

THE COURT THEATRE TRUST

ANNUAL REPORT

20
23



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OUR VALUES

Māiatanga / Courageous

We work fiercely and bravely knowing that reward requires risk. We are not afraid to push into the unknown.

Manaakitanga / Welcoming

We make all who come to The Court welcome. The Court is an inclusive place to gather. We are respectful.

Whanaungatanga / Belonging

We are whānau. We celebrate diversity. We share experiences.

Kotahitanga / One Team

We work together as one team.

CHAIR AND ARTISTIC DIRECTOR

We are pleased to present this annual report to you as an opportunity to look back and constructively reflect on the pitfalls and successes of this last, admittedly turbulent, year.

Ostensibly “back to normal” with the lifting of pandemic restrictions, The Court Theatre — like many in the industry — has undoubtedly felt the impact of the aftermath, including increased audience caution, economic constraints, and the ongoing occurrence of sickness among cast and crew. Throughout the industry, costs have risen while revenue has dropped.

The Court Theatre saw our way through the additional challenge of the very public departure of the Chief Executive, drawing into light both the financial instability of the theatre and grave concerns around culture and wellbeing. With that exposure has come productive change and the potential for healing. Our new Board Chair, Steve Wakefield, stepped into the role of acting CE, with the support of Deputy Chair, Jenny May, and the rest of the Board. The Board and the entire company are actively working to instil positive change and nurture a culture that supports and celebrates our people, and in which transparency and collaboration are key. The outpouring of support from our audiences, Friends, sponsors, major funders, donors, other partners, and particularly the Court Foundation, has helped the arts community propel us through a difficult time. The work is ongoing. Turbulence aside, The Court Theatre company has continued to deliver world-class productions, including the work of The Court Jesters and superb Education and Outreach offerings.

The new Court in the City is—literally—taking shape and offers a tangible beacon for a future making dynamic, engaging, and inclusive theatre for Aotearoa. We are proud and grateful to everyone within the company and around it who has supported the work at The Shed and towards the new building: ngā mihi nui ki a koutou.

THE 2023/24 SEASON

The 2023 season included works postponed from previous years. Taking the place of *Beautiful: The Carole King Story*, which was too large an undertaking in a precarious period, we revived *RENT*, originally programmed for 2020, and were able to reunite the original creative team with Lara MacGregor as Director, Richard Marrett as Music Director, and Shane Anthony as Movement Director, as well as much of the original cast. Together they created a world-class production, which received superb reviews from critics and audiences. We did experience disruptions due to Covid, which affected our overall capacity, although the final week sold out.

Responding to years of gender imbalance in the performing arts, Penny Ashton’s *Sense and Sensibility* featured an all-female cast, and a majority female creative team. *Sense & Sensibility* had been postponed from 2022, again due to the pandemic, and began the 2023 season with a burst of energy.

Word of mouth caught on and sales accelerated as the run continued with audiences relishing Penny Ashton’s playful take on Jane Austen’s classic, directed by Hillary Moulder.

Next to Normal, having also been postponed from 2022, filled our mid-year musical slot and we were thrilled to be able to bring Broadway and West-End star Hayden Tee (Ngāti Kahungunu, Ngāti Tūwharetoa) back to Aotearoa to direct, with Musical Director Richard Marrett and Choreographer, Hillary Moulder.

Disney’s Frozen JR. likewise moved from 2022 to 2023. Under the direction of Ben Freeth, with Musical Director Caelen Thomas and Choreographer Reylene Rose Hilaga, the two casts of young performers delighted audiences with sell-out shows. This was a special experience for the performers and brought with it an extra special connection with the surrounding network of friends and whānau.

Completing the season were several firsts. We were thrilled to give a Court Theatre commission its first production: Rutene Spooner’s *Be Like Billy?*, performed by Spooner with a four-piece band, directed by Holly Chappell Eason with Music Director Henare Kaa. This personal piece explores the history and influence of Māori showbands, the iconicity of Billy T. James, and Spooner’s personal and performance journey in relation to both. This show found its companion piece with Whiti Hereaka’s one woman play, *Rēwena*, which was directed by Tania Gilchrist and performed by Kim Garrett. For *Rēwena*, we transformed the backstage of the *Be Like Billy?* set into an intimate kitchen, complete with working oven and running water, in which Maggie baked fresh rēwena each night in conversation with her audience. These two were presented back-to-back in a special double-bill. The double-bill didn’t quite get the numbers it deserved, though audiences were warm, and reviewers recognised the quality and importance of the work. *Be Like Billy?* is set to tour Aotearoa independently in 2024.

The Aotearoa premiere of *Appropriate* by award-winning playwright Branden Jacobs-Jenkins showcased phenomenal acting and design, and offered a confronting piece that had audiences laughing one minute and gasping the next. We were privileged to have Samoan New Zealander Nathaniel Lees guiding this remarkable play.

In the second half of the year, we presented the Aotearoa premiere of the Australian hit, *The Appleton Ladies’ Potato Race*, based on playwright Melanie Tait’s real-life experiences and directed by Anthea Williams.

Another Aotearoa premiere was the award-winning and highly original *Dance Nation*, written by Clare Barron and directed by Alison Walls, with choreography by Kira Josephson. This bold and unique play has actors of all ages (in our production 21 to 59) embody pre-teen competitive dancers. While the adult language and content proved too confronting for some audiences, others resonated with its raw honesty and shocking comedy, as did critics.



We were privileged to welcome in Katie Wolfe's stunning verbatim play *The Haka Party Incident*. This is a remarkable and important piece of thought-provoking and moving theatre, which was rewarded by regular standing ovations.

We ended the year with the Australasian premiere of *Something Rotten!* with book by Karey Kirkpatrick and John O'Farrell and music and lyrics by Wayne Kirkpatrick and Karey Kirkpatrick. Reuniting the "dream team" from *The Little Shop of Horrors* in 2022, *Something Rotten!* was directed by Benjamin Kilby-Henson, music directed by Richard Marrett (his 25th mainstage Court Theatre production), and choreographed by Kira Josephson with set design by Dan Williams. A large new musical, unknown to most in Aotearoa, it was a potential risk but we trusted the quality of the musical and the talent of the creative team and cast. Audiences have adored this delightfully silly, over-the-top celebration of musical theatre, set in Renaissance England. *Something Rotten!* has been so warmly received that we have programmed a short return season in July 2024.

Throughout the year, The Court Jesters performed *Scared Scriptless*, as well as specially themed and long-form shows, and included guest stars, such as Aubrey Haive and Donna Brookbanks. *The Early Early Late Show* offered entertainment for children and families. The Jesters have also welcomed eight new apprentices.

It has been a challenging year at the box office. We experienced a downturn in sales, especially in the middle of the year, to the point of needing to cancel some shows and consolidate audiences for *The Kuia and the Spider* and *Dance Nation*. *The Haka Party Incident* attracted new audiences and we finished the year strongly as *Something Rotten!* restored confidence and enthusiasm that was reflected in full houses and standing ovations.

EDUCATION AND OUTREACH

The Education and Outreach department continues to provide consistently popular drama and improvisation classes from seven years through to adults. The reimagined Youth Crew delved into costume design in term 2, stage make-up in term 3, and set design in term 4. We remain keen to strengthen education in the production field, although it does not yet have the strength of our performance-oriented classes. In addition to our regular classes, Education and Outreach Manager, Ben Limmer, arranged several masterclasses throughout the year, taking advantage of the particular talents of artists engaged for our shows.

In 2023, we brought back regular holiday children's shows, first with a revival of *Cinderella* by Gregory Cooper, directed by Kathleen Burns. And then, with *The Kuia and the Spider*, we were able to celebrate the work of Patricia Grace through a fantastic adaptation by Māori theatre-maker Jamie McCaskill in an accessible, fun play for children that introduces te reo Māori words into the beloved story. The Court Theatre Friends sponsored this show, including a free preview performance to which low-decile schools and refugee community groups were invited. It was great to have our Education and Outreach Manager Ben Limmer direct this piece for us. Our primary school touring show in 2023 was *O Le Toa* created with YNot creatives. We recognise and uphold the cultural sovereignty held by the Pacific peoples over the Samoan myth, song, and language included in this work and from which YNot drew inspiration. We offered two funded and one subsidised show to low-decile and special needs schools.

The Youth Company gave a dynamic performance of *The Sweet Science of Bruising*, co-directed by Holly Chappell Eason and Tom Eason, with gritty and cool design from Hannah McDougall and Findlay Currie. Their devised show, *YC vs. The Shed*, directed by William Burns, gave audiences an immersive experience all through The Shed with witty, original, and creative vignettes generated by the company themselves.

We have also continued our successful collaboration with The Christchurch City Council and the New Zealand Police on the road safety show for secondary schools, *Crash Bash*, which was performed to more than 8,000 year 11-13 students.

FINANCIAL SUMMARY

The year to 31 January 2024 was a very challenging one for The Court Theatre financially. Despite increasing Production Revenues by \$770,000 or 26%, Production Expenses grew by \$1,350,000 or 36%. This was largely due to impact of the Collective Agreement which resulted in payments for Theatrical Salaries and Wages increasing by \$940,000 or 38%. As a result, the Operating Deficit for the Theatre increased from \$1.5 million to \$1.8 million despite receiving significant financial support from the Court Foundation. The Board and Management are working hard on increasing revenues, reducing costs and returning the Theatre to a sustainable financial position from an operating and a balance perspective.

THANK YOU

We are especially grateful to the Board of Trustees for their active engagement to see us through a challenging time. Board Chair, Steve Wakefield, in particular, has gone above and beyond, taking on the role of acting CE. Thank you to Viv Palmer and Togethr HR for supporting the entire company.

Thank you to the Friends of The Court Theatre Committee, led by Annie Bonifant, for their constant support and investment in the success of the theatre.

Even more than usual, we are grateful to the Court Foundation, chaired by Laura Palomino de Forbes, who has always supported us, and who this year, took that support to a new level when we were at a financial crisis.

We are grateful for the support of Creative New Zealand, Ryman Healthcare and all of our funders, sponsors and donors who make what we do possible.

