

THE COURT

THE COURT THEATRE TRUST
2016 REPORT

CONTENTS

2016 Report

Chairman _____	3
Chief Executive _____	5
Artistic Director _____	6
Mary Poppins _____	8
Winston's Birthday _____	9
Macbeth _____	10
Matthew, Mark, Luke & Joanne _____	11
Educating Rita _____	12
That Bloody Woman _____	13
Waiora: Te ū kai pō – The Homeland _____	14
The Streaker _____	15
Legally Blonde The Musical _____	16
The Wonderful Wizard of Oz _____	17

The Dunstan Creek Séance _____	18
The Events _____	19
A Christmas Carol _____	20
The Court Jesters _____	21
Children's Shows _____	22
Midwinter Readings _____	24
Education Manager _____	25
Matariki - Little Eyes in the Sky _____	26
Duets/Lysistrata _____	27
Court Company _____	28
Partners & Funders _____	30
Financial Statements _____	31
Independent Auditor's Report _____	46



CHAIRMAN

2016 Report

My emotions are running high as I write this report and I turn my thoughts to The Court and the year that has been. But perhaps the emotions are more complex as it is our city that I'm also thinking about.

We have progress in the CBD... the semblance of a city! Steel, concrete and glass forms. And people. In contrast, we still have road cones, diversions and detours. We put up with this because we have progress.

The city is in repair. The underground infrastructure is now largely completed and SCIRT has done its job. Rather than slip away unnoticed, SCIRT has reinvented itself in Kaikoura where there is an all too familiar picture of grief, stress and anxiety accompanying the destruction. Our thoughts go out to the people of North Canterbury.

The residential build in Christchurch is long past its peak. Now the commercial build is having its day in the sun with the public sector build starting to show its presence. We have confidence that soon we, The Court, will join the ranks in redeveloping.

The Court has continued to deliver and perform artistically and commercially.

It's with great pleasure that I thank my fellow Trustees for not only their support and enthusiasm but also their commitment to The Court. The Trustees have continued to pursue best practice models of governance. We have invested time in governance training, reviewed practices and we annually carry out Board and Trustees' evaluation through the provision of services from our distinguished sponsors, Sheffield Ltd, for which we are very grateful.

We owe great thanks to all of our partners. To Creative New Zealand, the bedrock of our funding, to Christchurch City Council, to Meridian Energy, to the many grant making trusts that support us particularly Pub Charity, Mainland Foundation and the Rātā Foundation. There are over 100 organisations

that support us through grants and sponsorship and in 2016 we were joined by a new Principal Sponsor, led by an indefatigable trio of brothers – Giesen Wines.

The brothers, Theo, Marcel and Alex, have generously supported us in the past and it's an honour for us that they have taken on this leadership role. Their wines and craft beers have reached peaks of achievement and regularly now win accolades both internationally and at home. We hope that we can bring them new audiences.

The Court Foundation has reinvented itself as it prepares to lead a major gift campaign to support the future of the company. Our gratitude goes to Jenny Reeve, the retiring Chair, and our welcome goes to Catherine Boyer who has taken on the mantle. Catherine's specific skills and experience in fundraising will be gratefully embraced. John Holland and Laura Palomino de Forbes joined that organisation as Trustees, while John Harrison stepped down having given service on both the Trust Board and the Foundation Board as well as having being a committee member of The Supporters and a Chief Usher for many years. It was a delight to see such dedicated service recognised when he became the inaugural Fellow of The Court.

The Court Supporters are family. This large group of theatre lovers do so much for the company by way of fundraising and the gift of their time as ushers and front of house volunteers. They are ably led by Rev. David Winfield as Chairman and his hard-working committee and we offer them our sincere gratitude.

To the wide and talented staff at The Court, a big thank you. You often put in huge hours and continue to lift the bar in every aspect of The Court. It is one amazing company and always a pleasure to see everything come together on the stage, giving so much joy to so many people. Our audience is diverse and yet there is always something to bring



a laugh, a smile, a frown or to pose a question. From the very young to the very old there is a rich and appealing attraction to the work you have all played a part in creating.

A big thanks also to Ross Gumbley, our Artistic Director, who has once again selected a programme that has been well balanced and set standards even higher in terms of performance. If there is one play that I could single out that really did it, not only for me, but for every audience, that would be *That Bloody Woman*. What a musical!

Finally, Philip Aldridge. A very big thank you from the Board. We are so fortunate to have such a talented Chief Executive. Leading an artistic organisation is never going to be easy. We hope and trust you sleep soundly at night knowing that you have our full support.

To the future. We have a great 2017/18 programme. We are going to make great progress this year in our quest to build in the city. Watch this space...

Steven van der Pol
- Chairman



CHIEF EXECUTIVE 2016 Report

At the risk of being dull, excuse me a little repetition. I began my 2015 Annual Report by reporting another record year of attendances at The Court. 2014 had also set a record. I'm delighted to report that we can say the same of 2016.

That sounds as good as it undoubtedly is but it masks a series of fitful results. Plays that we thought would sell strongly did well – but not what we planned. Plays that we thought carried greater risk surprised us with outstanding attendances. The new New Zealand punkish rock musical, *That Bloody Woman*, about Kate Shepherd, fell into the latter category and the 99% business that *Mary Poppins* (from the book by PL Travers written in NZ, in Christchurch too) achieved in 2016 meant we were home and hosed even with the other blips. The longer I spend in this business the more I understand how little I know. Who'd be an arts programmer? In retrospect it all seems obvious, as many commentators observe. 'Of course *Mary Poppins* would work.' It doesn't seem so obvious when we are planning.

The larger than anticipated attendances allowed us to implement some initiatives beyond budget. We commissioned four new plays, where we had planned two; we undertook additional play development; we invested in IT and training but most significantly we invested in the development of the culture within the company and individual professional development.

This last part is a significant initiative for us. While outwardly successful - financially, artistically and in attendances – internally we have grown without developing systems and culture to match. We have managers who have not been trained to manage; we have expectations of each other that are not being met; and the long hours and dedication that the theatre demands exert pressures that we can be poor at handling.

After an eruption of disgruntlement, I spent an hour over coffee with every permanent member of staff (53 of us at the time) in an effort to come to an understanding of the issues. This was a process which revealed multifarious problems and caused me to look closely at myself. Communication in a growing company is always an issue and so it is

for us. It became clear that I must adapt and improve.

It also became clear that this would develop into a key theme of a change programme – everyone of us needs to embrace change, behaviours and attitudes.

What came through most strongly was the dedication, passion and love of the theatre that binds us all to the work and is brought to the stage daily – which is what the audience sees. And this is not about us, it's about the audience.

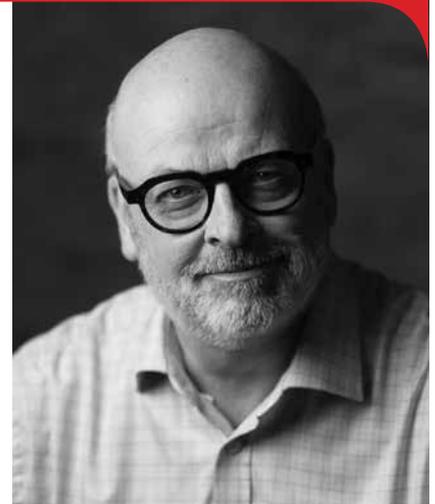
We also were able to distribute an end of year bonus to everyone who worked in the company in 2016 – actors, designers, contractors and staff, about 250 people. This is something we are rarely in a position to do. We did it in 2007 and 2012 but it's rare that there is sufficient surplus to give a little Christmas Bonus. The amount is not large but it is a significant way for the company to recognise that we are only as good as the people we employ.

Discussions with council and government, which have limped forward since the government announced in 2012 that The Court would move back into the inner-city, began to gain traction towards the end of 2016.

Government, now represented by the new body Ōtākaro Ltd, has acquired the majority of the land designated for the Performing Arts Precinct and the Council has committed funding to the project. Not enough to build a new Court but enough to keep us at the table.

At the risk of a little repetition from previous annual reports, we are still talking. I'm confident that in 2017 we will know if The Court has a future in the inner-city as the government has described.

We endeavour to give audiences the best possible experience on the stage and try to make it as convivial as possible before and afterwards. This year we introduced food service with wood-fired pizzas (and lots more) now available. This has transformed front of house without turning it into a restaurant. It's a casual and welcoming vibe that is beginning to bring audiences into the house earlier in the evening. It's also a service that is enhancing revenue, both from food sales and increased beverage sales.



The Chairman's report records our grateful thanks to the many donors, funders and companies that we partner with to make this enterprise sing. I echo his gratitude to them all. The stage is a collaborative art which brings together artists from a spectrum of practices and similarly we collaborate with wide and diverse constituencies to fund our endeavours. To them all we owe deep gratitude.

My thanks too go to the whole company, the actors, designers, directors and teachers who create wondrous worlds of inspiration for us as well as all those who work behind the scenes: the technicians, stage managers, builders, administrators and supporters (the wondrous Supporters!).

I'm particularly appreciative of the management team who have faced change and challenge in 2016. These things have been tackled with courage and an enthusiasm for reinvention which is inspiring. We enter 2017 determined to take a good company and make it into a great company.

I'd like to thank and acknowledge the Chairman, Steven van der Pol, and all of the Trustees who generously give their time and wisdom to the company. Steven is a wise leader who never resiles from the course of action that the Trustees adopt. As such he facilitates management's role and is a delight to work for.

Philip Aldridge
- Chief Executive

ARTISTIC DIRECTOR

2016 Report



This was an outstanding year for The Court with an artistically challenging programme that drew record numbers at the box office.

On the main stage, January saw the continuation of the phenomenally successful run of *Mary Poppins*. The reviews, the word of mouth and sheer buzz around this show were first rate. It was also the largest professionally produced show in the history of New Zealand theatre. It was gratifying then that this auspicious production, with just shy of 23,000 ticket sales, holds the attendance record for a single Court show.

