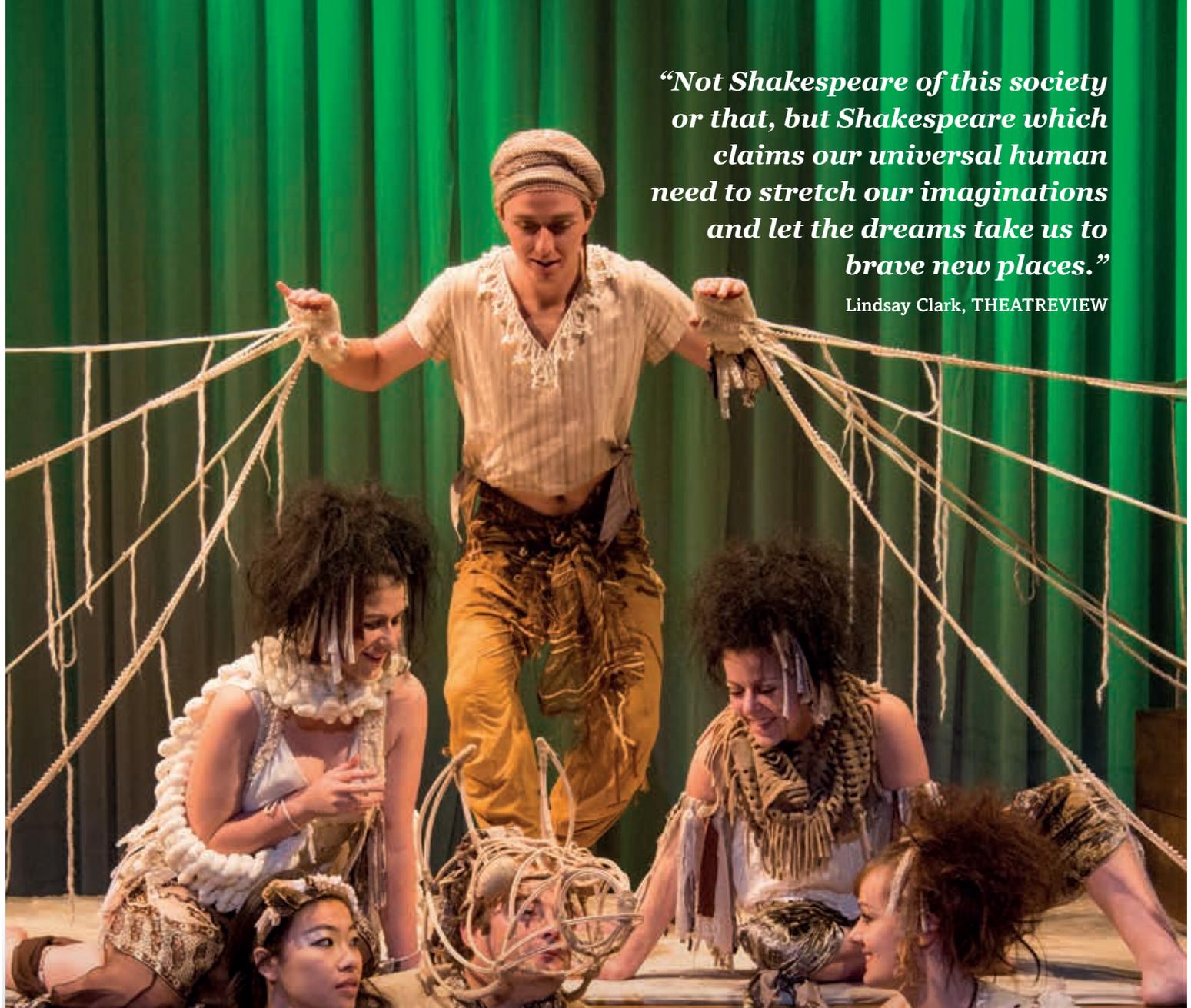
THE HOUND OF THE BASKERVILLES *by Sir Arthur Conan Doyle*

Director: Melanie Camp
Set Design: Julian Southgate
Costume Design: Emily Thomas
Lightning Design: Giles Tanner
Sound Design: Peter Booth
Properties: Anneke Bester
Stage Manager: Jo Bunce
Sound & Lighting Operator: Sean Hawkins
Assistant Stage Manager: Lydia Foate
Orchestral Composition & Production: Hamish Oliver

CAST:
Dr. John Watson, Yokel 1: Stephen Papps
Sherlock Holmes, Stapleton, Cecille Stapleton,
Mr Barrymore, Mrs Barrymore, Yokel 3, Train Conductor:
Gregory Cooper
Sir Charles Baskerville, Sir Henry Baskerville,
Dr. Mortimer, Cabbie, Yokel 2,
Wise Yokel: Philip Aldridge

Total Attendance: 7,643
12 Apr. - 17 May 2014

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NewstalkZB
CHRISTCHURCH • 100.1 FM



*“Not Shakespeare of this society
or that, but Shakespeare which
claims our universal human
need to stretch our imaginations
and let the dreams take us to
brave new places.”*