And finally, our sincere and heartfelt thanks to the entire Court Company, to everyone who has worked with us, and the independent artists and creatives who bring our artistic vision to life. I urge you to turn to the back page and glance through the names of all the people who work to bring the art alive in our space. Thank you to our audiences for their loyalty, engagement, and support.

Steve Wakefield
Chair and Acting Chief Executive

Alison Walls
Artistic Director

BOARD BIOS

MEET THE BOARD



Steve Wakefield

Board Chair

Steve joined The Court Theatre Trust Board in 2009, prior to the earthquakes. He helped us get through the fundraising, construction and re-establishment of The Court Theatre in The Shed in Addington and is now helping lead the way back to the CBD as the Chair of our APPLAUSE Capital Campaign to build the new Court Theatre in the city.

With a successful international career in accounting and IT consulting, Steve now focusses on commercial and not-for-profit governance and property development. Steve is a big supporter of the arts. In addition to supporting The Court Theatre for over 14 years, he is the Chair of the Ravenscar Trust, a philanthropic trust that created the award-winning Ravenscar House and gifted it to the Canterbury Museum on behalf of the people of Christchurch and Canterbury.

His other governance roles have focussed on cricket, grocery retail, food manufacturing, electric vehicles and health.



Paul Bryden

Board Member

Paul has worked in accounting, audit and business advisory for 30+ years, including 16 years as a Partner in Deloitte NZ. Paul has served organisations in a wide range of industries, from large, listed entities to small not-for-profits. He has a particular passion for helping family business and people setting out in business.

Paul has been involved in IPOs, business / key performance analysis and risk management projects, as well as internal audit. He likes to keep finance and accounting as simple as possible, focussing on the future and risk mitigation, while ensuring an eye for detail.

More recently Paul has applied his experience to develop and mentor undergraduates, graduates and those in the early stages of their career.

Paul was appointed to The Court Theatre Trust Board in 2021.



Andrea Bankier

Board Member

Andrea is a senior consultant at Sheffield South Island Ltd, working with clients in public, private and not-for-profit sectors. She specialises in executive search and selection, strategic and operational human resources and organisation development.

Andrea has over twenty years assisting clients in creating productive and sustainable work environments and building team capability. Her expertise includes learning and development, leadership and team development, performance management, change and transition management, workforce planning and career coaching. She is passionate about supporting people to transition their careers, grow their leadership skills and make a difference in their work, mahi she loves.

Andrea has been a member of The Court Theatre Trust Board since 2022, appointed as a nomination for The Friends of the Court Committee. Her Board role complements the long-standing partnership between Sheffield South Island and The Court Theatre.



Jenny May

Deputy Chair / Board Member

Jenny May ONZM, has been a member of the Friends of the Court Theatre for several decades and more recently has become involved at the Friends Committee level and represents the Friends on the Court Theatre Board.

Jenny is an architectural historian and independent heritage consultant. Over time she has been involved in a number of Trusts and Boards locally and nationally particularly in the arts having served on Creative New Zealand Arts Board, the Board of Te Papa and SCAPE Public Art.

Jenny is currently a trustee of the Christchurch Symphony Orchestra Foundation, the Anglican Cathedral Choir Education Trust, the Ravenscar Trust and a member of the Buildings Council Open Christchurch Te Pūtahi Centre for Architecture and City Making.

BOARD BIOS

MEET THE BOARD



Peter Glasson

Board Member

Pete comes to us with a background in marketing and advertising. He started his career at Harvey Cameron (previously Sachi & Sachi) in Christchurch where he worked across a wide range of projects.

Pete transitioned to London where he began his career with British Airways, British Airways Holidays, and Avios at Ogilvy London, a significant shift from his origins in Christchurch. Later, he dedicated almost two years at And Rising, concentrating on innovating diverse concepts. From plant-based alternatives to unique snacks like kettle crisps, and pioneering projects such as the UK's inaugural free credit scoring app, Pete's focus was on production. This involved international shoots to develop original campaigns and elevate brands.

Back in Christchurch, Pete teamed up with his longtime friend Clive Antony at Antony & Mates, where he's remained a cornerstone ever since. Pete dedicates himself to the team, emphasising strategy, precision, and creative prowess. He particularly excels in practical thinking, pushing boundaries to optimise outcomes for both organisations and customers.

Pete's passion for the arts began at age 12 when he started as a Followspot operator for Cobham Intermediate's productions of *A Midsummer Night's Dream*. Throughout school and university, he focused on the technical aspects of theatre, including a nearly two-year stint as Treasurer of MUSOC. His involvement in London's theatre scene fuelled his desire to stay connected to the stage upon returning home.

Pete joined The Court Theatre Board in November 2023



Tanya McCall

Board Member

Tanya joined The Court Theatre as a board member in November 2023. Supporting The Court Theatre is close to Tanya's heart, her daughter is an actor and comedian based in Tāmaki Makaurau who began her career as a Court Jester and was a regular in *Scared Scriptless*.

Tanya works for Te Whatu Ora where she is the Kaewhakahaere Umanga, Group Manager for the National Public Health Service in the Te Waipounamu region.

She is of Samoan (Siusega) and Cook Islands (Aitutaki) descent and has previously carried out public health consultancy work for Te Marae Ora in the Cook Islands.

Tanya has held numerous governance roles. She is currently a board member of Emerge Aotearoa Trust, Emerge Aotearoa Housing Trust and is the Chair of Tangata Atumotu Trust, a not-for-profit Pacific health and social services provider based in Canterbury. She is also a member of the Pacific Advisory Panel, Oranga Tamariki and a ChristchurchNZ Tūwhana Business Advocate.

In her spare time, Tanya enjoys yoga and holds the rank of Sandan (3rd dan black belt) in Seido karate.



Anne Newman

Board Member

Anne joined The Court Theatre Trust Board in September 2020, bringing with her a strong commercial acumen and ability to drive organisational goals.

Anne has had significant experience in marketing, communications, leadership and governance. She brings her recreational / entertainment industry experience to the Board, having worked for the Christchurch Adventure Park, Crusaders, Canterbury Cricket Trust and Cricket World Cup, and on developments of He Puna Taimoana and the Hagley Oval.

Having spent 15 years living and working internationally, she was a regular supporter of the West End and Broadway and believes The Court Theatre offers the same calibre of show as those on the international stage. She is extremely passionate about homegrown talent and supporting Christchurch businesses in becoming world class.



Erin Jamieson

Board Member

Erin is an award-winning communications practitioner with extensive experience in all facets of public relations and strategic communications. She is the co-founder of Convergence Communications & Marketing and has become a trusted adviser to a diverse range of clients throughout the country.

Erin combines creativity and strategic thinking in her approach to clients' projects and excels in crisis management related communications and advice.

As a keen follower of all things political, Erin managed the media relations for former United States Secretary of State Hillary Clinton during her speaking tour in Auckland. Erin has worked with world leading local and international brands.

Erin is passionate about the power of communities and works on community engagement, stakeholder relations, media and issues management for many organisations seeking resource consents or embarking on major projects. She has also worked on private and public health education campaigns and transformational change programmes.



Georgina Toomey

Board Member

Georgina was appointed to The Court Theatre Trust Board in 2020. Georgina is a corporate lawyer, and is the New Zealand General Manager for LegalVision, a fast growing international law firm committed to innovation including the delivery of legal services in a relevant and cost effective manner via custom built technology.

She has significant legal experience having previously worked in the specialist corporate teams of several top tier firms in New Zealand, and acting for clients in a variety of industries. Her role as the New Zealand General Manager reflects her strong business and commercial acumen.

Georgina is a strong supporter of the Canterbury region, with her other community roles including being a founding trustee of Tātai Whetū Waitaha, and honorary solicitor for the Sumner Surf Life Saving Club.



Steven van der Pol

Board Member

Steven has been in the commercial construction industry for over 40 years and has a wealth of experience including senior roles in construction, project management and business development. Many of the projects Steven has been involved in have been incredibly challenging and in some of the most remote locations imaginable.

Steven was a member of the Arrow International National Executive team for 20 years, National Chair of The New Zealand Institute of Building, and South Island Chair of Property Council of New Zealand. He brought all of this experience to the world of insurance by joining Crombie Lockwood as part of the National Construction Practice. In 2022 Steven left to work in his own construction advisory company.

Steven has served on The Court Theatre Trust Board since March 2010 and played a significant role in the construction of The Shed in Addington. He was appointed as Trust Board Chair in March 2014, a position he held until 2021. He currently chairs the Project Development Committee.

435

Total number of ushered performances

5

Ushers volunteering for 50+ years

9,260

Total number of usher hours

400

Something Rotten! costume pieces

345

Total number of ushers (at 31 Jan 2024)

435

Total performances for the year



1,224

Friends of the Court Theatre

107,518

Total attendees

60 litres of black paint and

50 litres of white paint used in Something Rotten!

726

Subscriptions covering 5,375 tickets

275

Actors, creatives, and industry employed

Something Rotten! Richard Marrett's (Musical Director) 25th mainstage musical production with The Court Theatre



43,431

Total paid attendees



1,920

Hours of rehearsal

6,749

Total tickets sold for Scared Scriptless

1,773

Number of donations received

Something Rotten! Australasian Premiere and first time the musical was performed in the Southern Hemisphere

786

Latex and polystyrene potatoes were made for The Appleton Ladies' Potato Race

360

Total education participants

23

Cast members in Something Rotten!

14

Drama classes



42

Teams from 21 schools involved in Theatresports™

89

Participants in holiday intensives



19

Youth crew participants

42

Ambassadors' programme participants

24

Backstage Education tours

13 Bespoke workshops

2,795

Total number of usher shifts



50+

Shows over 10 weeks for Something Rotten!

280

Participants

301

Participants



SPOTLIGHT ON:

OUR AUDIENCE

Our audiences are our top priority in everything we do, from programming shows to maintaining high production standards, inclusivity, accessibility, and providing excellent service.

Our offerings included:

Communication Friendly Performances were held for *Appropriate* and *The Appleton Ladies' Potato Race*, enabling those with communication difficulties to attend. Patrons were provided with a plain-language synopsis of the show.