Mary Poppins was chased off the stage by a curmudgeonly Winston Churchill doing his best to celebrate his 88th birthday. *Winston's Birthday*, by Otago playwright Paul Baker, was presented as a collaboration with the Fortune Theatre in Dunedin. This play provided a tantalising glimpse behind the façade of a famous and a spectacularly dysfunctional family. It was the first of five New Zealand works to appear on our main stage.

The second in this antipodean quintet was *Matthew, Mark, Luke and Joanne*. A Court Theatre commission, by Carl Nixon, it looked at Christianity in a consumerist age. *That Bloody Woman*, Luke di Somma and Greg Cooper's thrilling musical reinvention of the story of New Zealand women's suffrage, turned Kate Sheppard into a rock goddess. On the back of breath-taking reviews it attracted audiences in droves. *The Streaker*, another Court commission, ostentatiously took its place on our stage and was a striking addition to a season rich in the New Zealand voice.

The year on the main stage was ushered out in a sea of pink as *Legally Blonde the Musical*, under the design and direction of Stephen Robertson and musical direction of Richard Marrett, strutted its stuff. This was a mythical,

high energy extravaganza right down to its freshly dyed roots.

Supporting the voice of the indigenous people of New Zealand on stage is a major remit for us. In 2016 we remounted, on the main stage, Hone Kouka's seminal work *Wairoa*. Under the direction of Hone himself this play has lost none of its ability to move an audience. The play's theme of what is lost and gained when people are displaced has grown ever more resonant in recent years. With an eye to the future the company has commissioned Hone to write a new play and we very much look forward to our ongoing relationship with such an important Māori artist.

The primary schools touring show was *Matariki – The Little Eyes in the Sky*. This bilingual work, created by Rutene Spooner and Holly Chappell, enthralled its junior audiences. During the year we were proud to host Taki Rua and Tikapa Productions with their important play *Not in our Neighbourhood*. Written and directed by Jamie McCaskill this poignant and honest work featured an astonishing performance from Kali Kopae. In September, The Court hosted Taki Rua again to bring the charming te reo work *Whakaahuatua Mai* to Canterbury audiences.

Bringing great works back to life is one of the most exciting things we do in the theatre and tucked inside the sandwich of New Zealand plays was a revival of Willy Russell's classic comedy *Educating Rita*. With a script still as fresh as a Merseyside morning, Kathleen Burns and George Henare completely owned their characters in Yvonne Martin's pitch perfect production. In March, *Macbeth* stormed back on to our stage. This fascinating and complex study in self-corruption played out brutally on Harold Moot's contemporary war-torn set.

The Forge at The Court is the home for work that is more challenging. It's where we can take greater artistic

risks. The Forge year kicked off with *The Wonderful Wizard of Oz*, a devised retelling of the L. Frank Baum classic. Presented as a collaboration with the Christchurch City Council, as part of their Summertimes programme, this wildly comedic rendering of Dorothy and her friends attracted audiences in their thousands. Set in the grounds of Riccarton House the production complemented a perfect Canterbury summer.

In April *The Dunstan Creek Séance* was presented in the Pub Charity Studio. This collaboration with Rollicking Entertainment sent a collective chill down the spine of its audience. The production is ready to tour and already bookings have been taken for destinations in New Zealand and overseas.

The Events by David Grieg was a Forge work which took its place on the main stage for a limited run in November. This theatrical tour de force brought a new community choir onto the stage every night. The play dealt with the timely and serious issue of mass shootings. This moving production was brought elegantly to life by departing Associate Director Daniel Pengelly.

Dan has become the Creative Director at Centrepoint Theatre in Palmerston North and we wish him well and look forward to many collaborations between our two companies in the future.

The Forge year closed with Dan Bain's

highly interactive retelling of Charles Dickens' *A Christmas Carol*, which was hugely successful and enjoyed an extended season.

Our youngest audiences were served well in 2016 with inventive New Zealand adaptations of *Badjelly the Witch*; *Cops and Robbers*; *The Little Mermaid*; and *Puss in Boots*; as well as the primary schools tour of *Matariki – The Little Eyes in the Sky*.

2016 saw The Court combine with a large number of like-minded organisations to produce, promote and distribute New Zealand work. We co-produced two main stage plays: *Winston's Birthday* with the Fortune Theatre, which played in Christchurch and Dunedin; and *That Bloody Woman* with the Auckland Theatre Company, which played in Auckland and Christchurch. We also had collaborations with Taki Rua,

Tipaka Productions and Centrepoint Theatre. We enjoyed ongoing mutually beneficial relationships with the National Academy of Singing and Dramatic Art, the Christchurch Art Gallery, The Christchurch City Council and continued to develop work with the Christchurch Arts Festival.

The literary department remained as busy as ever in 2016 with a regular diet of readings, both public and internal, and script workshops. The Mid-Winter Readings hosted *The Magic Cookbook*, *The Gift of Tongues* and *Centrepoint*. Presented as works in progress these plays were given a rehearsed reading which are followed with public forums. This is an invigorating process and allows input from the people the play was written for, the audience.

After a sterling year at the box office, The Court was able to double the amount of plays we would normally

commission. Works from Hone Kouka, Alison Quigan, Rutene Spooner (with Greg Cooper as script advisor), Gary Henderson and Oscar Kightley are all currently under commission. We look forward to reading their new scripts, which are responses to life in Aotearoa, and developing their plays, with them, over the coming years.

The Court had a full and exciting year with its Education Programme, The Court Youth Company and The Court Jesters. Details of which can found elsewhere in this report.

This was a rich satisfying year which saw the company deliver excellent theatrical experiences to an ever-expanding and diverse audience.

Ross Gumbley
- Artistic Director



“This Court Theatre production honours the wonder and magically restorative powers of this story and is one of the best productions I have seen at The Court Theatre. Bravo!”

Naomi van den Broek, THEATREVIEW

MARY POPPINS *the Broadway Musical*

PRODUCTION:

Co-Director, Choreographer, Costume Designer : Stephen Robertson
Co-Director: Ross Gumbley
Musical Director : Richard Marrett
Set Designer: Harold Moot
Lighting Designer: Grant Robertson
Sound Designer: Ben Rentoul
Sound Designer: Glen Ruske
Animation Designer: Dave Spark
Stage Manager: Ashlyn Smith
Assistant Stage Manager: Erica Browne
Flymen: David Bosworth & Robert Henderson
Wig Stylist: Sarah Greenwood
Dresser: Beth MacDonald
Sound Operators: Dominic Crossman & Te Aihe Butler
Sound Effects: Giles Tanner
Chaperones: Lucy Porter & Emily Burns

CAST:

Mary Poppins: Laura Bunting
Bert: Jan Di Pietro
Mr Banks: Michael Lee Porter
Mrs Banks: Ali Harper
Miss Andrew: Angela Johnson
Admiral Boom/Bank Chairman: Steven Ray
Mrs Brill: Yvonne Martin
Robertson Ay: Cameron Douglas
Bird Woman: Lucy Porter
Mary Poppins (Alternate): Emily Burns

Bert (Alternate), Park Keeper & Ensemble: Nick Purdie
Jane Banks: Olivia Costello
Jane Banks: Emma Moore
Michael Banks: Ollie Bubb
Michael Banks: Toby Cammock-Elliott
Ensemble: Tizane McEvoy
Mrs Corry & Ensemble: Kim Garrett
Annie & Ensemble: Hannah Spedding
Katie Nanna & Ensemble: Jane Leonard
Miss Lark & Ensemble: Awhimai Fraser
Ensemble: Brylee Lockhart
Fannie & Ensemble: Allegra Canton
Northbrook & Ensemble: Ben Freeth
Ensemble: Chris McRae
Von Hussler & Ensemble: Jack Marshall
Valentine & Ensemble: Tom Worthington
Ensemble: Olly Humphries
Neleus & Ensemble: Jason Yang- Westland

BAND:

Conductor/Keyboard: Richard Marrett
Keyboard: Matt Everingham
Bass: Michael Story
Cello: Iain Brandram-Adams

Total Attendance: 23,050
21 November 2015 – 30 January 2016

Show sponsor


THE PRESS

“Winston’s Birthday is a comedy about a family, riddled with expectation, struggling to mend its past and envision its future. Their despair is certainly the audience’s joy.”

Georgina Stylianou, THE PRESS

WINSTON’S BIRTHDAY *by Paul Baker*

PRODUCTION:

Director: Lara Macgregor
Set Designer: Peter King
Costume Designer: Deborah Moor
Lighting Designer: Sean Hawkins
Sound Designer & Operator: Giles Tanner
Stage Manager: Jo Bunce

Total Attendance: 4,706
6 - 27 February 2016

CAST:

Winston Churchill: Geoffrey Heath
Lady Clementine Churchill: Yvonne Martin
Randolph Churchill: Roy Snow
Sarah Churchill/Lady Audley: Hilary Halba
Dr Stephen Jenkins: Jonathan Martin

By arrangement with

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET
AGENT. ADVISOR. BOOKSHOP

In collaboration with

 **fortune
theatre**

Show sponsor

**THE
COURT**
SUPPORTERS



*“The Court’s
presentation of
Macbeth’s shift from
ambitious soldier to
tyrannous despot
and his ultimately
bloody defeat is
grimly satisfying.”*

Erin Harrington, THEATREVIEW

MACBETH *by William Shakespeare*

PRODUCTION:

Director: Ross Gumbley
Assistant Director: Melanie Luckman
Set Designer: Harold Moot
Costume Designer: Tina Hutchison-Thomas
Lighting Designer: Giles Tanner
Sound Designer: Henri Kerr
Stage Manager: Ashlyn Smith

CAST:

Macbeth: Mark Hadlow
Lady Macbeth: Lara Macgregor
Banquo/Seyton: Tom Peters
Macduff: Owen Black

Duncan/Doctor: Michael Keir-Morrissey
Malcolm/Third Murderer: Tola Newbery
Ross: Barry de Lore
Lennox/Second Murderer/Siward: Adam Brookfield
Lady Macduff/Gentlewoman: Kim Garrett
Angus/First Murderer/Porter/Lord: Jared Corbin
Fleance/Young Siwald/Macduff’s Son/Servant: Tom Worthington
Donalbain/Menteith/Servant: Jack Marshall
First Witch: Raewyn Lippert
Second Witch: Kathleen Burns
Third Witch: Brylee Lockhart

Show sponsor

TONIQ
Health.Retail.Software

Total Attendance: 4,940
5-26 March 2016

*“A witty, smart and
profound play.”*

Charlie Gates, *THE PRESS*

MATTHEW, MARK, LUKE & JOANNE *by Carl Nixon*

PRODUCTION:

Director: Steven Ray
Set Designer: Nigel Kerr
Costume Manager: Sarah Douglas
Lighting Designer: Giles Tanner
Sound Designer: Sean Hawkins
Music Editing: Hamish Oliver
Stage Manager: Jo Bunce

CAST:

Matthew Sullivan: Tom Peters
Joanne Sullivan-Smith: Luanne Gordon
Mark Ray: Phil Vaughan

Total Attendance: 5,731
9 April – 7 May 2016

By arrangement with

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET
AGENT. ADVISOR. BOOKSHOP

Show sponsor

Newstalk
ZB
CHRISTCHURCH • 100.1 FM



“This production is in the not to be missed category. A must for lovers of theatre.”