Lindsay Clark, THEATREVIEW

A MIDSUMMER NIGHT'S DREAM *by William Shakespeare*

Director: Joseph Graves
Set Designer: Derek Miller
Costume Designer: Joel Ebarb
Lighting Designer: Shego Wang
Sound Designer: Ryan Hopper
Properties: Anneke Bester
Stage Manager: Cally Castell
Operator: Giles Tanner

CAST:

Peter Quince: Colin McPhillamy
Snug: Rutene Spooner
Nick Bottom: Tom Trevella
Francis Flute: Guy Langford
Tom Snout: Dan Bain
Robin Starveling: Stephen Papps
Theseus: Damien Avery
Hippolyta: Bianca Seinafo
Philostrate / Fairy: Adam Spedding
Egeus: Tim Bartlett

Hermia: Kangnan (Nan) Zheng
Lysander: Xinyu (Steve) Tong
Demetrius: YiFan (William) Nie
Helena: Song Yi Wang
Puck: Dan Ni Zhao
First Fairy: Rebekah Head
Oberon: Shi (Sebastian) Li
Titania: Yao (Karen) Ding
Peaseblossom: Joshua Johnson
Cobweb: Nicholas Goudie
Moth: Jessica Brien
Mustardseed: Emily Burns

The Court gratefully acknowledges the support of NASDA.

Total Attendance: 4,505
31 May - 21 Jun. 2014



“The Court Theatre’s slick and handsomely staged production is ultimately a success...”

Charlie Gates, THE PRESS

BLOOD BROTHERS *by Willy Russell*

Director, Set Design and Costume Design:

Stephen Robertson

Musical Director: Richard Marrett

Lighting Design: Giles Tanner

Sound Design: Ben Rentoul - Bounce NZ

Properties: Anneke Bester

Stage Manager: Jo Bunce

Lighting Operator and Sound Effects: Sean Hawkins

Sound Operator: Jonny Keating

CAST:

Mrs Johnstone: Ali Harper

Mickey: Benjamin Hoetjes

Sammy: Nick Purdie

Eddie: Cameron Douglas

Mr Lyons: Roy Snow

Mrs Lyons: Juliet Reynolds-Midgley

Linda: Kathleen Burns

Narrator: Matt Pike

ENSEMBLE:

Martyn Wood, Jordan Nicholson, Tizane McEvoy,
Chris Symon

BAND:

Keyboard: Richard Marrett / Hamish Oliver

Guitar: Michael Ferrer

Drums: Mitchell Thomas

Bass: Michael Story

STUDIO:

Saxophone: Gwyn Reynolds

Trumpet: Cameron Pearce

Violin: Fiona Pearce

Engineer: David Cooper

Sequencing: Richard Marrett

Total Attendance: 12,260

28 Jun. - 2 Aug. 2014

“Plum is an engaging, satisfying play, which features an accomplished quartet, adeptly delivering dazzling performances and deliciously Wodehousean bon mots that snap, crackle and pop.”

Margaret Agnew, THE PRESS



PLUM *By Roy Smiles*

Director: Ross Gumbley
Set Design: Julian Southgate
Costume Design: Tina Hutchison-Thomas
Lighting Design: Giles Tanner
Sound Design: Sean Hawkins
Properties: Anneke Bester
Operator: Sean Hawkins / Jo Bunce
Stage Manager: Shayne Simmons

CAST:
P G Wodehouse (Plum): Colin McPhillamy
Muse: Laura Hill
Jenks: Stephen Papps
Major Lamb / Muggeridge: Roy Snow

Total Attendance: 4,749
9 - 30 Aug. 2014





*“A theatre full of happy
laughter is a very
pleasant, reassuring
place to be...”*

Lindsay Clark, THEATREVIEW

YOU CAN ALWAYS HAND THEM BACK *by Roger Hall*

Director: Daniel Pengelly
Musical Director/Choreographer: Jason Te Mete
Set Design: Harold Moot
Costume Design: Robyn Martin
Lighting Design: Giles Tanner
Sound Design: Sean Hawkins
Properties: Anneke Bester
Stage Manager: Cally Castell/Jo Bunce
Operator: Sean Hawkins

CAST:
Grandma (Kath): Lynda Milligan
Grandpa (Maurice): Steven Ray
Pianist: Jason Te Mete

Total Attendance: 11,461
6 Sep. - 10 Oct. 2014

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET
AGENT. ADVISOR. BOOKSHOP





“It is a dazzling play, but it requires a cast, crew and director this dazzlingly talented to pull it off in such style.”