Relaxed Performances create a more relaxed atmosphere for theatregoers, particularly those with autism spectrum disorder. Capacity is lower, house lights remain up, and effects are lessened during the performance. Patrons are also provided with a Relaxed Performance Pack to prepare for their visit to the theatre. These included – *Cinderella*, *Disney's Frozen JR* and *Te Kua me te Pūngāwerewere/The Kua and the Spider*.

Audio Described Performances for blind and low-vision audience members were held for *The Haka Party Incident*. This included a touch tour before the performance, an introduction to the cast and the ability to listen to live audio descriptions on headsets during the performance. The descriptions complement the dialogue/singing with details

of visual storytelling to ensure blind and visually impaired audience members are able to fully engage in the production. On 12 May 2023, *Scared Scriptless* welcomed NZSL interpreters from Platform Interpreting NZ for a performance, allowing deaf and hard of hearing patrons to enjoy some improvised comedy.

In addition to our standard ticket price tiers, **Accessibly Priced Tickets** were made available offering a variety of reduced ticket price options to ensure as many people as possible have access to The Court Theatre. These included Community Services and Hāpai Access cardholders concession prices and discounted ticket prices to the first Tuesday of the show season.

Each show also offers a **Forum night** in which audience members can learn more about what went into a show's creation from its cast, creatives, and director.

11 FEBRUARY - 11 MARCH 2023

Total Attendance **7,052**

SENSE AND SENSIBILITY

Written by **Penny Ashton**

From the novel by **Jane Austen**

Directed by **Hillary Moulder**

CAST

EILISH MORAN - Mrs Henry Dashwood, Butler, Mrs Charlotte Palmer, Fripp, Mr Robert Ferrars

BIANCA PAINE - Elinor Dashwood

NATASHA MCALLISTER - Marianne Dashwood

KATHLEEN BURNS - Mrs Jennings, Edward, Willoughby, Mr John Dashwood

REBEKAH HEAD - Margaret Dashwood, Colonel Brandon, Harry Dashwood, Mr Palmer, Miss Lucy Steele

KIM GARRETT - Fanny Dashwood, Henry Dashwood, John Middleton, Miss Grey, Dr Harris, Thomas

ISAYAH SNOW - Understudy: Elinor Dashwood, Margaret Dashwood, Colonel Brandon, Harry Dashwood, Mr Palmer, Miss Lucy Steele

LOUISE FROST GLOSSOP - Understudy: Mrs Henry Dashwood, Butler, Mrs Charlotte Palmer, Fripp, Mr Robert Ferrars, Fanny Dashwood, Henry Dashwood, John Middleton, Miss Grey, Dr Harris, Thomas

CONNIE O'CALLAGHAN - Understudy: Marianne Dashwood, Mrs Jennings, Edward, Willoughby, Mr John Dashwood

CREATIVES

HILLARY MOULDER - Director

JULIAN SOUTHGATE - Set Designer

TINA HUTCHISON-THOMAS - Costume Designer

MATT SHORT - Sound Designer & Operator

GILES TANNER - Lighting Designer

JO BUNCE - Stage Manager

GRETA CASEY-SOLLY - Assistant Stage Manager

LILY BOURNE - Dresser

"This brilliant adaptation pays homage to Austen and honours her legacy as a pioneering female voice in the patriarchal literary world. This is the first production in the Court Theatre's history with an all-female cast, playwright and director, and it's an absolute triumph.."

- Ruth Agnew, Theatreview

"Tina Hutchison-Thomas' clever costumes, designed for swift changes and some magnificently comic flourishes, are augmented with an array of slightly wonky wigs, moustaches and hats."

- Erin Harrington, Flat City Field Notes



25 MARCH - 22 APRIL 2023

RĒWENA

Written by **Whiti Hereaka**

CAST

KIM GARRETT - Maggie

CREATIVES

TANIA GILCHRIST - Director

MATT MCCUTCHEON - Set Designer

GILES TANNER - Lighting Designer

“One feels privileged to have been enabled to share in this domestic ritual, this reminder of the uniqueness of the individual rēwena-maker.”

- **Theatreview**

Rēwena was written with the assistance of Creative New Zealand and the Michael King Writers' Centre, and recieved development assitance from Playmarket.

Total Attendance **1,122**



“The Showband Era’ gave birth to some of Māoridom’s greatest entertainers. This play celebrates that whakapapa, tracing all the way back to the cheeky cackle we all know and love. So, what does Māori showmanship look like today?”

- **Rutene Spooner, Writer**

25 MARCH - 22 APRIL 2023

BE LIKE BILLY?

Written by **Rutene Spooner**

CAST

RUTENE SPOONER - Performer

CREATIVES

HOLLY CHAPPELL - Director

JUANITA HEPI - Māori Advisory / Kaiāwhina

HENARE KAA - Musical Director

MATT MCCUTCHEON - Set Designer

NEPHTALIM ANTOINE - Costume Designer

ROCHELLE WRIGHT - Properties Manager

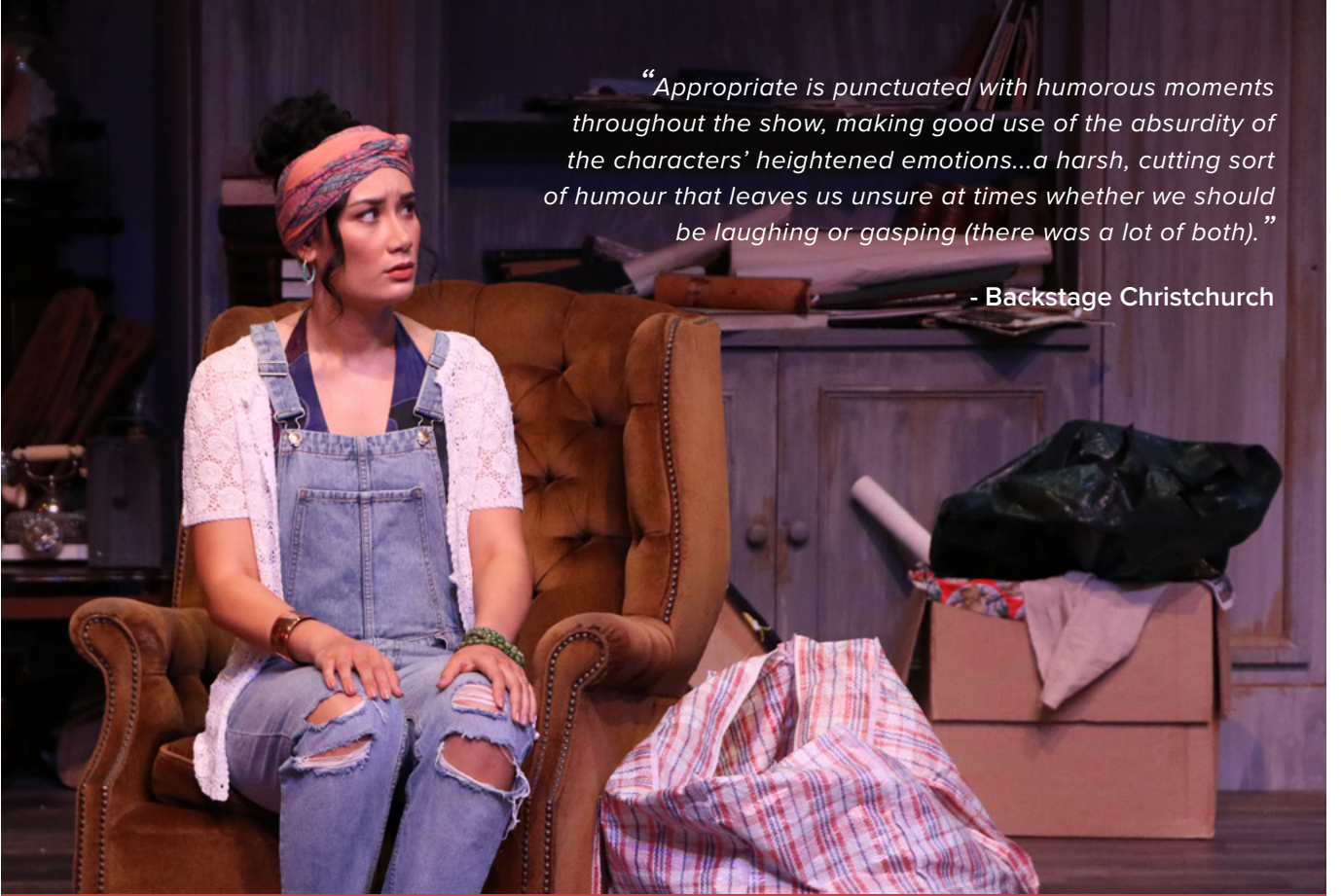
GILES TANNER - Lighting Designer / Operator

MATT ELLER - Audio Engineer

SCOTT LEIGHTON - Stage Manager

Total Attendance **3,348**





“Appropriate is punctuated with humorous moments throughout the show, making good use of the absurdity of the characters’ heightened emotions...a harsh, cutting sort of humour that leaves us unsure at times whether we should be laughing or gasping (there was a lot of both).”

- Backstage Christchurch

Total Attendance **4,192**

6 MAY - 3 JUNE 2023

APPROPRIATE

Written by **Branden Jacobs-Jenkins**

Directed by **Nathaniel Lees**

CAST

EILISH MORAN - Antoinette "Toni" Lafayette
SERENA COTTON - Rachael Kramer-Lafayette
TOM EASON - François Lafayette
ROY SNOW - Beauregarde "Bo" Lafayette
LAUREL GREGORY - Cassidy Kramer-Lafayette
WILLIAM BURNS - Rhys Thurston
LILY BOURNE - River Rayner
BARNABY DOMIGAN - Ainsley Kramer-Lafayette
FRANKIE DOMIGAN - Ainsley Kramer-Lafayette

CREATIVES

BRANDEN JACOBS-JENKINS - Playwright
NATHANIEL LEES - Director
MARK MCENTYRE - Set Co-Designer
TONY DE GOLDI - Set Co-Designer
DANIELLA SALAZAR - Costume Designer
MATT SHORT - Sound Designer / Operator
TOM EASON - Fight Choreographer
SHEENA BAINES-ALHAWAMDEH - Lighting Designer
JO BUNCE - Stage Manager
HAYDON DICKIE - Assistant Stage Manager
ROSIE GILMORE - Rehearsal Assistant Stage Manager

17 JUNE – 22 JULY 2023

Total Attendance **5,606**

NEXT TO NORMAL

Music by **Tom Kitt**
Book and Lyrics by **Brian Yorkey**
Directed by **Hayden Tee**
Musical Direction by **Richard Marrett**
Choreography by **Hillary Moulder**

“This is a full-on theatre experience involving dramatic storyline, intense performances, electrifying musical numbers, beautifully presented visual images and a multilayered set.”