Barry Southam, CHRISTCHURCH STAR

EDUCATING RITA *by Willy Russell*

PRODUCTION:

Director: Yvonne Martin
Set Designer: Harold Moot
Costume Designer: Pam Jones
Lighting Designer: Sean Hawkins
Sound Designer & Operator: Giles Tanner
Properties Co-ordinator: Christy Lassen
Stage Manager: Ashlyn Smith

CAST:

Rita: Kathleen Burns
Frank: George Henare

Show sponsor

Total Attendance: 7,150
28 May – 25 June 2016

MORE FM
CANTERBURY 92.1

“This is a righteous rock musical with wit, verve, humour and heart.”

Charlie Gates, *THE PRESS*

THAT BLOODY WOMAN *by Luke Di Somma and Gregory Cooper*

PRODUCTION:

Director: Kip Chapman
Musical Director: Luke Di Somma
Associate Musical Director: Andy Manning
Set Designer: Rachael Walker
Costume Designer: Lisa Holmes
Lighting Designer: Brendan Albrey
Choreographer: Olivia Tennet
Stage Manager: Cally Castell

CAST:

Esther Stephens: Kate Sheppard
Richard ‘King Dick’ Seddon: Geoffrey Dolan

Gang/Ensemble: Amy Straker
Gang/Ensemble: Phoebe Hurst
Gang/Ensemble: Kyle Chuen
Gang/Ensemble: Cameron Douglas

BAND:

Guitar: Tim Heeringa
Drums: Cameron Burnett
Keys & Guitar: Andy Manning
Bass: Emma Hattaway

In association with
**Auckland Theatre
Company**

Show sponsor

TONIQ

Total Attendance: 11,855
2 July – 5 August 2016 (extended season) Health.Retail.Software

*“... in Te Ao Māori the issues and elements
at the core of Waiora remain as relevant
now as they were 20 years ago.”*

Chelita Kahutianui Zainey, THEATREVIEW



WAIORA: TE Ū KAI PŌ – THE HOMELAND *by Hone Kouka*

PRODUCTION:

Playwright/Director/Sound Designer: Hone Kouka
Set & Costume Designer: Mark McEntyre
Lighting Designer: Giles Tanner
Sound Facilitator/Operator: Sean Hawkins
Properties Co-ordinator: Christy Lassen
Stage Manager: Jo Bunce

CAST:

Hone (John): Taungaroa Emile
Wai Te Atatu (Sue): Kim Garrett
Amiria: Maia Diamond

Rongo: Te Awhina Kaiwai-Wanikau

Boyboy: Tola Newbery

Steve Campbell: Phil Grieve

Louise Stones: Hannah Spedding

Tipuna: Sheree Waitoa

Tipuna: Wiremu Waretini

Tipuna: Jared Hiakita

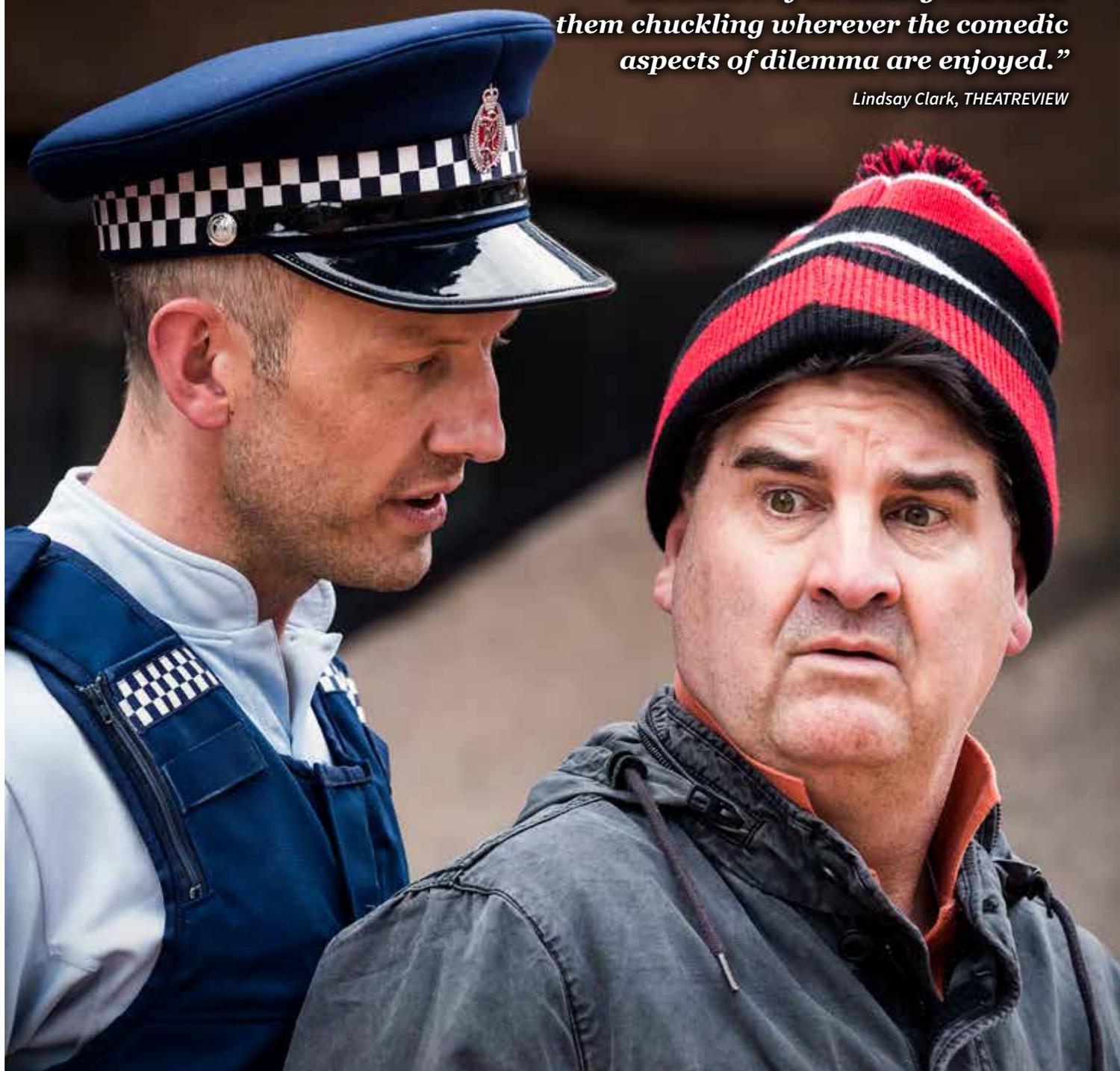
Tipuna: Tania Gilchrist

Total Attendance: 5,108

13 August – 3 September 2016

“This is a play rich in local allusion, but its light-hearted take on the adventure of streaking will have them chuckling wherever the comedic aspects of dilemma are enjoyed.”

Lindsay Clark, THEATREVIEW



THE STREAKER *by Gregory Cooper*

PRODUCTION:

Director: Mark Hadlow
Set Designer: Nigel Kerr
Costume Designer: Tina Hutchison-Thomas
Lighting Designer/Operator: Sean Hawkins
Sound Designer: Giles Tanner
Properties Co-ordinator: Christy Lassen
Stage Manager: Ashlyn Smith

CAST:

Ron: Mark Wright
Linda: Vanessa Wells
Bill: Geoffrey Heath
Llana: Lynn Waldergrave
Murray/Eddie: Jared Corbin
Eva/Various: Chelsea McEwan-Millar

Show sponsor

Total Attendance: 7,136
17 September – 22 October 2016



“a light-hearted, upbeat world of colour that leaves you with a satisfied and happy heart – this show is a must.”