Charlie Gates THE PRESS

ONE MAN, TWO GUVNORS *by Richard Bean*

Director: Ross Gumbley
Musical Director: Luke Di Somma
Set Design: Julian Southgate
Costume Design: Stephen Robertson
Lighting Design: Giles Tanner
Sound Design & Operator: Stephen Compton
Properties: Anneke Bester
Stage Manager: Jo Bunce / Tim Bain
Lighting Operator: Darren McKane

CAST:

Francis Henshall: Tom Trevella
Stanley Stubbers: Jonathan Martin
Rachel Crabbe: Kathleen Burns
Charlie Clench: Roy Snow
Dolly: Juliet Reynolds-Midgley

Alan Dangle: Damien Avery
Pauline Clench: Georgia-Kate Heard
Alfie: David Ladderman
Lloyd Boateng: Keith Adams
Harry Dangle: Phil Grieve
Gareth/Cab Driver/Policeman: Adam Brookfield
Plant: Cally Castell

BAND:

Vocals/Guitar: Cameron Douglas
Bass: Chris Wethey
Drums/Washboard: Tim Sellars
Guitar: Ben Eldridge

Total Attendance: 12,663
22 Nov. 2014 - 17 Jan. 2015


THE PRESS

“Cleverly controlled, so that words kindle our imagination or probe our reason, the play offers an intriguing experience and a valuable expansion on more conventional mainstage doings. The bar for The Forge is set high.”

Lindsay Clark THEATREVIEW



WHITE RABBIT, RED RABBIT *by Nassim Soleimanpour*

THE
forge
AT THE COURT

Director: Melanie Camp
Stage Manager: Tim Bain

Total Attendance: 724
Staged in the Pub Charity Studio
22 Mar. - 5 Apr. 2014

CAST:

Mark Hadlow, Eilish Moran, Philip Aldridge,
Lara Macgregor, Cameron Douglas, Tim Bartlett,
Kim Garrett, Hannah Wheeler, Anna McPhail, Guy
Langford, Dan Bain, Kathleen Burns, Amy Straker
and Alice Canton

“A clever treatment, then, of that relationship territory so often explored. In this case there is style and a dash of vinegar to relish.”

Lindsay Clark, THEATREVIEW

ACHE by Pip Hall

Director: Daniel Pengelly
Set Design: David Thornley
Costume Design: Tina Hutchison-Thomas
Lighting Design: Giles Tanner
Sound Design: Luke Di-Somma
Properties: Lydia Foate
Stage Manager/Operator: Tim Bain

CAST:
Woman: Amy Straker
Man: Jono Kenyon
Actor One: Alice Canton
Actor Two: Owen Black