- Backstage Christchurch

CAST

JULIET REYNOLDS-MIDGLEY – Diana
DARRYL LOVEGROVE – Dan
JUAN JACKSON – Doctor
JOEL GRANGER – Gabe
GEORGE HIKU – Henry; Understudy Gabe
LAUREL GREGORY – Natalie
CHERIE MOORE – Alternate Diana
NICK PURDIE – Standby Dan and Doctor
JACK SHATFORD – Standby Henry
LUCY SUTCLIFFE – Standby Natalie

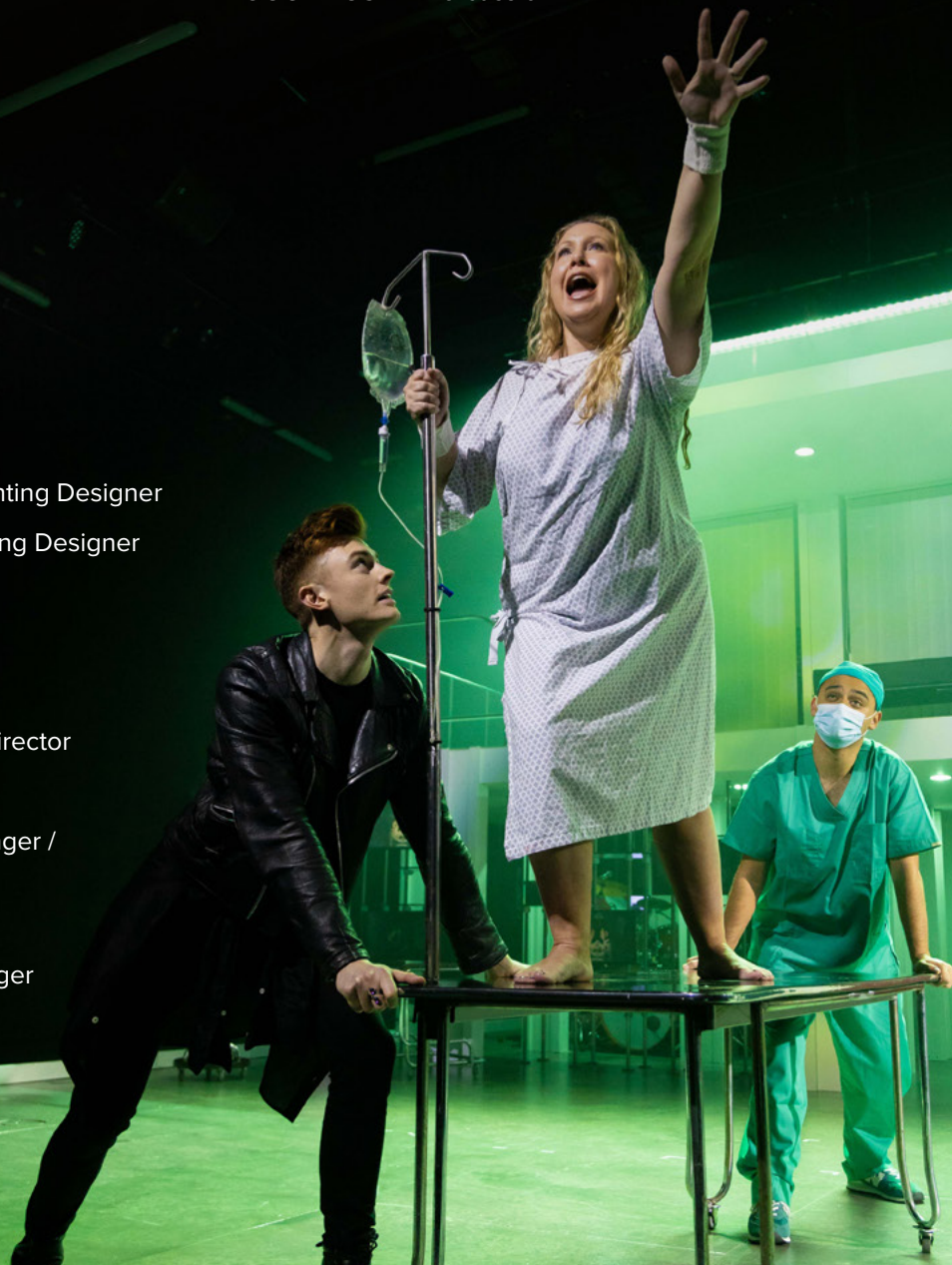
BAND

RAKUTO KURANO – Violin and Keyboard
IAIN BRANDRAM-ADAMS – Cello
MICHAEL STORY – Bass
HEATHER WEBB – Guitar
DOUG BRUSH – Percussion

CREATIVES

HAYDEN TEE – Director
RICHARD MARRETT – Musical Director
HILLARY MOULDER – Choreographer
RACHEL MARLOW – Production and Lighting Designer
BRAD GLEDHILL – Production and Lighting Designer
SOPHEAK SENG – Costume Designer
RACHEL NESER – AV Designer
BEN FREETH – Assistant Director
CAELAN THOMAS – Assistant Musical Director
SCOTT LEIGHTON – Stage Manager
HAYDON DICKIE – Assistant Stage Manager / Sound Assistant
JOSHUA STARLING – Sound Operator
JULIAN SOUTHGATE – Properties Manager
GILES TANNER – Lighting Operator
MATT SHORT - Lighting Operator

Next to Normal is presented through special arrangement with Music Theatre International (Australasia)



11 APRIL – 22 APRIL 2023

CINDERELLA

Written by **Gregory Cooper**

Directed by **Kathleen Burns**

CAST

CAMERON CLAYTON – Beryl; Fairy Godmother

CAMERON DOUGLAS – Cheryl; Prince Harper

REBEKAH HEAD – Cinderella

CREATIVES

KATHLEEN BURNS – Director

RICHARD VAN DEN BERG – Set Designer

STELLA GARDNER – Costume Designer

HILLARY MOULDER – Choreographer

MATT SHORT – Sound Designer

SEAN HAWKINS – Lighting Designer

JULIAN SOUTHGATE – Properties Manager

HAYDON DICKIE – Stage Manager

Total Attendance **5,484**



3 JULY – 15 JULY 2023

DISNEY'S FROZEN JR.

Music and Lyrics by **Kristen Anderson-Lopez and Robert Lopez**

Book by **Jennifer Lee**

Based on the Disney film written by **Jennifer Lee**

Directed by **Chris Buck and Jennifer Lee**

CREATIVES

BEN FREETH – Director

CAELAN THOMAS – Musical Director

REYLENE ROSE HILAGA – Choreographer

DEBORAH MOOR – Costume Design and Construction

RICHARD VAN DEN BERG – Set Designer

REBEKAH HEAD – Puppetry Construction

EDWIN BEATS – Puppetry Construction

HANNAH MCDUGALL – Properties Coordinator

GEOFF NUNN – Lighting Designer / Operator

NICOLE WILSON – Stage Manager

JOELLE BACLIG – Assistant Stage Manager

“Team Ice is a group of confident performers paving the way for this talented next generation of entertainers, and it was an absolute privilege to witness their professional debuts.”

- Backstage Christchurch

Total Attendance **9,085**

Licensed exclusively by Music Theatre International (Australasia)



“Dealt with issues of racism and women’s rights in a very light hearted but effective manner. Very funny, great acting. Highly recommended..”

- Pat Brooker, Audience member

Total Attendance **5,595**

5 AUGUST – 9 SEPTEMBER 2023

THE APPLETON LADIES' POTATO RACE

Written by **Melanie Tait**

Directed by **Anthea Williams**

CAST

LYNDA MILLIGAN – Bev

KATHLEEN BURNS – Nikki

KATRINA BAYLIS – Rania

ANNA CHAMBERLAIN – Barb

DONNA BROOKBANKS – Penny

CREATIVES

ANTHEA WILLIAMS – Director

ROSIE GILMORE – Set Designer

PAM JONES – Costume Designer

MATT SHORT – Sound Designer

GILES TANNER – Lighting Designer

JO BUNCE – Stage Manager

BEN FREETH – Stage Manager

GEOFF NUNN – Operator

MELANIE TAIT – Playwright

"This show really stirred something in me. I was hit with multiple waves of nostalgia, recognition, and empowerment. What a terrific piece of contemporary theatre. I loved this show. It was a bullseye for my inner thirteen-year-old."