Janelle Blythe, MAKELEMONADE.NZ

LEGALLY BLONDE THE MUSICAL

PRODUCTION:

Director, Choreographer, Costume Designer: Stephen Robertson
Musical Director: Richard Marrett
Associate Choreographer: Gemma Kearney
Book: Heather Hach
Music and Lyrics: Laurence O’Keefe:
Music and Lyrics: Nell Benjamin
Set Designer: Harold Moot
Lighting Designer: Grant Robertson
Sound Designer: Ben Rentoul
Sound Designer: Glen Ruske
AV Designer: Dave Spark
Lighting Operator: Darren McKane
Sound Operator: Jonny Keating
Properties: Christy Lassen
Costume Manager: Sarah Douglas
Construction Manager: Ioan Bramhall
Stage Manager: Ashlyn Smith
Assistant Stage Manager: Tim Bain
Stage Crew/Dresser: Scott Campbell
Stage Crew/Props Assistant: Lydia Foate

CAST:

Elle Woods: Ellie Neal
Warner Huntington III: Damon Grebert-Wade
Emmett Forrest: Cameron Douglas
Paulette Bonafonté: Ali Harper
Professor Callahan: Roy Snow
Vivienne Kensington: Jane Leonard
Enid Hoopes: Lucy Porter
Brooke Wyndham/Ensemble: Kira Josephson
Serena: Nomi Cohen
Margot: Erin Wells

Pilar: Monique Clementson
D.A. Joyce Riley/Ensemble/Understudy Elle: Emily Burns
Kate/Chutney/Ensemble: Holly Stokes
Judge/Store Manager/Ensemble: Kim Garrett
Aaron/Ensemble: Ben Freeth
Kyle/Ensemble: Olly Humphries
Mom/Whitney/Ensemble: Greta Casey-Solly
Dad/Winthrop/Dewey/Ensemble Nick Purdie
Nikos/Grandmaster Chad/Padamadan/Ensemble: Emiliano Pereyra
Courtney/Cashier/Ensemble: Brylee Lockhart
Carlos/Pforzheimer/Ensemble: Isaac Pawson
Lowell/Reporter/Ensemble: Jack Marshall
Ensemble: Jeremy Hinman
Kiki/Ensemble: Hayden Joseph Withers
Bookish Client/Ensemble: Julia Bell
Dance Captain/Ensemble/Stenographer: Gemma Kearney
Bruiser: Niki/Bella
Rufus: TJ/Boss

BAND:

Conductor/Keyboard 1: Richard Marrett
Guitar: Ben Eldridge
Drums: Tim Sellars
Bass: Chris Wethey
Assistant Conductor/Keyboard 2: Matthew Everingham
Alternate Keyboard 2: Hamish Oliver

Total Attendance: 13,722
26 November 2016 – 21 January 2017

Show sponsor



*"...fun, well-crafted, high quality
Summertimes shows like this remind
us that there really is no place like
home. Skip along on this Yellow Brick
roadie while you can."*

Margaret Agnew, THE PRESS

THE WONDERFUL WIZARD OF OZ *based on the book by L. Frank Baum*

PRODUCTION:

Director: Daniel Pengelly
Set and Props Designer and Maker: Oliver Morse
Costume Designer and Maker: Alison Roigard
Sound Design & Operator: Te Aihe Butler
Stage Manager: Alice Pardoe

Cowardly Lion: Andrew Ford

Glinda/Winkie/Munchkin: Millie Hanford

Wicked Witch of the West/Munchkin/Kansas neighbour: Kathleen Burns

Uncle Henri/Wizard of Oz/Winkie/Munchkin/Flying Monkey: Jared Corbin

Aunty Em/Winkie/Munchkin: Becky Gallacher

Munchkin/Guard of Gate/Winkie/Flying Monkey: Vincent Andrew-Scammell

CAST:

Dorothy: Maddie Harris
Toto: Jesse Ranson
Scarecrow: Zak Enayat
Tinman: Nick Cheesebrough

Total Attendance: 14,600

3-21 February 2016

*“Tension and apprehension
ratcheted up with skill and
conviction”*

Lindsay Clark, THEATREVIEW

THE DUNSTAN CREEK SÉANCE *by Lizzie Tollemache & David Ladderman*

PRODUCTION:

Director: Daniel Pengelly

Dramaturgy: Allison Horsley

Dramaturgy: Richard van den Berg

Costume Manager: Sarah Douglas

Lighting Designer/Operator: Sean Hawkins

Sound Designer: Joe Hayes

Properties Co-ordinator: Christy Lassen

Stage Manager: Erica Browne

CAST:

Suzanne/Rose: Lizzie Tollemache

Arthur/Ben: David Ladderman

Total Attendance: 1,192

16 April – 7 May 2016

Supported by

**Pub
Charity** 
Limited

*“This powerful, beautiful
and moving play left me
emotionally overwhelmed by
its conclusion.”*

Charlie Gates, THE PRESS

THE EVENTS *by David Greig*

PRODUCTION:

Director: Daniel Pengelly
Musical Director: Matthew Everingham
Set Designer: Meggan Rollandi
Costume Designer: Sarah Douglas
Lighting Designer/Operator: Giles Tanner
Properties Co-ordinator: Christy Lassen
Stage Manager: Jo Bunce

CAST:

Claire: Alison Bruce
Boy: Arlo Gibson

FEATURED CHOIRS:

A Capellago
Atlas Voices
Cantabile Choir
Canterbury Lawyers' Choir
Christchurch City Chorus Sweet Adelines
Global Voices
Jazzamatazz
Jubilate Singers
NASDA (1st & 3rd years)
Plainsmen
Pops Choir
Rockers of Ages

Total Attendance: 1,720
29 October – 12 November 2016



A CHRISTMAS CAROL *by Dan Bain*

PRODUCTION:

Writer/Director: Dan Bain

Stage Manager/Operator/Lighting Designer: Giles Tanner

Set Designer: Ioan Bramhall

Costume Manager: Sarah Douglas

Sound Designer: Tom Harris

Properties Coordinator: Christy Lassen

Properties Assistant: Sam Williams

CAST:

A Comedian: Jared Corbin

A Diva: Kathleen Burns

An Accompanist: Tom Harris

Total Attendance: 2,074

30 November 2016 - 23 December 2016

2016 was a year of consolidation for the Jesters as, after two years of experimenting with other formats in order to see whether scarcity was a viable model, we returned exclusively to our core version of *Scared Scriptless* - short form, fast-paced improvised comedy.

We took Vincent Andrew Scammel on as an apprentice Jester as part of our ongoing commitment to the High Schools Theatresports programme. We made Criss Grueber and Tara Swadi full Jesters and renewed the apprenticeships of Cam McLeod, Kim Garrett and Emily Burns. Unfortunately, over the year all three of these renewed apprentices left due to conflicting priorities in their lives. Senior Jester Derek Flores left.

Despite movement around personnel, the year was successful with the company returning to performing in the style they know best. Audience numbers were up overall, due to a shift in marketing priorities, an ongoing commitment to excellence and several 'big event' shows, including the two night sell out Birthday Bash and nights with celebrity guest performers. The Jesters also performed *The Early Early Late Show* and *A Christmas Carol* to exceptional houses.

Offsite the Jesters performed at 77 different corporate events earning \$80 489 and taking the Scriptless, Jester and Court Theatre brands out into the wider community with overwhelmingly positive feedback.

Scared Scriptless celebrated its 26th consecutive year in 2016 and continues to be an ever-popular Christchurch late night attraction. The Court Jesters continues to be an incubator of exceptional comic talent in New Zealand.

Dan Bain
Associate Director &
Court Jesters Artistic Director

SCARED SCRIPTLESS

PRODUCTION:
Artistic Director : Dan Bain
Jesters Manager: Dan Pengelly

Birthday weekend shows: 746
Total attendance: 9,965
Corporate gigs: 77

Show sponsor



THE EARLY EARLY LATE SHOW

PRODUCTION:
Director: Dan Bain
Lydia Foate: Stage Manager
Musician: Nicky Marshall

CAST:
Brendon Bennetts
Emma Cusdin
Daniel Pengelly
Tara Swadi

SPECIAL GUESTS (from TV's What Now?):
Chris Kirk
Bianca Seinafo
Ronnie Taulafo

Total attendance: 1,254
11 - 23 July 2016

***“Totally
Engaging and
Enthralling”***

Charlie Gates, *THE PRESS*

Show sponsor

**PHANTOM
BILLSTICKERS**

CHILDREN'S SHOWS 2016



BADJELLY THE WITCH

based on the book by SPIKE MILLIGAN,
adapted by ALANAH O'SULLIVAN

PRODUCTION:

Director: Melanie Luckman
Set Designer: Harold Moot
Costume Designer: Tina Hutchison-Thomas
Lighting Designer: Giles Tanner
Sound Designer & Musical Director: Hamish Oliver
Andrew Todd: AV Designer
Christy Lassen: Properties
Bridget Carpenter: Stage Manager

CAST:

Badjelly: Kate Taylor
Rose: Beth Alexander
Tim: Tim Earl
Dulboot/Binklebonk: Isaac Pawson
Shark/Dinglemouse: Sophie Petersen

Total attendance: 6,921
20 – 30 Jan 2016

COPS & ROBBERS

BY HAMISH PARKINSON & DANIEL PENBELLY

PRODUCTION:

Director: Dan Bain
Set Designer: Nigel Kerr
Costume Designer: Sarah Douglas
Lighting Designer & Operator: Giles Tanner
Sound Designer: Michael Bell
Properties Co-ordinator: Christy Lassen
Stage Manager: Ashlyn Smith

CAST:

Frederick the Great: Jared Corbin
Papa/Newspaper Boy: Ben Freeth
Molly: Rebekah Head

Total attendance: 5,913
20-30 Apr 2016

Supported by





The Little Mermaid

Adapted by ALLISON HORSLEY

PRODUCTION:

Director: Jared Corbin
 Set Designer: Richard van den Berg
 Costume Designer: Sarah Douglas
 Sound Designer: Matt Everingham
 Lighting Designer/Operator: Giles Tanner
 Properties Co-ordinator: Christy Lassen
 Stage Manager: Ashlyn Smith

CAST:

PJ – The Little Mermaid: Rebekah Head
 Pania /Kelpie: Jane Leonard
 Dylan/Moremore/Mirror Fish: Isaac Pawson

Total attendance: 6,119
 Relaxed performance 125*
 13-23 Jul 2016

*The Court Theatre was proud to introduce “Relaxed Performances” for children’s shows, designed to welcome those who will benefit from a more relaxed environment, including people with an Autism Spectrum Condition, sensory and communication disorders or a learning difficulty. The first Relaxed Performance was on 16 July 2016 for *The Little Mermaid*.