Total Attendance: 1,648
Staged in the Pub Charity Studio
19 Jul. - 9 Aug. 2014

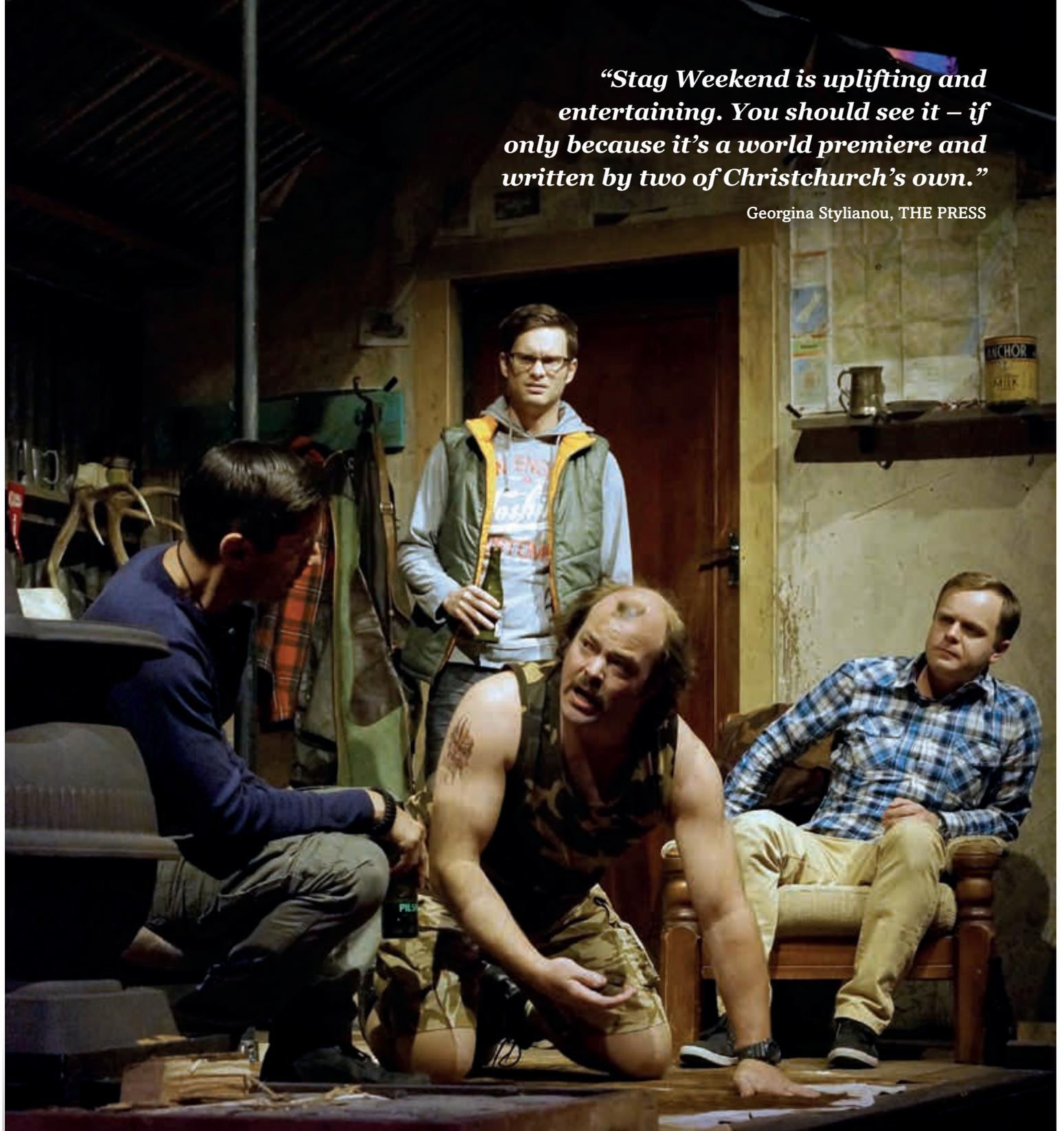
THE
forge
AT THE COURT

NEW ZEALAND PLAYRIGHTS
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AGENT. ADVISOR. BOOKSHOP

Pub 
Charity

“Stag Weekend is uplifting and entertaining. You should see it – if only because it’s a world premiere and written by two of Christchurch’s own.”

Georgina Stylianou, THE PRESS



STAG WEEKEND *by Brendon Bennetts and Dan Bain*

**THE
forge**
AT THE COURT

Director: Mark Hadlow
Set Design: Nigel Kerr
Costume Design: Tina Hutchison-Thomas
Lighting Design: Sean Hawkins
Sound Design: Peter Booth
Properties: Anneke Bester
Stage Manager: Tim Bain
Operator: Darren McKane

CAST:
Simon: Cameron Douglas
Gary: Tom Trevella
Andrew: Andrew Ford
Tim: Owen Black

Total Attendance: 3,330
Staged in the Pub Charity Studio
25 Oct. – 8 Nov. 2014

NEW ZEALAND PLAYRIGHTS
PLAYMARKE THEatre
AGENT. ADVISOR. BOOKSHOP



THE COURT JESTERS

2014 Report

The Court Jesters used 2014 as a year to evolve and grow the creative practice. To do this we installed one of our own as the Artistic Director of the Jesters, Dan Bain. His job is to create the artistic vision and develop the capabilities of the company. This saw us progress Friday nights into short form shows and Saturdays into long form improvisation. The Jesters created ten new shows in 2014, more than any other company in New Zealand.

In October four of the troupe represented the Jesters at the New Zealand Improvisation Festival in Wellington with one of the new shows, *Space Patrol 5*. The show had positive feedback and has led to the Jesters being increasingly used as teachers across the country.



THE
COURT
JESTERS

SCARED
SCRIPTLESS

Thanks must be given to Kirsty Gillespie who managed the troupe for the last ten years. She has been generous and caring to individuals and raised the profile of Scared Scriptless. Thanks to her the Jesters survived into a 24th year and helped the troupe to thrive.

Total Attendance Scared Scriptless: 9,254
Total corporate events performed: 90



THE EARLY EARLY LATE SHOW

Stage Manager: Tim Bain
Musician: Matt Everingham

CAST:
Kathleen Burns, Ben Allan,
Elsie Edgerton-Till, Jared Corbin

Total Attendance: 395
Performed in the Pub Charity Studio
6 -16 Mar. 2014

A VERY MERRY SCRIPTLESS: OVER THE TOP

Director: Dan Bain
Lighting Design/Stage Manager/Operator:
Giles Tanner
Musical Director: Hamish Oliver

CAST:
Andrew Todd, Rhiannon McCall,
Ben Allan, Matt Powell

Total Attendance: 551
Performed in the Pub Charity Studio
4 - 20 Dec. 2014

“The audience is enthusiastic and clearly has a good time, and you can’t go wrong with extensive jokes that hinge on the word ‘privates’.”

Erin Harrington, THEATREVIEW

CHILDREN'S SHOWS

2014

Christchurch
City Council



The
Canterbury
Community Trust
Supporting one, supporting the Community



MAINLAND FOUNDATION
Proud to Support Our Community



RUMPELSTILTSKIN

adapted by Gregory Cooper

Director: Ralph McCubbin Howell
Set Design: Nigel Kerr
Costume Design: Stella Gardner
Lighting Design: Sean Hawkins
Sound Design and Composition:
Luke Di Somma
Properties: Lydia Foate
Stage Manager: Ceila Mann
Operator: Paul Johnson

CAST:

Monique Clark
Eli Matthewson
Tom Trevella

Total Attendance: 4,310
15 - 25 Jan. 2014

CINDERELLA MEETS ALADDIN

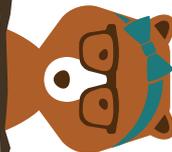
by Scott Koorey

Director: Dan Bain
Set Design: Julian Southgate
Costume Design: Stella Gardner
Lighting Design: Sean Hawkins
Sound Design: Andrew Todd
Properties: Anneke Bester
Stage Manager: Tim Bain
Operator: Andrew Todd

CAST:

Dan Allan
Kathleen Burns
David Ladderman

Total Attendance: 6,292
23 Apr. - 3 May 2014





THE EMPEROR'S NEW CLOTHES

adapted by Gregory Cooper

Director: Dan Allan
Set Design: Mark McEntyre
Costume Design: Emily Thomas
Lighting Design: Sean Hawkins
Sound Design: Andrew Todd
Properties: Stella Gardner
Stage Manager: Lucy Porter / Tim Nuttall
Operator: Paul Johnson

CAST:
Emma Cusdin
Carrie Green
Chris McRae

Total Attendance: 6,928
9 - 19 Jul. 2014



GOLDBLOCKS AND THE THREE BEARS

adapted by Georgia-Kate Heard

Director: Elsie Edgerton-Till
Set Design: Richard van den Berg
Costume Design: Stella Gardner
Lighting Design: Paul Johnson
Sound Design: Hamish Oliver
Properties: Anneke Bester
Stage Manager: Shayne Simmons
Operator: Tyler White

CAST:
Lucy Porter
Rutene Spooner
Bianca Seinafo

Total Attendance: 7,243
1- 11 Oct. 2014



Goldilocks and the Three Bears
1 - 11 Oct. 2014





MID-WINTER READINGS

2014

WINSTON'S BIRTHDAY

by Paul Baker

Director: Lara Macgregor
Stage Manager: Tim Bain
Operator: Paul Johnson

CAST:

Winston Churchill: Geoffrey Heath
Clementine Churchill: Hilary Norris
Sarah Churchill: Susannah Kenton
Randolf Churchill: Daniel Pengelly
Dr. Stephen Jenkins: Owen Black

Total Attendance: 126
Performed on the
Tonkin and Taylor Main Stage
1 June 2014

MAMIL (MIDDLE AGED MAN IN LYCRA)

by Gregory Cooper

Director: Ross Gumbley
Stage Manager: Tim Bain
Operator: Paul Johnson

CAST:

Man: Mark Hadlow

Total Attendance: 392
Performed on the
Tonkin and Taylor Main Stage
8 June 2014

MULE

by Pip Hall

Director: Elsie Edgerton-Till
Stage Manager: Tim Bain
Operator: Paul Johnson

CAST:

Anna: Bianca Seinafo
Danny: Owen Black

Total Attendance: 215
Performed on the
Tonkin and Taylor Main Stage
15 June 2014



EDUCATION

2014 Report

The Court Education Programme has continued to grow and develop over 2014. The weekly adult and youth Improvisation classes, taught by The Court Jesters, were well attended resulting in four regular classes running weekly during term time and additional classes at the end of the year. These classes presented regular termly showcases at Orange Studios with a final large scale showcase in the Pub Charity Studio at the end of the year.

In order to develop the offer to children and young people we have run intensive school holiday programmes in April, July and August. These programmes have given over 50 children the opportunity to develop skills and talents in theatre and performance.

2014 saw the launch of The Court Youth Company and The Court Youth Crew. The Youth Company was selected by audition and 20 young people went on to develop skills in performance and mounted *Text: Action* in June 2014, showcasing their talents through the performance of a

variety of New Zealand texts, and *Do Not Touch The Exhibition*, a site-specific devised performance in partnership with Canterbury Museum. The Youth Crew spent the year developing technical knowledge and skills and members have since been offered employment at The Court on a casual basis and opportunities for internships.

A variety of different groups, ranging from U3As to school groups have taken backstage tours of the theatre taking the opportunity to look behind the scenes and learn more about the process that goes into mounting a production.

Supporting young people to find ways into the creative industries is addressed through internships and work experience placements. We have hosted interns in a variety of departments including Marketing and Properties.

Within schools the Youth Ambassador Programme worked with nominated students from Canterbury schools to engage with the work of The Court and to

represent that work back at their schools. In addition to attendance at dress rehearsals and discounted tickets, ambassadors were also exposed to learning opportunities such as review writing workshops and practical theatre making sessions.

The Theatresports™ programme ran successfully with over 20 teams competing in both the Senior and Junior competitions and with winning teams from Nelson joining us for the finals. Alongside the workshops and training included in the registration for teams we also offer bespoke tutoring in Theatresports™ by The Court Jesters in a number of schools across Canterbury.

We have run a programme of master classes and professional development workshops for teachers and artists, including workshops by Chris Jennides (contemporary dancer), Jonty Hendry (head of acting at Toi Whakaari) and Miranda Harcourt (acting coach) which have been attended by teachers and artists developing their own practice.

TOMTOM'S MUSICAL ADVENTURE (SCHOOL'S TOUR)

by Scott Koorey

Director: Holly Chappell
Set Design: Richard van den Berg
Costume Design: Stella Gardner
Sound Design and Composition:
Tom Eason
Stage Manager: Annie Pearce

CAST:
Kim Garrett
Hannah Spedding
Logan Cole

Total Attendance: 2,450
Tomtom's Musical Adventure
was performed in 17 schools in
Canterbury.
4 - 22 Aug. 2014



THE COURT COMPANY

2014



THE COURT THEATRE TRUST 2014

Honorary Life Trustee: Yvette Bromley QSM

Chair: Steven van der Pol

Secretary: Derek Hargreaves MNZM

Board: Annie Bonifant, David McBrearty, Erin Jamieson, Ian Douthwaite, Jane Huria CNZM, Stephanie Marsden, Steve Wakefield.