- Sophie Ricketts, Audience member



Total Attendance **2,390**

23 SEPTEMBER – 21 OCTOBER 2023

DANCE NATION

Written by **Clare Barron**

Directed by **Alison Walls**

CAST

JAMES KUPA – Dance Teacher Pat

ASH WILLIAMS – Amina

KIRA JOSEPHSON - Crumpled Sailor AKA Vanessa and 'The Moms'

KEAGAN CARR FRANSCHE – Zuzu

ROSALIND LAY-YAZDANI – Sofia

LIZZIE TOLLEMACHE – Ashlee

KALYANI NAGARAJAN – Connie

JACQUE DREW – Maeve

TOM EASON – Luke

CREATIVES

ALISON WALLS – Director

SCOTT LEIGHTON – Rehearsal Stage Manager

KIRA JOSEPHSON – Choreographer / Intimacy Direction

MARK MCENTYRE – Set Design

DANIELLA SALAZAR – Costume Design

GILES TANNER – Lighting Design

JO BUNCE – Stage Manager

TOM EASON – Fight Choreographer

WILLIAM BURNS – Sound Designer

ROSIE GILMORE – Operator

JOELLE BACLIG – Choreography Intern

27 SEPTEMBER – 7 OCTOBER 2023

TE KUIA ME TE PŪNGĀWEREWERE / THE KUIA AND THE SPIDER

Based on the children's book by **Patricia Grace**
Adapted by **Jamie McCaskill**

*"This is such a delightful production....
Audience participation, laughter, culture
and fun..."*

CAST

JACKSON LAM SHEUNG – Pūkino
JACK SHATFORD – Pūpai
ISAYAH SNOW – Kui
XAVIER PAUL – Pepeke

CREATIVES

BEN LIMMER – Director
HANNAH MCDOUGALL – Set and Props Designer
FINDLAY CURRIE – Costume Designer
MATT SHORT – Sound Designer and Operator
GEOFF NUNN – Lighting Designer
SCOTT LEIGHTON – Stage Manager

- Marianne Daly, Audience member



Total Attendance **1,140**

27 OCTOBER – 11 NOVEMBER 2023

THE HAKA PARTY INCIDENT

Written by **Katie Wolfe**

"An innovative, brilliant piece of theatre all New Zealanders need to see."

- NZ Herald

CAST

AIDAN O'MALLEY – Actor
FINLEY HUGHES – Actor
LAUREN GIBSON – Actor
KAURI WILLIAMS – Actor
NĪ DEKKERS-REIHANA – Actor
PATRICK TAFĀ – Actor
TE ANI SOLOMON – Actor

CREATIVES

KATIE WOLFE – Writer and Director
WHETU SILVER - Taonga Pūoro
NĪKAU BALME - Kaiako Kapa Haka/
Kaitito Haka
JOHN VERRYT – Set and Props Design
JO KILGOUR – Lighting Design
KINGSLEY SPARGO – Sound Design

ALISON REID – Costume Design
JO BUNCE – Stage Manager
HAYDON DICKIE – Assistant Stage
Manager and Sound Assistant
GEOFF NUNN – Lighting and AV
Operator
MATT SHORT – Live Sound Operator



Total Attendance **3,324**

25 NOVEMBER 2023 – 27 JANUARY 2024

SOMETHING ROTTEN!

Book by **Karey Kirkpatrick and John O'Farrell**

Music and Lyrics by **Wayne Kirkpatrick and Karey Kirkpatrick**

Conceived by **Karey Kirkpatrick and Wayne Kirkpatrick**

Directed by **Benjamin Kilby-Henson**

Musical Direction by **Richard Marret**

Choreography by **Kira Josephson**

"...it's a genuine pleasure to say that this show hits the jackpot."

- Flat City Field Notes

Licensed exclusively by
Music Theatre International (Australasia)

CAST

JONATHAN MARTIN – Nick Bottom

CAMERON DOUGLAS – Nigel Bottom

MATU NGAROPO – Shakespeare

MONIQUE CLEMENTSON – Bea

BIANCA PAINE – Portia

PAUL BARRETT – Nostradamus

CAMERON CLAYTON – Brother Jeremiah / Ensemble

BEN FREETH – Shylock / Lord Clapham / Understudy Nick

NICK PURDIE – Tom Snout / Understudy Shakespeare and Brother Jeremiah

OLLY HUMPHRIES – Snug / Understudy Shylock and Lord Clapham

JACK MARSHALL – Peter / Understudy Nostradamus

JARED PALLESEN – Robin / Minstrel



CAST continued...

BRYN MONK – Francis / Understudy Nigel and Minstrel

JACKSON LAM SHEUNG – Yorrick

EVE KELLY LYFORD – Ensemble / Understudy Bea

LUCY SUTCLIFFE – Ensemble / Understudy Portia

JACQUELINE DOHERTY – Ensemble

TIAHLI MARTYN – Ensemble

CHARLOTTE TAYLOR – Ensemble

SARAH CLARE JUDD – Ensemble

ETHAN CHITTOCK – Ensemble

JACK DUFF – On Stage Swing

KIRA JOSEPHSON – On Stage Swing

CREATIVES

BENJAMIN KILBY-HENSON – Director

RICHARD MARRETT – Musical Director

KIRA JOSEPHSON – Choreographer

TINA HUTCHISON-THOMAS – Costume Designer and Manager

ZOE BUCKLAND – Wig Designer

JULIAN SOUTHGATE – Properties Manager

DANIEL WILLIAMS – Set Designer

DARREN MCKANE – Lighting Designer

GLEN RUSKE – Sound Designer

EVE CURZON – Sound Operator

GILES TANNER – Assistant Lighting Designer

LOUISE TOPPING – Stage Manager

GEOFF NUNN – Lighting Operator

LILY BOURNE – Assistant Stage Manager and Dresser

HAYDON DICKIE – Assistant Stage Manager and Sound Assistant



ALL YEAR ROUND

THE COURT JESTERS

34 years old and the Court Jesters still have it!

2023 attests to the everlasting popularity of The Court Jesters with *Scared Scriptless*, their signature show and the longest running late-night comedy show in Australasia.

This year saw four sold-out shows: "Drag Race," "Queered Scriptless," "Scared Scriptless Survivor," and "The Bltchelor" featuring Chris Parker. Additionally, the *Fall Fest* was a notable event, featuring themed shows like "Spanked Scriptless" and "The Jest of Us," along with the "34th Birthday Party" in October.

The *Early Early Late Show* delighted young audiences not only in winter but in a special Halloween season in October. This first edition was a success and will return in 2024.

The Court Jesters offer a show that caters to everyone, aiming to be lively, current, and engaging. To achieve this goal, the company has introduced a biennial Apprenticeship programme.

Last year, over 40 young practitioners applied, and eight talented Apprentices were accepted to form the 2024 Court Jesters Apprentice Company.

Other notable highlights include the 2023 *What Lotus* season for three memorable nights in the Pub Charity Studio, leaving audiences eager for more.

The Court Jesters also engaged with corporate audiences, hosting over 20 corporate shows throughout the year.

Finally, the year concluded with a family-friendly improv show titled "Christmas Carnage," attended at 86% of capacity. It demonstrates, once again, the Court Jesters' versatility in entertaining audiences of all ages and backgrounds.

Christmas Carnage

Total Attendance **1,225**

What Lotus

Total Attendance **319**

Scared Scriptless

Total Attendance **5,756**

Queered Scriptless

Total Attendance **357**

The Early Early Late Show

(July & October)

Total Attendance **1,228**



ALL YEAR ROUND

THE JESTERS YOUTH COMPANY

2 JULY 2023

Fun Sounds - Sounds Fun!

Total Attendance **88**

3 SEPTEMBER 2023

I Have Some Notes

Total Attendance **76**

9 DECEMBER 2023

Im Provincial

Total Attendance **79**



9 - 19 AUGUST 2023

THE SWEET SCIENCE OF BRUISING

By Joy Wilkinson

CREATIVES

HOLLY CHAPPELL – Director

TOM EASON – Director/Sound Design

HANNAH MCDUGALL – Set Design

FINDLAY CURRIE – Costume Design

KIRA JOSEPHSON – Intimacy Direction

JOELLE BACLIG – Stage Manager



Total Attendance **566**

SPOTLIGHT ON:

COMMUNITY OUTREACH

Community outreach for The Court Theatre in 2023 saw us reaching out to schools across the greater Ōtautahi Christchurch region through offering school matinees, backstage tours and workshops that had a focus on the onstage and technical elements of theatre. Our primary school touring show had a successful season, visiting 24 schools and community organisations including The Chris Ruth Centre which provides care for people with physical and intellectual disabilities.

We were able to offer two fully funded shows to primary schools with students from low socio-economic backgrounds. In total, the touring show was performed to more than 5000 students. We also began a relationship with Te Whare Awhero (Hope House) which has seen us provide a teaching artist to run an after-school drama club at Gilberthorpe School for at risk students.



SPOTLIGHT ON:

PARTNERSHIP

Partnerships are fundamental to the success of The Court Theatre and those who partner with us, through sponsorship, individual giving, funding and promotion truly embody the spirit of collaboration and commitment that defines our community in Ōtautahi Christchurch.

Sixty generous sponsors are the centre of our support network, providing the resources that allow us to stage exceptional productions and nurture local talent. Vital funders enable us to sustain our operations, ensuring our ability to deliver high-quality theatre experiences. Our media partners play a pivotal role in amplifying our message, showcasing the vibrant work on our stage, and connecting us with the wider community.

All our partners infuse our work with energy and creativity, enhancing the impact of the theatre we produce, our education offering and our work in the Ōtautahi Christchurch community. Together, these partnerships with sponsors, funders, and donors, not only enable us to generate jobs and offer outstanding live theatre, but also cultivate a new generation of artists and creatives. As we look to the future, it is the dedication of these partners that have secured The Court Theatre's legacy for generations to come. Supporting The Court Theatre is more than an investment in the now; it is a commitment to the enduring magic of live theatre in Ōtautahi Christchurch, enriching our community and inspiring audiences for years to come.

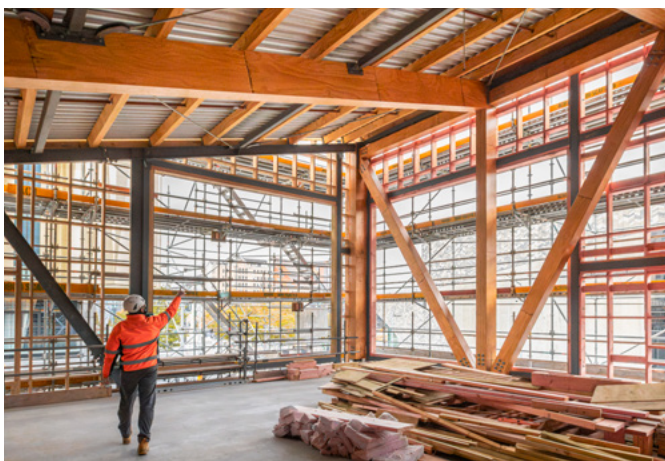


Render images courtesy of Athfield Architects Limited (NZ) and Haworth Tompkins (London, UK).