PUSS IN BOOTS

Adaptation and LYRICS BY GEORGIA-KATE HEARD.
 MUSIC BY MATT EVERINGHAM

PRODUCTION:

Director: Ross Gumbley
 Set Designer: Nick Lowry
 Costume Designer: Grace Duval
 Lighting Designer: Sean Hawkins
 Sound Designer: Matt Everingham
 Properties: Christy Lassen
 Stage Manager: Jo Bunce
 Stage Manager: Celia Mann
 Sound Operator: Nicky Marshall
 Lighting Operator: Giles Tanner

CAST:

Puss: Lucy Porter
 Princess Grace: Jane Leonard
 Shoemaker/Queen Hippolotta: Jack Marshall

Total attendance: 5,592,
 Relaxed performance 58*
 28 Sept - 8 Oct 2016

MIDWINTER READINGS

2016

THE MAGIC COOKBOOK *by Will Robertson & Andy Manning*

PRODUCTION:

Director: Dan Pengelly
Musical Director: Jason Te Mete
Stage Manager: Jo Bunce
Operator: Sean Hawkins

CAST:

Danny: Ben Freeth
Cookbook: Juliet Reynolds-Midgely
Jill: Kathleen Burns
Jack: Jonathan Martin

Total attendance: 233
12 Jun 2016

THE GIFT OF TONGUES* *by Michelanne Forster*

PRODUCTION:

Director: Dan Bain
Stage Manager: Jo Bunce
Operator: Sean Hawkins

CAST:

Kitosan: Setsuko Lichtnecker
General MacArthur: Owen Black
Dell: Geoffrey Heath
Bud Jnr: Jared Corbin
Daisy: June Harvest
Braegen: Naomi Ferguson

Total attendance: 202
19 Jun 2016

CENTREPOINT* *by Anders Falstie-Jensen*

PRODUCTION:

Director: Mel Luckman
Stage Manager: Tim Bain
Operator: Lydia Foate

CAST:

Neil: Tim Bartlett
Kate: Juliet Reynolds-Midgely
Tom: Josh Johnson
Sally: Kathleen Burns
Linda: Susannah Kenton
Lisa: Brylee Lockhart
Bert Potter: Adam Brookfield
Carol: Yvonne Martin
Steve: Geoffrey Heath
Paul/Chorus B: Owen Black

Total attendance: 217
26 Jun 2016

*By arrangement with Playmarket.

EDUCATION MANAGER

2016 Report

The Court Education Programme continued to grow and develop in 2016. Improvisation classes, taught by Court Jesters, were well attended with 288 students throughout the year (spread over four adult and two youth classes per week during term time). Showcases were presented each term at various venues including Orange Studios, Heaton Intermediate School and The Pub Charity Studio.

Our offer to children and young people included intensive school holiday programmes which were held in April, July and August; and regular drama classes throughout the school terms. These programmes enabled 268 children and young people to develop skills and talents in theatre and performance.

2016 was The Court Youth Company and The Court Youth Crew's third year in action. The Youth Company was selected by audition and 22 young people were accepted for the year-long training programme. *Duets 2016*, directed by Daniel Pengelly and Dan Bain, was mounted in June, showcasing their talents with self-devised duos and solos performed in The Pub Charity Studio. *Lysistrata* by Aristophanes, a youthful reimagining of this classic text directed by Holly Chappell, was performed in December at the Papa Hou Theatre (YMCA) to sold-out houses.

The Youth Crew comprised of eight young people spent the year developing technical knowledge and skills - members have since been offered casual

employment at The Court as well as internship opportunities.

As part of the *Macbeth* and *Waiora* seasons, school matinees and education packs were made available for teachers, students and home-school learners.

547 individuals took a backstage tour in 2016, with groups ranging from U3As to school groups and members of the public.

Internships and work experience placements supported young people entering the creative industries.

Interns were hosted across multiple departments including marketing, costume, directing and set design/construction.

The Youth Ambassador Programme empowered 37 nominated students from Canterbury schools to engage with the theatre and to represent The Court's work in schools. In addition to attending performances and receiving discounted tickets, Ambassadors had opportunities such as review-writing workshops, backstage tours and practical theatre sessions.

The Theatresports™ programme had 38 teams competing in Canterbury. The Court supported competitions in Nelson and Dunedin through collaboration with Body in Space and the Fortune Theatre: the winners joined us for the South Island Finals. Alongside the programme training, teams were also tutored by The Court Jesters in a number of schools across Canterbury.

Master classes and professional

development workshops were held for teachers and artists, including workshops by Fergus Aitken in Mime and Movement and Massive Theatre Company in Devising reaching a total of 40 participants.

Opportunities to deepen engagement with Main Stage and Forge works were developed including *The Great Kate Chase* (to support the season of *That Bloody Woman*) and the *Waiora* Community Gala.

Bespoke tutoring sessions for schools and community groups were held throughout the year, including professional development in creative learning for primary school teachers; workshops for drama students in Shakespeare, audition technique, absurdist theatre and other specific forms; and community workshops with partners.

To mark 2016 as the 400th anniversary of Shakespeare's death we hosted The Sheilah Winn Canterbury Final on the Tonkin and Taylor Main Stage.

Community partners throughout 2016 include Dementia Canterbury, Birthright and The Cube, developing projects and opportunities which offer participation to people who might otherwise not access and engage with the arts.

We are so grateful for the hard work and commitment of our tutors and the support of our partners and funders who make this work possible.

Rachel Sears
- Education Manager



The Farina Thompson Charitable Trust

THE
COURT
YOUTH COMPANY

THE
COURT
THEATRESPORTS™

THE
COURT
EDUCATION

MATARIKI – THE LITTLE EYES IN THE SKY

created by Rutene Spooner and Holly Chappell

PRODUCTION:

Director: Holly Chappell
Co-Creator: Rutene Spooner
Designer: Owen McCarthy
Stage Manager: Jo Bunce
Assistant Stage Manager: Lydia Foate

CAST/DEVISORS:

Kim Garrett
Justin Rogers
Laura Hasson

**Funded performances for
low decile schools thanks to
the support of the
Pamela Webb
Charitable Trust**

Total attendance: 11,250
30 May – 6 July 2016, performed to 21 schools around Canterbury



DUETS

devised and performed by The Court Youth Company

PRODUCTION:

Director: Daniel Pengelly
Assistant Directors: Dan Bain and Tom Eason
Stage Manager and Operator: Jo Bunce

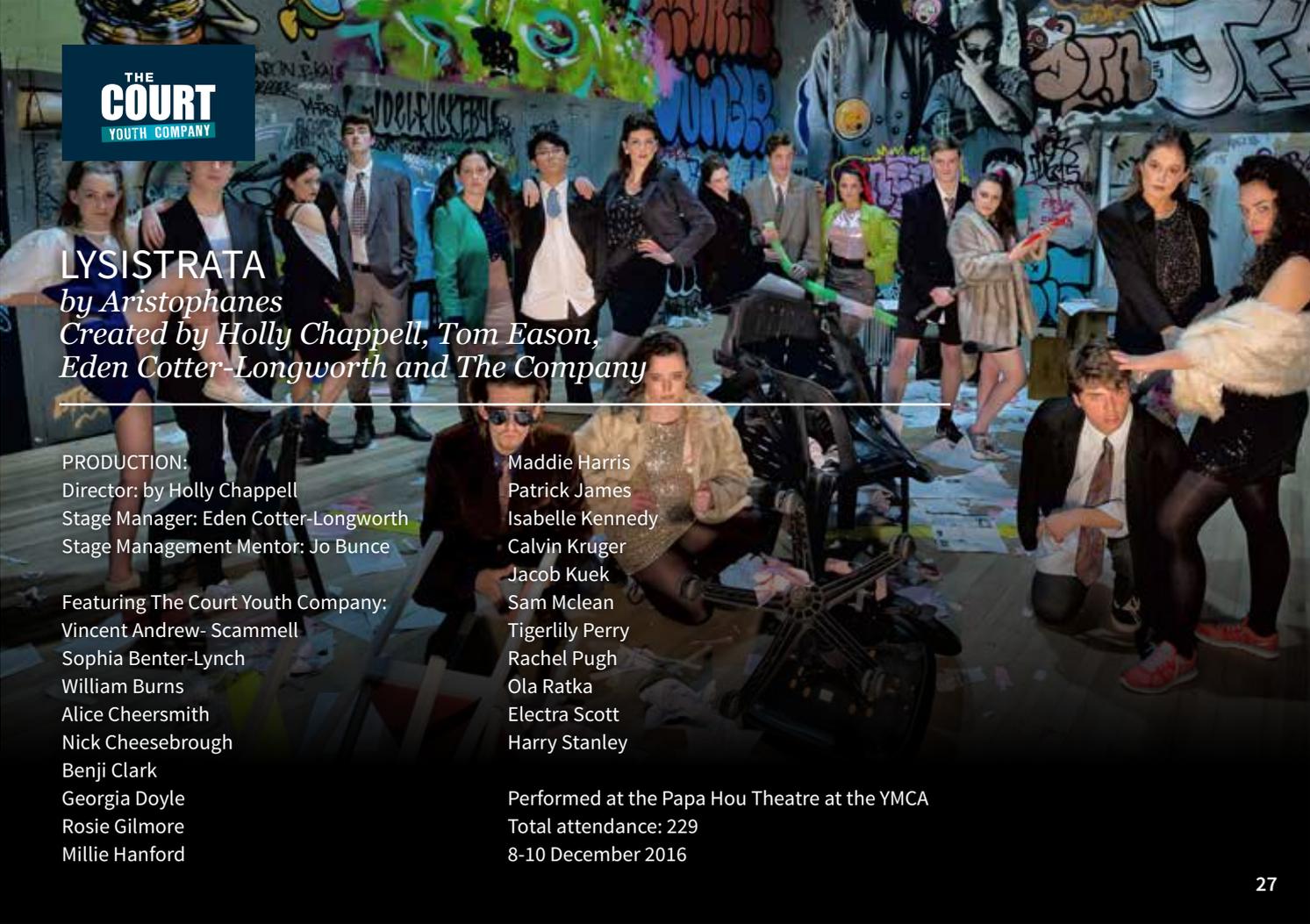
CAST:

Group A
William Burns and Electra Scott
Jacob Kuek
Isabelle Kennedy and Georgia Doyle
Nick Cheesebrough
Calvin Kruger and Rosie Gilmore
Jesse Ranson
Millie Hanford and Patrick James

Group B

Harry Stanley and Sam McLean
Rachel Pugh
Ola Ratka and Sophia Benter-Lynch
Adelaide Perry
Vincent Andrew-Scammell
Maddie Harris and Benji Clark

Total attendance: 464
23-25 Jun 2016



LYSISTRATA

*by Aristophanes
Created by Holly Chappell, Tom Eason,
Eden Cotter-Longworth and The Company*