ASSOCIATES OF THE COURT

Bryan Aitken

Brian Gray

Derek Hargreaves MNZM

Eilish Moran (appointed Feb.)

Elric Hooper MBE

Geoffrey Heath

Joe Hayes

Judie Douglass

Lynda Milligan

Margaret McConney

Paul Barrett

Stuart Alderton

Tony Geddes

Yvonne Martin

THE COURT SUPPORTERS

Patron: Dame Adrienne Stewart DNZM, QSM

Chair: David Winfield

Honorary Secretary: Judy Ashton

Honorary Treasurer: Aileen Wyld

Honorary Member Secretary: Jay Pollock

Committee: Annie Bonifant, Cheryl Colley, David McBrearty, Johanna McCord, John McSweeney, Pat Braithwaite, Wendy Carryer

THE COURT FOUNDATION

Patron: Lady Stewart, QSO

Chair: Jenny Reeve

Secretary: John Harrison

Board:

David McBrearty

John McSweeney

Sue Bramwell



THE COMPANY DIRECTORY

Chief Executive: Philip Aldridge ONZM
Artistic Director: Ross Gumbley
General Manager: Simon Rennie
Development Manager: Steve Brooker
Production Manager: Mandy Perry
Associate Director: Melanie Camp (until June), Daniel Pengelly (from June)
Front of House Manager: Laura Reeve (until Dec.), Roanna Dalziel (from Dec.)
Ticketing Manager: Michael Berry (from Dec.)
Marketing Manager: Rob Wiley
Communications Manager: Wendy Riley
Client and Artist Manager: Andrea Winder (until June), Rachel Sears (from June)
Education Manager: Alice Canton
Court Jesters Manager: Kirsty Gillespie
Court Jesters Artistic Director: Dan Bain
Sponsorship Executive: Keren Oertly Ryan (from Apr.)
Accounts Administrator: Keren Oertly Ryan (until Mar.) Jacqui Rapley (until Sept.), Sarah Pugh (from Sept.)
Administrative Assistants: Fiona Haines and Avril Lockhead
Costume Manager: Sarah Douglas
Costume: Deborah Moor and Tina Hutchison-Thomas
Workshop Manager: Nigel Kerr
Construction: Maurice Kidd, Richard van den Berg, Richard Daem and Henri Kerr
Stage Managers: Cally Castell (until Sept.), Tim Bain and Jo Bunce.
Properties Manager: Anneke Bester
Properties Assistant: Danielle Ferreira Beckner (from Aug.)
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: Avril Lockhead, Christine Weston, Dan Richardson, Emma Cusdin, Fay Howden, Fiona Haines, Kay Lynch, Lisa Shannon, Lucy Porter, Michael Berry, Nicky Marshall, Rebecca Radcliffe, Rosie Brailsford, Scarlett Aldridge, Shanna Howden and Tim Bain
Theatre Chaplain: Peter Beck

THE COURT JESTERS

Manager: Kirsty Gillespie

Jesters:

Alice Canton
 Andrew Todd
 Ben Allan
 Brendon Bennetts
 Dan Bain
 Daniel Pengelly
 Derek Flores
 Emma Brittenden
 Emma Cusdin
 Henri Nelis
 Jared Corbin
 Jarred Skelton

Jeff Clark
 Kathleen Burns
 Kirsty Gillespie
 Lizzie Tollemache
 Matt Powell
 Rhiannon McCall
 Robbie Hunt
 Scott Koorey
 Vanessa Wells

Musicians:

Andy Knopp
 Hamish Oliver
 Jordan Smith
 Matt Everingham
 Michael Bell

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 2014

**The Court Theatre Trust
Annual Report
for the Year Ended 31 December 2014**

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The Court Theatre Trust
Directory
as at 31 December 2014

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

Chairman	Steven van der Pol
Secretary to the Board	Derek Hargreaves MNZM
Trustees	Steve Wakefield Jane Huria CNZM Ian Douthwaite Stephanie Marsden David McBrearty Annie Bonifant Erin Jamieson (appointed April 2014)

Accountant

Simon Rennie ASA (General Manager Court Theatre)

Bankers

Bank of New Zealand

Solicitors

Harmans Lawyers

Auditors

PricewaterhouseCoopers

The Court Theatre Trust
Statement of Financial Performance
For the Year Ended 31 December 2014

		2014	2013
		\$	\$
REVENUE			
Production Revenue		3,305,159	2,899,750
Grants and Donations		2,189,159	2,219,721
Other Revenue		413,889	100,938
TOTAL REVENUE	Note 2	5,908,207	5,220,409
EXPENSES			
Production Expenses		3,143,848	2,964,219
Operating Expenses		2,390,263	2,199,111
Other Expenses		284,483	-
TOTAL EXPENSES	Note 3	(5,818,594)	(5,163,330)
NET SURPLUS BEFORE DEPRECIATION		89,613	57,079
Depreciation		557,345	530,230
<u>NET DEFICIT FOR THE YEAR</u>		(\$467,732)	(\$473,151)