CAPITAL CAMPAIGN

NEW COURT THEATRE BUILD



Twelve months ago, the new Court Theatre was still a dream. A dream that was codified and described in hundreds of pages of architectural drawings. Today, at the halfway point of the build, that dream has become more reality than prospective design as anyone who stands on the corner of Colombo and Gloucester can see.

The first thing that strikes you is the laminated timber columns that rise out of the ground forming a breath-taking three storeys of vertical and angled dressed lumber. As a building material this timber - the signature material of the build - is sustainable, strong and handsome. A giant timber nest, the foyer has warmth and is an invitation to experience the theatrical offerings in the auditoria beyond. Off the foyer both the smaller studio theatre space, and the main stage, have been designed to maximise an audiences' engagement with the work. The studio theatre

has an intimacy beyond any space The Court Theatre company has ever played in. It is a highly flexible room that can have any seating layout that a designer can prescribe. It will be an ideal space to experience improvised comedy and children's theatre.

Our larger house sees the stage thrust into a central audience bank surrounded by audience on two mezzanine levels. The stage can move to a deeper thrust with the removal of a few rows of seats. That flexibility will be a gift to a company that has a reputation for ever surprising the audience with innovative set design.

Supporting the twin stages are a series of spaces rich with natural light where all the disciplines of a producing theatre can live; costume construction, an education studio home to the many and varied programmes that are offered by The Court Theatre, props construction, a workshop for set construction, rehearsal spaces, space for the administration and marketing.

The Court Theatre building is finished off with a series of flexible spaces, all decked out and ready for performance, that can adapt to the requirements of the company, and the city, for many years to come.

We set out to design a theatre to serve our local audience and visitors to Ōtautahi Christchurch. What has become clear is that we are building, and before long will open, the best theatre space in Aotearoa.

Ross Gumbley

Artistic Advisor to the Project



SPOTLIGHT ON:

SUSTAINABILITY

The Court Theatre made a pact with our architects Athfields and Haworth Tompkins, and project managers OCTA, to commit to making the new building as sustainable as it could possibly be.

Here is how we have remained true to that pledge:

A timber-based structural system. A significant part of the structure will include wood as both a finish and a structural element. Maximum efficiency energy use.

The thermal envelope of the new theatre will be rated far higher than the New Zealand standards. This ensures lower energy use for the life of the building.

Natural ventilation. Spaces will be naturally ventilated or have mechanically assisted natural ventilation. The two chimneys that rise from the roof allow a natural flow of air through the new theatre, enabling hot air to be purged during the summer, reducing energy usage and providing healthier conditions for those in the building.

Water-use efficiency. Water efficient fixtures will be used throughout the building to align with New Zealand Greenstar water requirements and reduce water consumption.

Working with nature and physics. Ground source heat pumps will be used to heat spaces where people are working, as heat will rise of its own accord.

Encouraging biodiversity. The building will reintroduce biodiversity into the surrounding areas by the use of climbing plants on the exterior of the building. This will also provide solar shade to reduce heating and cooling demands.

Accessibility. Wheelchair positions will be available in the auditoriums on all levels and the building will provide facilities that maximise access. The building has been fully peer reviewed to make sure no stone was unturned when it came to accessibility.

Local and natural. Wherever possible local, sustainable and natural materials are being used and natural light will be in abundance.

By keeping sustainability and accessibility in mind we are ensuring that the new Court Theatre will responsibly serve the audiences of Ōtautahi Christchurch for decades to come.

A ROUND OF APPLAUSE

We extend our heartfelt gratitude to all donors and funders of The Court Theatre's APPLAUSE Campaign, dedicated to securing the future home of The Court Theatre in Ōtautahi Christchurch.

Their generosity has propelled us to thus far achieve 93% of our fundraising goal for our new state-of-the-art theatre in the heart of Ōtautahi Christchurch City.

In 2023, we introduced the Take Your Seat campaign, offering individuals the chance to claim their own piece of Court Theatre history with a named seat in The Stewart Family Theatre.

Joining the APPLAUSE for The Court Theatre, shows support of Ōtautahi Christchurch's vibrant cultural scene alongside like-minded individuals. Every donation ensures not just the future of The Court Theatre but also of professional live theatre in Aotearoa, enriching our cultural landscape for generations to come.

APPLAUSE leadership gifts so far:

HERO

The Stewart Family, Ben Gough Family Foundation, Kaipapa Hiranga Tahua Lottery Significant Projects Fund, Manatū Taonga Ministry for Culture and Heritage, Rātā Foundation, Sir Robert and Barbara, Lady Stewart, The Court Foundation, The Friends of The Court Theatre, The Ravenscar Trust.

LOVER

Catherine and David Boyer, Christchurch Casino, Elizabeth Ball, Gabrielle Tasman and Ken Lawn, The Jones Family Trust (Sue and Murray Jones), Cilla and Tim Glasson.

SAGE

Annie Bonifant and Richard Luisetti, Charlotte and Marcel Gray, Hall Cannon and Miles Refo, Robyn and Steve Richens, Ros and Philip Burdon, Waiwetū Trust.

CHORUS

Annabel and John Holland, Bea and Brian Stokes, Carla and Clark Martin, Caxton Print (Jane and Bruce Bascand), Fiona and Steven van der Pol, Graham Dockrill, Jenny May and in memory of Julie King, Joanna Hickman, Jones Foundation, Kate and Richard Burt, Kaye and Neil McKenzie, Kirsty and Derek Hargreaves, Linda and Warwick Webb, Liz and Grant Lovell, Margaret Austin, in memory of Naylor Hillary, Roger Hall, Sandy and Clive Low, The Lees-Jeffries Family, Tina Duncan.

We also appreciate the contributions of others who have donated to the APPLAUSE, including anonymous donors.





SPOTLIGHT ON:

EDUCATION

While Education staffing faced challenges, the public services provided maintained consistency in 2023. In June, Riley Harter resigned from the Education and Outreach Production Manager role and Ben O'Brien-Limmer stepped in on a three-month interim basis at the beginning of July. Concluding the interim contract, Ben was contracted through to the end of 2024 to continue to improve the quality of Education and Outreach and to prepare for our move into the new city centre site. In December, interviews were held for an Education and Outreach Administrator as a need was identified for additional staffing. Madeleine Sheldon was successfully recruited. The direct report for Education was shifted from the Production Manager to the Artistic Director.

Term-time drama and improv classes and school holiday intensives generally ran close to capacity with a little over 800 enrollments across the year. The Term 3 showcases were well patronized with the junior showcase filling the main stage theatre to capacity. The Adult Improv and Youth Improv showcases took place offsite at Rangī Ruru Old Drama Theatre and were well attended with over 250 attendees across the 4 adult and 2 youth showcases.

Our road safety show, in collaboration with The Christchurch City Council and New Zealand Police, toured schools in February and March. The show titled, *Crash Bash: Open Roads*, was performed to more than 8,000 year 11-13 students and had a focus on being aware and observant of the different surroundings and driving behaviours on the open road.

We had a successful outing of our Primary School Touring Show *O Le Toa*. The show was an original work devised and performed by Talia-Rea Mavaega, Jake Arona, and Rachel Brebner. This production incorporated themes from traditional myths and legends from across the Pacific as well as Samoan music, song, and performance. The show visited 24 schools and community

organisations through August and September, performing 34 shows to more than 5,000 Primary aged students.

The Court Youth Company enjoyed a successful year. Tom Eason and Holly Chappell-Eason directed the major production, *The Sweet Science of Bruising*, a play exploring powerful femininity in a re-imagined Victorian era London. Staged in the Pub Charity Studio, the Youth Company performed to full houses for most shows. In Term 4, the youth company, led by William Burns, devised an immersive theatre performance called *YC Vs The Shed* which took audiences on a journey through various areas of The Court Theatre.

The Jester Youth Company continued to provide an excellent program of learning for 18 talented improvisors. Guided through the year by Lead Teaching Artist Hannah McDougall, the Company created three performances showcasing their talents and giving them valuable experience in staging a show.



2023

CRASH BASH

Crash Bash celebrated its 30th year touring schools, with a focus on the dangers of open roads and driving to the conditions. The performance titled *Crash Bash: Open Roads*, was targeted at Year 11 to 13 students and the tour brought the show to more than 8000 across the greater Christchurch area. *Crash Bash* is funded by Christchurch City Council and developed by The Court Theatre in collaboration with New Zealand Police. *Crash Bash* provides a range of employment opportunities for creatives at The Court Theatre with more than twenty staff members and contractors working in this project. Each year a new *Crash Bash* production is created from scratch with The Court Theatre responsible for the entire creative process, from initial devising and scripting through to staging, animation and videography.

Performed to more than
8,000 Year 11-13 Students

SPOTLIGHT ON:

VOLUNTEERS (Friends of the Court)

The Court Theatre is highly dependent on its volunteers.

The Friends of The Court Theatre provide hundreds of hours of voluntary contribution towards the running of the theatre. They are run by a dedicated committee of 11 who facilitate the activities that are provided for the patrons and members.

The Friends offer financial assistance to the theatre, whether it's for operational expenses or through sponsorships, wherever it's needed.

This year they sponsored the Education Youth and Outreach Programme and the theatre van.

They pledged \$250,000 to sponsor a VIP room in the new theatre and this has involved the organisation of many fundraising ventures. A large garden party in Hawarden and a glamorous cocktail party called "Play your Part" at Tūranga, were among their larger events.

The Ushers form a major team of volunteers. There are over 300 of them and they save the theatre hundreds of thousands of dollars each year. They welcome patrons to the theatre, show them to their seats, serve them coffee, ice creams, sweets and answer their questions.

Our ushers go through a comprehensive training which includes procedures for evacuation and incidents or medical emergencies as well as agreements to codes of conduct and dress. In 2023 there was a light hearted Awards Evening where ushers were rewarded for their prowess in varying ushering skills.