PRODUCTION:

Director: by Holly Chappell
Stage Manager: Eden Cotter-Longworth
Stage Management Mentor: Jo Bunce

Featuring The Court Youth Company:

Vincent Andrew-Scammell
Sophia Benter-Lynch
William Burns
Alice Cheersmith
Nick Cheesebrough
Benji Clark
Georgia Doyle
Rosie Gilmore
Millie Hanford

Maddie Harris
Patrick James
Isabelle Kennedy
Calvin Kruger
Jacob Kuek
Sam Mclean
Tigerlily Perry
Rachel Pugh
Ola Ratka
Electra Scott
Harry Stanley

Performed at the Papa Hou Theatre at the YMCA
Total attendance: 229
8-10 December 2016



COURT COMPANY

Chief Executive
Artistic Director
Development Manager
Production Manager

Philip Aldridge ONZM
Ross Gumbley
Steve Brooker
Mandy Perry (until Feb)
Charlotte Lloyd (Feb-Dec)
Flore Charbonnier (from Dec)

Business Manager
Literary Manager

Sarah Pugh
Allison Horsley (until Sep)
Roanna Dalziel (from Oct)

Associate Director
Marketing Manager

Dan Pengelly
Rob Wiley (until May)
Jeff Clark (from May)

Communications Manager

Wendy Riley (until Sep)
Samantha McConnell (From Oct)

Communications Assistant
Graphic Designer
Ticketing Manager
Front of House Manager
House Manager

Kineta Knight Brooker (Oct)
Nick King (from Nov)
Michael Berry
Roanna Dalziel (until Oct)
Amanda Fiddes (until Dec)
Emma Cusdin (from Dec)

Client & Artist Manager
Artist Manager
Relationship Manager
Education Manager
Court Jesters Artistic Director
Court Jesters Manager
Court Jesters Sales Manager
Client Manager
Sponsorship Manager
Associate Development Manager
Office Manager
Administrative Assistants

Andrea Winder (until Oct)
Keren Oertly Ryan (from Oct)
Keren Oertly Ryan (until Oct)
Rachel Sears
Dan Bain
Dan Pengelly
Jared Corbin (Jul-Dec)
Rachel Wilson (from Sep)
Lorenzo Massetti (Sep-Oct)
Keith Walker (until Dec)
Annah Johnstone (from Dec)
Avril Lockhead
Fiona Haines
Margot Gray (until Nov)

Kahapai Toi
(Māori and Pasifika Producer)

Jared Hiakita (until July)
Morehu Solomon (from Nov)

Costume Manager
Costume Department

Sarah Douglas
Deborah Moor
Louise Galloway
Tina Hutchison-Thomas
Ioan Bramhall (from Apr)

Construction Manager
Workshop Supervisor
Set Construction

Nigel Kerr
Henri Kerr
Maurice Kidd (until Sep)

Properties Coordinator
Properties Assistants

Christy Lassen
Danielle Ferreira Beckner (until Feb)
Lydia Foate (until Feb)

Head Stage Manager
Stage Managers

Jo Bunce (from Nov)
Jo Bunce (until Nov)
Ashlyn Smith

Head Technician
House Technician
I.T. Support

Giles Tanner
Sean Hawkins
Peter Booth (until Jun)

R & M Support
Subscriptions Consultant
BASE @ The Court Manager
Bar Supervisor/VIP Host

Terry Preddy
Lucy Porter
Rod Thompson (from Sep)
Kay Lynch (Mar-Oct)
Christine Weston (from Dec)

Front of House

Alice Norton
Anthea Johnson
Avril Lockhead
Chris McRae
Chris Symon
Christine Weston
Claudia Leathhart
Emma Cusdin
Fiona Haines
Georgia Holibar
Grace Irving
Isabella Aldridge
Juliet Robertson
Kay Lynch
Laurian Hemm
Lisa Shannon
Louisa Hemm
Lucy Porter
Nicky Marshall
Noam Wegner
Rachel Pugh
Rebecca Radcliffe
Rosie Brailsford
Shanna Howden
Tara Swadi
Terry McCarten
Tim Bain
Vincent Andrew Scammell
Peter Beck (until Apr)
David Winfield (from Apr)

Theatre Chaplain



2016

SUPPORTERS

Patron
Chair
Honorary Secretary
Honorary Treasurer
Honorary Membership
Secretary
Committee

Richard Daem
Rob Hood

Dame Adrienne Stewart DNZM, QSM
David Winfield
Judy Ashton
Aileen Wylde

Jay Pollock
Annie Bonifant
Cheryl Colley
David McBrearty (until Apr)
David Sutherland
Johanna McCord
John McSweeney
Pat Braithwaite
Wendy Carryer

FOUNDATION

Patron
Chair

Secretary

Board

Foundation Director
Development Director
Development Manager

Lady Stewart QSO
Jenny Reeve (until Nov)
Catherine Boyer (from Nov)
John Harrison (until Jul)
John McSweeney (Jul-Nov)
Catherine Boyer (Apr-Nov)
David McBrearty
Laura Palimino De Forbes (from Dec)
John Holland (from Sep)
John McSweeney (until Jul)
Tina Duncan
Peter Smeele (from Sep)
Susie Haberstock (until Sep)
Susie Haberstock (Sep-Dec)

TRUST

Chair
Secretary
Board

Steven van der Pol
Derek Hargreaves MNZM
Annie Bonifant
David McBrearty
Erin Jamieson
Ian Douthwaite
Jane Huria CNZM
Stephanie Marsden
Steve Wakefield

COURT JESTERS

Artistic Director
Manager
Jesters

Dan Bain
Dan Pengelly
Andrew Todd
Ben Allan
Brendon Bennetts
Criss Grueber
Derek Flores
Emma Brittenden
Henri Nelis
Jared Corbin
Jarred Skelton
Jeff Clark
Kathleen Burns
Kirsty Gillespie
Robbie Hunt
Scott Koorey
Tara Swadi
Vanessa Wells
Hamish Oliver
Katie Cowan
Kris Finnerty
Matt Everingham
Nicky Marshall
Thomas Harris
Cameron McLeod (until Oct)
Emily Burns (until Feb)
Kim Garrett (until May)
Vincent Andrew Scammell

Jester Musicians

Apprentices

ASSOCIATES

Bryan Aitken
Brian Gray
Derek Hargreaves MNZM
Eilish Moran
Elric Hooper MBE
Geoffrey Heath
Joe Hayes
Judie Douglass
Lynda Milligan
Maurice Kidd
Margaret McConney
Paul Barrett
Stewart Ross
Stuart Alderton
Tony Geddes
Yvonne Martin
John Harrison

Fellow of The Court

PARTNERS & FUNDERS

PRINCIPAL SPONSOR



SEASON SPONSOR



CORE FUNDER



MAJOR PARTNERS



PLATINUM PARTNERS



DIAMOND PARTNERS



GOLD PARTNERS



SILVER PARTNERS



BRONZE PARTNERS



COURT 100 CLUB



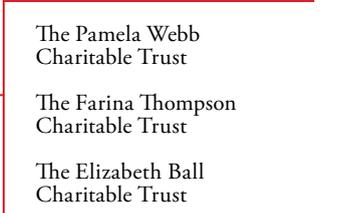
ACTORS IN RESIDENCE



BUSINESS PARTNERS



CHARITABLE TRUST FUNDERS



Financial Statements

The Court Theatre Trust
For the year ended 31 December 2016

Prepared by Hargreaves & Felton



Contents

3	Directory
4	Statement of Comprehensive Revenue & Expenses
5	Statement of Changes in Equity
6	Statement of Financial Position
7	Statement of Cash Flows
8	Notes to the Financial Statements
16	Auditor's Report



Directory

The Court Theatre Trust For the year ended 31 December 2016

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

36c Clarence Street South, Addington, Christchurch, New Zealand, 8024

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

Chief Executive Officer

Phillip Aldridge ONZM

Chartered Accountants

Hargreaves & Felton Limited

Bankers

Bank of New Zealand

Solicitors

Harman Lawyers

Auditors

PricewaterhouseCoopers



Statement of Comprehensive Revenue & Expenses

The Court Theatre Trust
For the year ended 31 December 2016

	NOTES	2016	2015
Revenue			
Production Revenue		3,608,092	3,163,380
Grants & Donations		2,460,056	2,316,223
Other Revenue		67,033	85,602
Total Revenue	2	6,135,181	5,565,205
Expenses			
Production Expenses		3,429,632	3,272,176
Operating Expenses		2,593,229	2,275,493
Other Expenses		47,196	-
Total Expenses	3	6,070,057	5,547,669
Net Surplus Before Depreciation		65,123	17,536
Depreciation			
Depreciation		449,361	477,815
Net Deficit for the Year		(384,237)	(460,279)



This statement is to be read in conjunction with the notes to the Financial Statements

Statement of Changes in Equity

The Court Theatre Trust
For the year ended 31 December 2016

	Theatre Development Fund	Revenue Reserve	Total Accumulated Funds
	\$	\$	\$
Balance at 1 January 2015	3,417,013	2,401,470	5,818,483
Net Surplus/(Deficit) for Year	-	(460,279)	(460,279)
Transfer between Reserves	(477,815)	477,815	-
Balance at 1 January 2016	2,939,198	2,419,005	5,358,203
Net Surplus/(Deficit) for Year	-	(384,237)	(384,237)
Transfer between Reserves	(449,361)	449,361	-
Balance at 31 December 2016	2,489,837	2,484,129	4,973,966

This statement is to be read in conjunction with the notes to the Financial Statements