The Court Theatre Trust
Statement of Movements in Equity
For the Year Ended 31 December 2014

	Court 100 Club	Theatre Development Fund	Revenue Reserve	Total Accumulated Funds
	\$	\$	\$	\$
Balance at 1 January 2013	200,000	5,000,977	1,558,388	6,759,365
Net Deficit for Year	-	-	(473,151)	(473,151)
Transfer between Reserves	-	(1,026,619)	1,026,619	-
Balance at 1 January 2014	200,000	3,974,358	2,111,856	6,286,214
Net Deficit for Year	-	-	(467,732)	(467,732)
Transfer between Reserves	(200,000)	(557,345)	757,345	-
Balance at 31 December 2014	-	3,417,013	2,401,469	5,818,482

**The Court Theatre Trust
Statement of Financial Position
as at 31 December 2014**

		2014 \$	2013 \$
<u>Current Assets</u>			
Cash on Hand		6,630	6,400
Bank Of New Zealand		43,074	68,684
NZ Debit Cards		3,651	11,218
Accounts Receivable	Note 4	37,189	47,573
Accrued Interest		19,895	12,209
Prepayments		45,334	102,632
Inventories		10,163	13,631
Bank Deposits	Note 5	<u>2,238,924</u>	<u>2,267,996</u>
Total Current Assets		2,404,860	2,530,343
<u>Less Current Liabilities</u>			
Accounts Payable	Note 6	365,297	86,522
Holiday Pay Accrued		105,171	85,151
GST Payable		23,107	59,479
Grants in Advance		380,181	397,466
Advance Sales		<u>278,787</u>	<u>452,842</u>
Total Current Liabilities		<u>1,152,543</u>	<u>1,081,460</u>
Net Current Assets		1,252,317	1,448,883
<u>Non Current Assets</u>			
Fixed Assets as per Schedule	Note 7	<u>4,566,165</u>	<u>4,837,332</u>
Total Non Current Assets		<u>4,566,165</u>	<u>4,837,332</u>
Net Non Current Assets		4,566,165	4,837,332
Net Assets		<u>\$5,818,482</u>	<u>\$6,286,215</u>
<u>Accumulated Funds</u>			
Court 100 Club	Note 8	-	200,000
Theatre Development Fund	Note 14	3,417,013	3,974,358
Revenue Reserves		<u>2,401,469</u>	<u>2,111,857</u>
Total Accumulated Funds		<u>\$5,818,482</u>	<u>\$6,286,215</u>

Trustee 
Date 13 March 2015.

Trustee 
Date 23 March 2015

The Court Theatre Trust
Notes to the Financial Statements
for the Year Ended 31 December 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 2014 were authorised for issue by the Trustees on 23 March 2015.

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 GST exclusive basis.

vi) INVESTMENTS

Investments are stated at cost.

The Court Theatre Trust
Notes to the Financial Statements
for the Year Ended 31 December 2014

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.

The Court Theatre Trust
Notes to the Financial Statements
for the Year Ended 31 December 2014

Note 2. REVENUE

	2014 \$	2013 \$
<u>Production Revenue</u>		
Box Office Receipts	2,688,445	2,372,410
Programme Sales	32,659	34,890
Sundry Income	78,609	25,204
Outside Booking Fees	25,352	35,880
Gift Voucher Income	138,471	114,060
Bar Income	341,623	317,306
Total Operating Revenue	3,305,159	2,899,750
<u>Grants & Donations</u>		
Creative New Zealand	992,500	961,650
Christchurch City Council	150,000	140,000
Other Grants	330,270	313,876
Gifts and Donations	20,909	86,203
Corporate Sponsorships	695,480	717,992
Total Grants & Donations	2,189,159	2,219,721
<u>Other Revenue</u>		
Interest	92,222	100,938
Insurance Recoveries	321,667	-
Total Other Revenue	413,889	100,938
TOTAL	5,908,207	5,220,409

Note 3. EXPENSES

	2014 \$	2013 \$
<u>Production Expenses</u>		
Theatrical Salaries and Wages	2,365,135	2,328,858
Set Construction and Materials	96,050	87,403
Wardrobe, Make-up, Properties	102,683	145,313
Lights and Sound	49,123	45,601
Touring Expenses	60,746	1,404
Royalties	235,274	196,383
Sundry Production Expenses	3,230	5,657
Production Consumables	35,940	27,866
Hire Premises	21,190	30,655
Travel & Accommodation Visiting Artist	134,460	95,079
Commissioning - New Works	40,017	-
Total Production Expenses	3,143,848	2,964,219

The Court Theatre Trust
Notes to the Financial Statements
for the Year Ended 31 December 2014