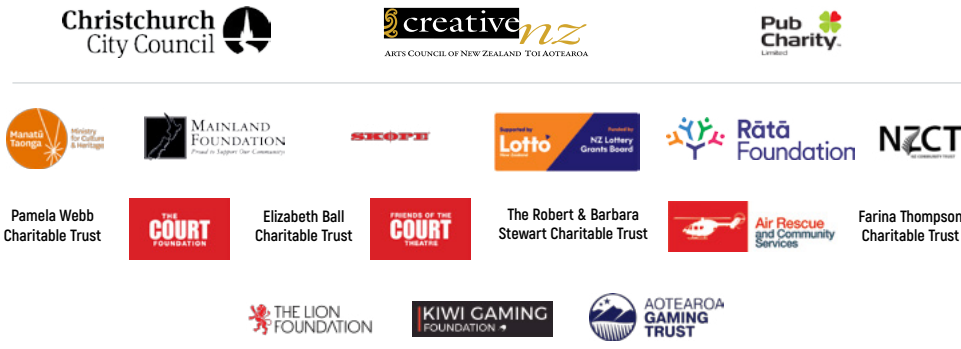
Our volunteers are an amazing asset for which the theatre could not do without. This level of giving comes from people who appear to have a boundless love for The Court Theatre and for which The Court Theatre is always eternally grateful.



Sponsors and Funders

Thank you to our hapori (community) of sponsors and funders. Your contribution helps to build and sustain the wider community and we could not thrive without you. Ngā mihi mahana ki a koutou kaota.

CORE FUNDERS



OUR SPONSORS

SEASON SPONSOR



TAHĀ CALABASH GOURD																	
PŌHĀ KELP BAG																	
KETE FLAX BASKET																	
ROUROU SMALL BASKET	<table border="0"> <tr> <td>Academy Funeral Services</td> <td>Coca-Cola</td> <td>Foot Science International</td> <td>Team Architects</td> </tr> <tr> <td>Adgraphix</td> <td>Curts Vision Optometrists</td> <td>Garden City Chemdry</td> <td>The Fitting Room</td> </tr> <tr> <td>Chamalang Plasters & Painters</td> <td>Enlightened Fire Solutions</td> <td>Metalcraft Roofing</td> <td>The George Christchurch</td> </tr> <tr> <td>CIPM Limited</td> <td>Elastomer Products Ltd</td> <td>Phantom Billstickers</td> <td>TotalPOS</td> </tr> </table>	Academy Funeral Services	Coca-Cola	Foot Science International	Team Architects	Adgraphix	Curts Vision Optometrists	Garden City Chemdry	The Fitting Room	Chamalang Plasters & Painters	Enlightened Fire Solutions	Metalcraft Roofing	The George Christchurch	CIPM Limited	Elastomer Products Ltd	Phantom Billstickers	TotalPOS
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CIPM Limited	Elastomer Products Ltd	Phantom Billstickers	TotalPOS														

Contact our team about sponsorship opportunities at fundraising@courttheatre.org.nz

THE COURT COMPANY 2023

(AS OF 31 JANUARY 2024)

OUR VALUES

MĀIATANGA COURAGEOUS | MANAAKITANGA WELCOMING | WHĀNAUNGATANGA BELONGING | KOTA HITANGA ONE TEAM

TRUST BOARD

Chair

Steve Wakefield

Deputy Chair

Jenny May

Board

Andrea Bankier
Paul Bryden
Tanya McCall
Erin Jamieson
Pete Glasson
Anne Newman
Georgina Toomey
Steven van der Pol

Acting Chief Executive | Tumu

Whakarae

Steve Wakefield

ARTISTIC

Artistic Director

Dr Alison Walls

Associate Artistic Director

Tim Bain

FRONT OF HOUSE

Food + Beverage

Lea McEwan
Teghan Bain
Ben Cox
Sienna Holland-Reiser
Rachel Brebner
David Patullo
Anna Cropp
Shannon Douglas
Eva Kavanagh
Danielle Reiser
Tara Smith
Jack Taylor
Helen Vessey
Anthea Johnson
Taylor Ballantyne

Box Office and / or Lead Hosts

Rachel Brebner
Helen Brocklehurst
Margot Coleman
Haydon Dickie
Annah Johnstone
Mandy Perry
Rebecca Radcliffe
Rose Spoelstra
Karyn Willetts
Isayah Snow

Customer Experience

Administrator

Erin Hills

Customer Experience Manager

Rachel Vavasour

Food and Beverage Manager

Petra Laskova

Front of House Assistant

Sienna Holland-Reiser

FINANCE

Finance Manager

Kevin Fee

Administration Assistant

Fiona Haines

Payroll and Accounts Administrator

Annah Johnstone

MARKETING AND COMMUNICATIONS

Sales and Marketing Manager

Virna Smith

Graphic Design

Samuel Bingham

Marketing and Social Media

Coordinator

Georgia Bingham

Tessitura (CRM) Manager

Anisha Thomas

FUNDRAISING

Client Manager

Andrea Winder

Partner Relationships Manager

Sophie Hicks

Trust and Grant Funding Manager

Anna Colthart

PRODUCTION

Production Manager

Tim Bain

Construction Manager

Matt McCutcheon

Costume Manager

Daniella Salazar

Costume Technician

Findlay Currie

Education and Outreach

Production Manager

Ben Limmer

Head Stage Manager

Jo Bunce

Head Technician

Giles Tanner

Lighting and Sound Technician

Geoff Nunn

Properties Manager

Julian Southgate

Set Construction

Seth Edwards-Ellis

Nigel Kerr

THE NEW COURT IN THE CITY

Artistic Adviser / Lead Director

Ross Gumbley

Project Manager

Tom Clisby

TEACHING ARTISTS

Rachel Brebner
Ben Jarrett
Ben O'Brien-Limmer
Hannah McDougall
Krystal O'Gorman
Dan Pengelly
Cain Liang
Will Burns
Rosie Gilmore
Caitlin Penhey

COURT JESTERS

Brendon Bennetts
Rachel Brebner
Kathleen Burns
Jeff Clark
Emma Cusdin
Kirsty Gillespie
Criss Grueber
Maddie Harris
Riley Harter
Benjamin Kent
Scott Koorey
James Kupa
Hannah McDougall
Henri Nelis
Dan Pengelly
Caitlin Penhey
Ciarán Searle
Jarred Skelton
Andrew Todd
Gabby Wakefield
Tilly Walbom

Jester Musicians

Deen Coulson
Kris Finnerty
Criss Grueber
Hamish Oliver
Dan Robertson

Jesters Producer

Flore Charbonnier

FOUNDATION BOARD

Chair

Laura Palomino de Forbes

Treasurer

Christopher Weir

Board

Hall Cannon
Tina Duncan
Cilla Glasson

FRIENDS

Patron

Ben Gough

Chair

Annie Bonifant

Deputy Chair

Cheryl Colley

Secretary

Charles Duke

Treasurer

Lynn Vandertie

Membership Secretary

Jay Pollock

Committee

Andrea Bankier
Pat Braithwaite
Jenny May
Raewyn Raynel
David Winfield (Theatre Chaplain)

ASSOCIATES

Bryan Aitken
Stuart Alderton
Paul Barrett
Judie Douglass
Tony Geddes
Joe Hayes
Geoffrey Heath
Eric Hooper MBE
Avril Lockhead
Yvonne Martin
Lynda Milligan
Eilish Moran
Stewart Ross

FELLOWS OF THE COURT

John Harrison ONZM
John McSweeney
Felicity Price ONZM

The Court Theatre Company is made up of full and part-time, casual and contracted staff, and volunteers.

Financial Report

The Court Theatre Trust
For the year ended 31 January 2024

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Directory

The Court Theatre Trust For the year ended 31 January 2024

Entity

The Court Theatre Trust is incorporated under the provisions of the Charitable Trust Act 1957 and was registered as a charitable entity under the Charities Act 2005 on 14 September 2007, registration number CC111114.

Nature of Business

To maintain and administer a professional theatre company in Christchurch.

Registered Office

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

Trustees

Chair Tony Feaver (Ceased 22/09/23)
Steve Wakefield (Effective 23/9/23)

Trustees Jenny May (Deputy Chair)
Andrea Bankier
Paul Bryden
Pete Glasson (Effective 27/11/23)
Erin Jamieson (Ceased 01/04/24)
Tanya McCall (Effective 27/11/23)
Anne Newman
Georgina Toomey
Steven van der Pol

Chief Executive Tumu Whakarae

Barbara George (Ceased 10/11/23), Steve Wakefield - Acting (Effective 23/09/23)

Finance Manager

Tamara Rowse (Ceased 16/06/23), Kevin Fee (Effective 27/07/23)

Secretary to the Board

Susan Rendall (Ceased 28/07/23), Pauline Hayes (Effective 1/02/24)

Bankers

Bank of New Zealand

Solicitors

Harmans Lawyers, Saunders Robinson Brown, Buddle Findlay, McPhail Gibson Zwart

Independent Auditor

Ashton Wheelans Limited

Statement of Service Performance

The Court Theatre Trust

For the year ended 31 January 2024

	Performance Measures	Results
1. Quality Arts Practice An artistic programme that continually adapts to the changing needs of Stakeholders.	250 or more performances each year are presented to audiences.	385 performances over 17 shows. (2023: 265 performances over 10 shows)
	4 new or existing Aotearoa works presented.	3 new and 4 existing Aotearoa works were staged. (2023: 2 new and 3 existing)
	4 international works presented.	6 international works were staged. (2023: 5)
	2 Māori/Pasifika/Asian works presented.	4 Māori and 1 Pasifika works were staged. (2023: 2 Māori)
2. Enriching Communities A community outreach programme that ensures all elements of the Canterbury diaspora are included in programming and other decisions.	800 children and youth attending drama classes, 20 aspiring young actors participated in the Youth Company.	898 enrolments in children, youth and adult drama and improv classes. 37 young people participated in Youth Company. (2023: 899 children)
	Bilingual children's show toured to 35 schools in Canterbury.	The bilingual Samoan/English children's show toured to 26 schools, reaching 6,067 school children. (2023: 50 Schools. 8,169 school children)
	75 bespoke workshops in schools and community groups.	64 bespoke workshops in schools and community groups. (2023: 92)
3. Building a World Class Theatre Our new home in the city will be an architectural expression of human creativity that reflects and serves the many faces of our community.	\$12,000,000 paid or pledged donations towards the capital campaign by the end of the year.	\$10,764,503 in paid or pledged donations towards the capital campaign. See Note 14.
	20 major donors, corporates or grant makers contributing to the capital campaign.	41 major donors, corporates or grant makers have pledged or paid contributions. (2023: 32)
	The construction of the new theatre commenced.	Construction is in progress in accordance with the Christchurch City Council's contract with Hawkins NZ.
4. Growing Audiences Increase our reach in the community by growing and diversifying our audiences.	A total of 80,000 people attending shows throughout the year.	A total of 64,418 people attended shows throughout the year. (2023: 54,668)
	600 Subscribers signed up for the 2023 season.	A total of 651 subscribers signed up for the 2023 season. (2023: 646)
	3 performances for audience with accessibility barriers.	10 performances for audience with accessibilities (2023:5) including: 4 relaxed performances were staged for people with sensory impairments. 1 communication friendly performance and 3 audio described performances were staged. 2 performances were NZSL interpreted.