Statement of Financial Position

The Court Theatre Trust
As at 31 December 2016

	NOTES	31 DEC 2016	31 DEC 2015
Assets			
Current Assets			
Cash and Bank		126,093	38,730
Accounts Receivable	4	205,244	39,772
Inventories	5	12,606	10,370
Bank Deposits	6	1,902,810	2,643,096
Accrued Interest		12,247	13,016
Prepaid Expenses		114,512	85,068
Total Current Assets		2,373,512	2,830,051
Non-Current Assets			
Fixed Assets	9	3,900,817	4,229,980
Total Non-Current Assets		3,900,817	4,229,980
Total Assets		6,274,329	7,060,032
Liabilities			
Current Liabilities			
GST Payable	8	27,326	110,777
Holiday Pay Accrued		123,356	123,666
Accounts Payable	7	548,047	328,485
Advance Sales	8	319,495	692,141
Grants In Advance	8	282,140	446,759
Total Current Liabilities		1,300,363	1,701,828
Total Liabilities		1,300,363	1,701,828
Net Assets		4,973,966	5,358,203
Accumulated Funds			
Revenue Reserves	10	2,484,128	2,419,005
Theatre Development Fund	10	2,489,838	2,939,198
Total Accumulated Funds		4,973,966	5,358,203

Trustee

Date


27 March 2017

Trustee

Date


27 March 2017



This statement is to be read in conjunction with the notes to the Financial Statements

Statement of Cash Flows

The Court Theatre Trust For the year ended 31 December 2016

	2016	2015
Cash Flows from Operating Activities		
Donations, fundraising and other similar receipts	1,918,151	2,057,537
Receipts from providing goods or services	3,069,974	3,574,150
Interest, dividends and other investment receipts	67,802	92,481
GST	(83,452)	87,670
Payments to suppliers and employees	(5,458,004)	(5,280,663)
Donations or grants paid	(47,196)	-
Total Cash Flows from Operating Activities	(532,725)	531,176
Cash Flows from Investing Activities		
Payments to acquire property, plant and equipment	(120,197)	(141,630)
Receipts from withdrawal of term deposits	740,285	(404,171)
Net Increase/ (Decrease) in Cash	87,363	(14,625)
Cash Balances		
Cash and cash equivalents at beginning of period	38,730	53,354
Cash and cash equivalents at end of period	126,093	38,730
Net change in cash for period	87,363	(14,625)



This statement is to be read in conjunction with the notes to the Financial Statements

Notes to the Financial Statements

The Court Theatre Trust For the year ended 31 December 2016

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.

The Court Theatre Trust has designated itself as a public benefit entity (PBE) for financial reporting purposes.

Basis of Reporting

The financial statements of the Court Theatre Trust for the year ended 31 December 2016 were authorised for issue by the Trustees on 27 March 2017.

The financial statements presented here are for the reporting entity The Court Theatre Trust. The financial statements have been prepared in accordance with clause 16 of the Trust Deed.

A new Accounting Standards Framework (incorporating a Tier structure and a separate suite of accounting standards for PBEs) has been issued by the External Reporting Board (XRB) and The Court Theatre Trust has transitioned to the new Not-for-Profit Public Benefit Entities (NFP PBE) Standards that are based on International Public Sector Accounting Standards (IPSAS).

The financial statements have been prepared in accordance with Tier 2 PBE standards, on the basis that it does not have public accountability and has total annual expenses equal to or less than \$30,000,000, and disclosure concessions have been applied.

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

Presentation Currency and Rounding

The financial statements are presented in New Zealand dollars. Numbers are presented rounded to the nearest dollar.

Specific Accounting Policies

i) Exchange and non exchange transactions

The Court Theatre enters into exchange contracts where it receives or provides assets or services or has liabilities extinguished and directly gives approximately equal value to the supplier or customer in exchange.

The Court Theatre also records non-exchange transactions which arise where it receives value from another entity without giving approximately equal value in exchange.

Revenue is measured at fair value.

ii) Operating Revenue

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

iii) Grant & Donations

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



These notes are to be read in conjunction with the financial statements.

iv) Interest Income

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

v) Inventories

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

vi) Goods and Services Tax

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

vii) Cash and cash equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts.

viii) Investments

Investments are term deposits which are stated at cost. Cost represents fair value.

ix) 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/Foyer 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
Bar Plant & Equipment	4-5 years

x) 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.

xi) 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.



These notes are to be read in conjunction with the financial statements.

xii) Changes in Accounting Policies

This is the first set of financial statements that the Court Theatre has presented in accordance with PBE Standards. The Court Theatre has previously reported in accordance with Old GAAP. The accounting policies adopted in these financial statements are consistent with those of the previous financial year, except for instances when the accounting or reporting requirements of a PBE Standard are different to the previous requirements. These differences are outlined below.

The changes to accounting policies and disclosures caused by first time application of PBE Standards are as follows:

PBE IPSAS: Presentation of Financial Statements

There are differences between PBE IPSAS 1 and the previous standards used for the Trust's financial statements. These differences have effect on the wording and presentation of the financial statements and related disclosures.

PBE IPSAS 9: Revenue from Exchange Transactions, and PBE IPSAS 23: Revenue from Non-Exchange Transactions
Disclosures relating to revenue in the Statement of Comprehensive Revenue and Expense and disclosures relating to Receivables in the Balance Sheet now distinguish between revenue from exchange transactions and revenue from non-exchange transactions.

	2016	2015
2. Revenue		
Production Revenue		
Bar Income	355,011	301,628
Box Office Receipts	2,879,087	2,546,601
Gift Voucher Income	139,873	111,464
Merchandising Sales	2,195	-
Outside Booking Fees	29,652	21,982
Programme Sales	31,150	30,698
Sundry Income	171,125	151,007
Total Production Revenue	3,608,092	3,163,380
Grant & Donations		
Corporate Sponsorship	756,108	751,350
Creative New Zealand	1,065,636	1,029,600
Gifts and Donations	65,764	41,944
Local Body Grants	120,000	140,000
Other Grants	452,548	353,329
Total Grant & Donations	2,460,056	2,316,223
Other Revenue		
Interest Received	67,033	85,602
Total Other Revenue	67,033	85,602
Total Revenue	6,135,181	5,565,205
	2016	2015

Exchange and non-exchange revenue transactions

Revenue from exchange transactions		
Production Revenue		
Bar Income	355,011	301,628
Box Office Receipts	2,879,087	2,546,601
Gift Voucher Income	139,873	111,464
Merchandising Sales	2,195	-
Outside Booking Fees	29,652	21,982

These notes are to be read in conjunction with the financial statements.



Notes to the Financial Statements

Programme Sales	31,150	30,698
Sundry Income	171,125	151,007
Total Production Revenue	3,608,092	3,163,380
Grants & Donations		
Corporate Sponsorship	756,108	751,350
Other Grants	83,020	-
Total Grants & Donations	839,128	751,350
Other Revenue		
Interest Received	67,033	85,602
Total Other Revenue	67,033	85,602
Total Revenue from exchange transactions	4,514,253	4,000,332
Revenue from non-exchange transactions		
Grants & Donations		
Gifts & Donations	65,764	41,944
Creative New Zealand	1,065,636	1,029,600
Local Body Grants	120,000	140,000
Other Grants	369,528	353,329
Total Grants & Donations	1,620,928	1,564,873
Total Revenue from non-exchange transactions	1,620,928	1,564,873
Total Exchange and non-exchange revenue transactions	6,135,181	5,565,205
	2016	2015

3. Expenses

Production Expenses		
Commissioning - New Works	80,000	40,000
Hire Premises	6,897	9,035
Lights and Sound	78,905	58,283
Production Consumables	31,785	23,033
Royalties	221,633	252,537
Set Construction & Materials	139,227	155,523
Sundry Production Expenses	50,216	89,404
Theatrical Salaries & Wages	2,605,298	2,439,406
Touring Expenses	1,128	2,256
Travel & Accom Visiting Artist	75,456	65,114
Wardrobe, Make Up, Properties	139,088	137,585
Total Production Expenses	3,429,632	3,272,176
Operating Expenses		
Accounting & Secretarial Fee	21,734	21,209
Administration Salaries & Wages	822,837	661,489
Advertising	38,787	19,521
Bar Expenditure	262,502	188,148
Computer Support	27,236	24,918
General Expenses	37,981	40,286
Merchandising Costs	1,686	-
Programmes	59,895	65,151

These notes are to be read in conjunction with the financial statements.

Notes to the Financial Statements

	2016	2015
Publicity	322,035	331,219
Rent, Heat & Light	295,031	286,408
Sponsorship Expenses	78,700	85,144
Telephone, Tolls & Postage	38,555	38,689
Travel & Accomodation	20,838	28,121
Acc Levy	13,794	10,566
Arts Centre Retrieval	-	10,652
Bank Fees & Credit Card Charge	48,423	48,593
Cleaning	82,364	72,296
Court House Rental	48,000	-
Fees - Audit Pricewaterhouse Coopers	11,550	11,050
Fees- Legal	6,637	5,707
Governance/H&S	11,756	8,752
Insurance	116,992	121,606
New Court Rebuild	3,688	15,147
Printing & Stationery	19,856	17,816
Recruitment	7,981	2,970
Repairs & Maintenance	63,175	65,308
Subscription Expenses	37,887	33,560
Ticketing	45,711	39,601
Training	38,528	9,576
Vehicle Expenses	9,067	11,990
Total Operating Expenses	2,593,229	2,275,493
Other Expenses		
Donation to the Court Foundation	47,196	-
Total Other Expenses	47,196	-
Total Expenses	6,070,057	5,547,669

4. Accounts Receivable

Total receivables comprises:

	2016	2015
	\$	\$
Receivables from the sale of goods and services (exchange)	177,255	39,772
Receivables from grants (non-exchange)	27,989	-
	205,244	39,772

	2016	2015
5. Inventories		
Bar Stock & Liquor	12,606	10,370
Total Inventories	12,606	10,370



These notes are to be read in conjunction with the financial statements.