Operating Expenses

Publicity	373,789	385,067
Programmes	78,249	74,652
Administration Salaries & Wages	572,552	522,432
Rent, Heat and Light	303,087	324,573
Cleaning	70,506	67,211
Insurance	126,824	73,098
Repairs and Maintenance	37,346	40,881
Bar Expenditure	230,316	204,258
Audit Fee	12,065	9,043
Accountancy & Secretarial Fee	17,914	21,218
Bank Fees and Credit Card Charges	47,387	46,380
Advertising	58,382	68,411
ACC Levy	7,545	-
Training	15,326	12,111
Ticketing	38,691	35,454
Computer Support	28,846	30,950
General Expenses	61,693	37,202
Health and Safety	5,945	-
New Court Rebuild Expenses	69,490	-
Printing & Stationery	15,897	17,122
Telephone, Tolls & Postage	36,716	44,206
Travel & Accommodation	18,033	25,850
Vehicle Expenses	11,348	13,679
Sponsorship Expenses	89,440	112,283
Legal Expenses	17,287	5,535
Recruitment	1,978	8,399
Subscription Expenses	43,611	19,096
Total Operating Expenses	2,390,263	2,199,111

Other Expenses

Donation to the Court Foundation	284,483	-
Total Other Expenses	284,483	-

TOTAL EXPENDITURE **5,818,594** **5,163,330**

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

	2014	2013
	\$	\$
Trade Receivables	37,358	46,061
Recharge Account	(168)	1,512
Total Accounts Receivable	37,189	47,573

The Court Theatre Trust
Notes to the Financial Statements
for the Year Ended 31 December 2014

Note 5. BANK DEPOSITS

	Interest Rate	Maturity Date	2014 \$	2013 \$
BNZ Term Deposit 3091	3.72%	30-Jan-15	150,000	0
BNZ Term Deposit 3083	4.44%	21-Jan-15	207,466	200,000
BNZ Term Deposit 3088	4.10%	02-Mar-15	349,617	336,955
BNZ Account # 25	3.00%		3,102	298,950
ANZ Term Deposit - 994	4.50%	13-Apr-15	200,000	0
ANZ Term Deposit - 000	4.60%	05-Aug-15	311,862	308,435
ANZ Term Deposit - 001	4.50%	09-Nov-15	324,946	312,900
Westpac Term Deposit - 0001	4.58%	22-Jun-15	269,686	400,000
Westpac Term Deposit - 0002	4.39%	13-Jan-15	422,245	410,756
Total Bank Deposits			<u>2,238,924</u>	<u>2,267,996</u>

Note 6. ACCOUNTS PAYABLE

	2014 \$	2013 \$
Trade Payables	232,408	61,009
Accruals	91,788	21,350
Outside Gigs	2,148	4,163
Salaries & Wages Accrued	38,953	0
Total Accounts Payable	<u>365,297</u>	<u>86,522</u>

Note 7. FIXED ASSETS

	Cost	Accumulated Depreciation	Additions	Book Value	
				2014	2013
	\$	\$	\$	\$	\$
Curtains & Carpets	10,436	4,672	1,420	5,764	6,052
Furniture & Fittings	75,153	24,755	7,204	50,398	53,617
Signage	26,846	5,487	-	21,359	23,387
Shed Improvements	5,173,193	998,496	238,453	4,174,697	4,286,951
Grand Piano	15,603	3,180	-	12,423	13,484
Lighting & Sound Equipment	472,912	392,376	21,627	80,536	190,916
Plant & Equipment	128,815	78,035	433	50,780	71,628
Wardrobe Consumables	9,845	933	-	8,912	9,773
Rostra & Seating	89,952	36,408	-	53,544	65,352
Stage Equipment	3,575	1,664	-	1,911	2,494
Computer Equipment	63,493	43,793	17,042	19,700	19,944
Education Classroom	98,429	12,287	-	86,142	93,734
Total	<u>6,168,252</u>	<u>1,602,086</u>	<u>286,179</u>	<u>4,566,166</u>	<u>4,837,332</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 100 reserve funds were moved to Accumulated Funds in 2014.

The Court Theatre Trust

Notes to the Financial Statements

for the Year Ended 31 December 2014

Note 9. RELATED PARTY INFORMATION

The Court Theatre Supporters have three representatives on the Board of Trustees.

There have been no other related party balances or transactions for the 2014 year (2013: 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 renewal options of four terms of three years each. The Court Theatre Trust renewed the Lease on the 13 May 2014 for a further three years.

Lease commitments expire as follows:

	2014	2013
	\$	\$
Less than one year	198,240	58,301
One to five years	280,840	-
Five years +	-	-
	<u>479,080</u>	<u>58,301</u>

Note 11. CAPITAL COMMITMENTS

There are currently no capital commitments. (2013 capital commitments of \$235,000)

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 (2013 \$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 \$557,345 from the Theatre Development Fund to General Revenue Reserves being the equivalent of the accumulated depreciation write-off for Fixed Assets, leaving a remaining balance of \$3,417,013.

Note 15: CHRISTCHURCHEARTHQUAKE

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 only became accessible in November 2014. 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 was settled in 2014 for \$36,094.78. A further amount from insurance recoveries on the strengthening of the building was received of \$284,482.70. There are no further claims pending.



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 2014, 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.

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 2014, 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
23 March 2015

Christchurch

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2014 Report

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