6. Bank Deposits

			2016	2015
	Interest Rate	Maturity Date	\$	\$
BNZ Term Deposit 3088				367,295
BNZ Term Deposit 3091	3.55%	19-Jun-17	159,391	154,252
BNZ Term Deposit 3092	3.26%	27-Mar-17	306,738	300,000
BNZ Term Deposit 3093	3.17%	25-Jan-17	200,000	
BNZ Account # 25	0.35%		128,239	411,436
ANZ Term Deposit - 000	3.50%	02-May-17	338,137	325,979
ANZ Term Deposit - 001				339,649
ANZ Term Deposit - 002	3.60%	07-Jun-17	215,487	208,669
Westpac Term Deposit - 0001	3.35%	19-Jun-17	290,182	281,484
Westpac Term Deposit - 0006	2.70%	12-Jan-17	159,051	154,331
Westpac Term Deposit - 0007	3.10%	12-Sep-17	105,586	100,000
Total Bank Deposits			1,902,810	2,643,096

2016 2015

7. Accounts Payable

Trade Payables	243,880	185,826
Accruals	159,679	83,485
Outside Gigs	1,137	15,433
Salaries & Wages Accrued	143,350	43,740
Total Accounts Payable	548,047	328,485

2016 2015

8. Payables and Deferred Revenue

Payables and deferred revenue under exchange transactions		
Trade payables	548,047	328,485
Advance Sales	319,495	692,141
Total Payables and deferred revenue under exchange transactions	867,541	1,020,625
Payables and deferred revenue under non-exchange transactions		
Grants In Advance	282,140	446,759
GST	27,326	110,777
Total Payables and deferred revenue under non-exchange transactions	309,466	557,537
Total Payables and Deferred Revenue	558,076	463,089



These notes are to be read in conjunction with the financial statements.

9. Fixed Assets

	Cost	Depreciation	Accumulated Depreciation	Additions/ (Disposals)	Book Value	
					2016	2015
					\$	\$
Bar Plant & Equipment	19,840	3,294	4,137	7,198	15,703	11,799
Curtains & Carpets	33,338	3,987	12,427	417	20,911	24,480
Furniture & Fittings	96,714	11,660	47,927	10,291	48,787	50,156
Signage	26,156	1,752	8,555	-	17,601	19,354
Foyer Improvements	101,509	7,220	8,477	42,663	93,032	57,589
Shed Improvements	5,206,002	355,830	1,708,945	18,320	3,497,057	3,834,566
Grand Piano	15,603	1,050	5,289	-	10,314	11,363
Lighting & Sound Equipment	98,089	14,672	67,076	16,126	31,012	29,559
Plant & Equipment	96,177	13,830	66,882	6,305	29,295	36,820
Wardrobe Consumables	10,861	1,323	3,341	-	7,520	8,843
Rostra & Seating	89,952	11,808	60,024	-	29,928	41,736
Stage Equipment	7,103	599	2,846	3,528	4,258	1,328
Computer Equipment	57,058	14,743	32,617	15,346	24,442	23,839
Education Classroom	98,429	7,593	27,472	-	70,957	78,549
Total	5,956,832	449,361	2,056,016	120,194	3,900,816	4,229,982

2016 2015

10. Accumulated Funds

Revenue Reserves	2,484,128	2,419,005
Theatre Development Fund	2,489,838	2,939,198
Total Accumulated Funds	4,973,966	5,358,203

11. 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 \$449,361 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 \$2,489,838.



These notes are to be read in conjunction with the financial statements.

12. Related Party Information

Key management personnel consists of the Board of Trustees and Senior Management Team.

	2016	2015
Total Remuneration	549,218	525,147

Number of Key Management Personnel: 14 (2015: 14)

The Court Theatre Supporters have two representatives in the Board of Trustees.

NZ Financial Planning has a receivables balance of \$1,380. David McBreaty is a shareholder of this Company.

There have been no other related party balances or transactions for the 2016 year (2015: Nil).

13. Lease Commitments

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. The Court Theatre Trust renewed the Lease on the 13 May 2014 for a further three years.

Lease commitments expire as follows:

	2016	2015
	\$	\$
Less than one year	82,600	198,240
One to five years	-	82,600
Five years +	-	-
	82,600	280,840

14. Capital Commitments

There were no capital commitments as at 31 December 2016 (2015: Pizza Kitchen \$23,000)

15. Contingent Liabilities

There are no contingent liabilities of which the trustees are aware of at this time, apart from BNZ Visa limit of \$11,200 (2015: \$11,200).

16. Subsequent Events

There were no events that have occurred after balance date that would have a material impact on the Financial Statements. (2015: Nil).



These notes are to be read in conjunction with the financial statements.



Independent auditor's report

To the Trustees of The Court Theatre Trust

The Court Theatre Trust's financial statements comprise:

- the statement of financial position as at 31 December 2016;
- the statement of comprehensive revenue and expense for the year then ended;
- the statement of changes in equity for the year then ended;
- the statement of cash flows for the year then ended; and
- the notes to the financial statements, which include a summary of significant accounting policies.

Our opinion

In our opinion the financial statements of The Court Theatre Trust (the Trust) present fairly, in all material respects, the financial position of the Trust as at 31 December 2016, its financial performance and its cash flows for the year then ended in accordance with the Public Benefit Entity Standards Reduced Disclosure Regime.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (New Zealand) (ISAs NZ) and International Standards on Auditing (ISAs). Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report.

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

We are independent of the Trust in accordance with Professional and Ethical Standard 1 (Revised) *Code of Ethics for Assurance Practitioners* (PES 1) issued by the New Zealand Auditing and Assurance Standards Board and the International Ethics Standards Board for Accountants' *Code of Ethics for Professional Accountants (IESBA Code)*, and we have fulfilled our other ethical responsibilities in accordance with these requirements.

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

Information other than the financial statements and auditor's report

The Trustees are responsible for the annual report. Our opinion on the financial statements does not cover the other information included in the annual report and we do not express any form of assurance conclusion on the other information.

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

PricewaterhouseCoopers

PwC Centre, Level 4, 60 Cashel Street, Christchurch Central, PO Box 13244, Christchurch 8141, New Zealand
T: +64 3 374 3000, F: +64 3 374 3001, pwc.co.nz



Responsibilities of the Trustees for the financial statements

The Trustees are responsible, on behalf of the Trust, for the preparation and fair presentation of the financial statements in accordance with the Public Benefit Entity Standards Reduced Disclosure Regime, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements, as a whole, are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs NZ and ISAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located at the External Reporting Board's website at:

https://xrb.govt.nz/Site/Auditing_Assurance_Standards/Current_Standards/Page8.aspx

Who we report to

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

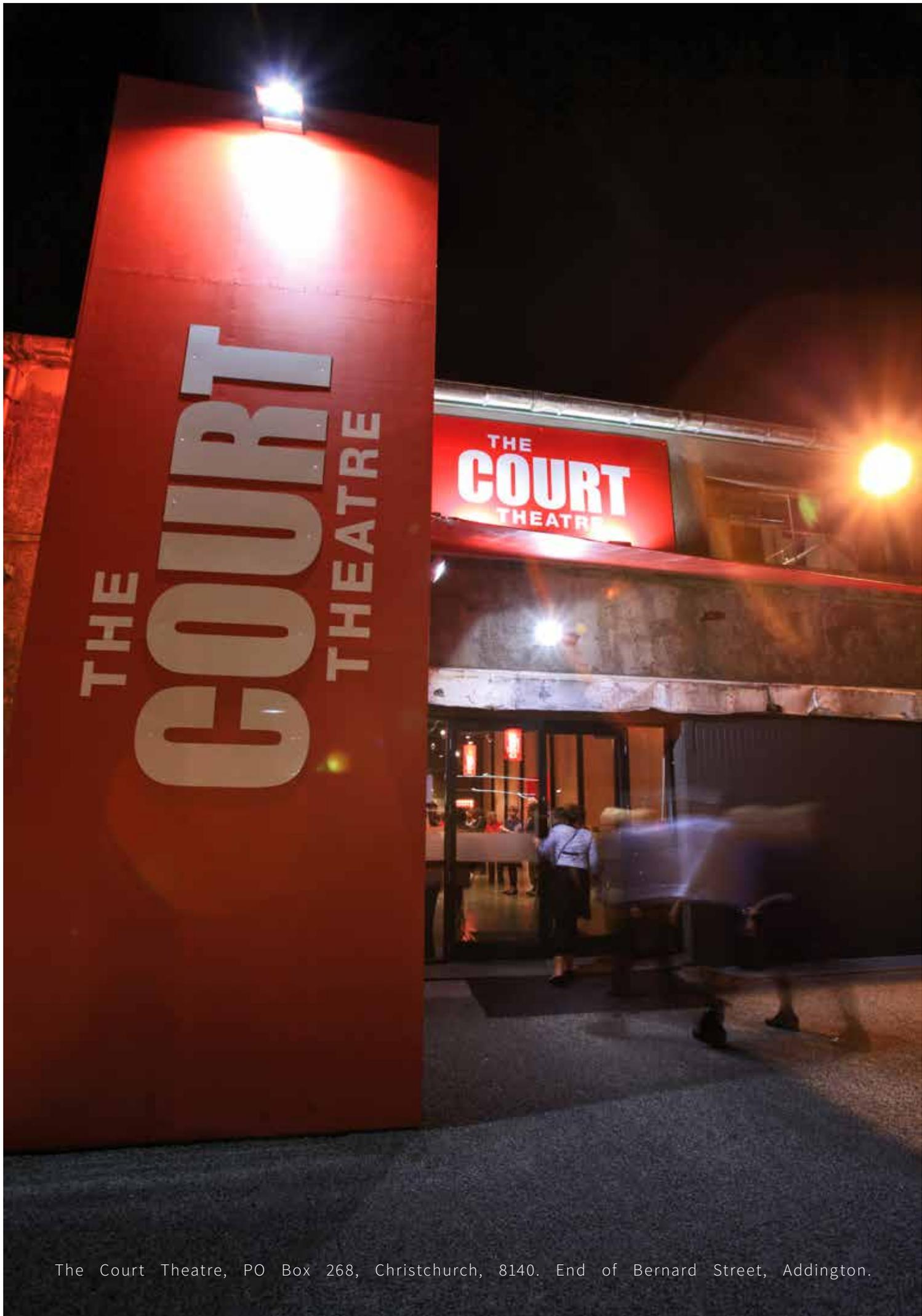
The engagement partner on the audit resulting in this independent auditor's report is Nathan Wylie.

For and on behalf of:

A handwritten signature in blue ink that reads 'Primatehoe Cooper'.

Chartered Accountants
30 March 2017

Christchurch



The Court Theatre, PO Box 268, Christchurch, 8140. End of Bernard Street, Addington.