Statement of Comprehensive Revenue and Expenses

The Court Theatre Trust
For the year ended 31 January 2024

	NOTES	2024	2023
Revenue			
Production Revenue	4	3,701,133	2,931,288
Sponsorship Revenue	4	726,631	658,127
Grants & Donations	4	4,153,426	2,901,835
Other Revenue	4	189,051	61,934
Total Revenue		8,770,241	6,553,184
Expenses			
Production Expenses	5	5,053,160	3,701,405
Operating Expenses	5	3,274,297	3,069,792
Total Expenses		8,327,458	6,771,196
Net Surplus / (Deficit) Before Depreciation and Amortisation		442,783	(218,012)
Depreciation and Amortisation			
Depreciation and Amortisation	9	778,028	789,811
Amortisation - Trademarks		-	830
Total Depreciation and Amortisation		778,028	790,641
Total Comprehensive Revenue and Expenses for the Year		(335,245)	(1,008,653)

	NOTES	2024	2023
Total Comprehensive Revenue and Expenses for the Year attributed to:			
Surplus/(Deficit) from Operating Activities		(1,838,802)	(1,547,506)
Surplus from Fundraising - Court in the City	14	1,503,557	538,853
Total Comprehensive Revenue and Expenses for the Year		(335,245)	(1,008,653)

This financial report is to be read in conjunction with the accompanying Notes and the Independent Auditor's Report.

Statement of Changes in Equity/Net Assets

The Court Theatre Trust

For the year ended 31 January 2024

	NOTES	COURT IN THE CITY DEVELOPMENT FUND	ACCUMULATED FUNDS	EQUITY
2023				
Opening Balance at 1 February 2022	14	722,271	2,672,801	3,395,072
Total Comprehensive Revenue & Expenses for the Year	14	538,853	(1,547,506)	(1,008,653)
Closing Balance as at 31 January 2023		1,261,124	1,125,295	2,386,419
2024				
Opening Balance at 1 February 2023	14	1,261,124	1,125,295	2,386,421
Total Comprehensive Revenue & Expenses for the Year	14	1,503,557	(1,838,801)	(335,245)
Closing Balance at 31 January 2024		2,764,681	(713,507)	2,051,175

This financial report is to be read in conjunction with the accompanying Notes and the Independent Auditor's Report.

Statement of Financial Position

The Court Theatre Trust As at 31 January 2024

	NOTES	31 JAN 2024	31 JAN 2023
Assets			
Current Assets			
Cash and Cash Equivalents	6	2,973,283	2,831,347
Accounts Receivable	7	304,034	1,494,423
Term Deposits	8	3,090,340	-
Inventories		12,466	18,288
Work In Progress		98,168	196,120
Prepaid Expenses		76,492	84,259
Total Current Assets		6,554,783	4,624,437
Non-Current Assets			
Property, Plant and Equipment	9	1,133,486	1,634,169
Intangibles		9,697	9,697
Total Non-Current Assets		1,143,183	1,643,866
Total Assets		7,697,966	6,268,303
Liabilities			
Current Liabilities			
Trade and Other Payables		707,741	552,967
Employee Entitlements		147,099	171,359
Income in Advance	10	4,791,950	3,157,555
Total Current Liabilities		5,646,789	3,881,882
Total Liabilities		5,646,789	3,881,882
Net Assets		2,051,177	2,386,421
Equity			
Accumulated Funds		(713,504)	1,125,297
Court in the City Development Fund	14	2,764,681	1,261,124
Total Equity		2,051,177	2,386,421

Approved for and on behalf of the Trustees on 6 June 2024

Signed by:



Trustee



Trustee

This financial report is to be read in conjunction with the accompanying Notes and the Independent Auditor's Report

Statement of Cash Flows

The Court Theatre Trust
For the year ended 31 January 2024

	NOTES	2024	2023
Statement of Cashflows			
Cash Flows from Operating Activities			
Receipts			
Receipts from Customers		3,859,890	3,079,681
Receipts from Grants and Donations		2,548,322	2,153,709
Receipts from Fundraising/Sponsorship Activities		711,773	478,536
Total Receipts		7,119,985	5,711,926
Payments			
Payments to Suppliers and Employees		(8,078,820)	(6,594,534)
Total Payments		(8,078,820)	(6,594,534)
Net Cash Flows/(Outflow) from Operating Activities		(958,835)	(882,608)
Cash Flows from Investing Activities			
Receipts			
Interest Received		175,130	18,306
Total Receipts		175,130	18,306
Payments			
Payments for Property, plant and equipment		(263,759)	(212,073)
Funds Placed on Deposit - CITC		(3,090,340)	-
Total Payments		(3,354,099)	(212,073)
Net Cash Flows/(Outflow) from Investing Activities		(3,178,969)	(193,767)
Cash Flows from Financing Activities			
Receipts			
Receipts from Grants and Donations - CITC		4,299,909	1,367,981
Receipts from Fundraising - CITC		-	152,668
Interest Received - CITC		-	24,631
Total Receipts		4,299,909	1,545,280
Supplier payments for fundraising - CITC		(20,171)	(61,032)
Net Cash Flows/(Outflow) from Financing Activities		4,279,738	1,484,248
Net increase/(decrease) in cash and cash equivalents		141,934	407,873
	NOTES	2024	2023
Cash and cash equivalents at beginning of year		2,831,347	2,423,475
Cash and cash equivalents at end of year	6	2,973,283	2,831,347

Notes to and Forming Part of the Financial Report

The Court Theatre Trust

For the year ended 31 January 2024

1. Reporting Entity

The Court Theatre 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.

2. Basis of Preparation

Statement of Compliance

The financial report has been prepared in accordance with New Zealand Generally Accepted Accounting Practice ("NZ GAAP"). They comply with Public Benefit Entity Standards ("PBE Standards RDR") and other applicable Financial Reporting Standards, as appropriate for Tier 2 not-for-profit public benefit entities, for which all reduced disclosure regime exemptions have been adopted. The entity qualifies as a Tier 2 reporting entity as for the two most recent reporting periods it has had between \$2million and \$30million operating expenditure.

Measurement Basis

The financial report has been prepared on a historical cost basis.

Functional and Presentation Currency

The financial report is presented in New Zealand dollars (\$), which is The Court Theatre's functional currency. There has been no change in the functional currency of the entity during the year. All numbers have been rounded to the nearest dollar.

Changes in Accounting Policies

There are no changes to accounting policies. The accounting policies set out below have been applied consistently to all periods in this report.

Going Concern

The financial report has been prepared on a going concern basis, which assumes that the entity will be able to realise its assets and discharge its liabilities in the normal course of business. The Trustees have assessed whether circumstances likely to occur within one year from the date of approval of this financial report support the basis of preparation. Significant judgments and assumptions in that assessment include the current and projected financial performance and position of the entity, the current economic environment and the likelihood of achieving budgeted revenue from shows, sponsorship and grants, the transition to the new Court Theatre building in Christchurch city, and other sources of financial support should it be required (including The Court Theatre Foundation and Friends of The Court Theatre Incorporated).

The Court Theatre has had two years of significant losses from a combination of Covid lockdowns/performance cancellations and smaller than anticipated audience attendance, and escalating costs through inflation, particularly creative/production wages. This has put our balance sheet under pressure, with significant negative operating working capital. However, the Court Theatre has no external debt and continues to receive support from funders and sponsors. Our most recent shows have enjoyed above budgeted attendances, and a rebuilding of the management team is underway. Management have prepared a budget for 2024/25 that sees further pressure on cash flow based on judgments and assumptions that are uncertain, and which include:

1. A revised 2024 season of shows that will achieve at least budget attendances
2. The entity successfully achieving a reduction in production costs and discretionary overheads
3. Continued support from funders, sponsors and donors in an environment of economic uncertainty
4. A successful exit from the existing premises and into the new Court in the City (CITC) without unforeseen expense.

In addition, in the past financial year The Court Theatre Foundation and the Friends of the Court Theatre Incorporated have provided financial support, as disclosed in note 14. The Court Theatre has obtained sufficient assurances of further support through a combination of grant and debt facilities, should we not achieve our budgeted outcomes.

Use of Judgements and Estimates

The preparation of the financial report requires the Board to make judgements, estimates and assumptions that affect the application of accounting policies and the reported amounts of assets, liabilities, income and expenses. Actual results may differ from those estimates.

Estimates and assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period to which the estimates are revised and in any future periods.

The key estimates and assumptions that have a significant risk of causing material adjustment to the carrying amounts of assets and liabilities within the next financial year are detailed under Note 3 - Specific Accounting Policies.

Useful lives and residual values

The useful lives and residual values of assets are assessed using the following indicators to determine potential future use and value from disposal:

- The condition of the asset
- The nature of the asset, its susceptibility and adaptability to change in technology and processes
- Availability of funding to replace the asset
- The depreciation rate for assets related to the leased building in Addington have been increased to ensure they are fully depreciated by the time The Court Theatre moves into the new build.

Grants and Donations Received for CITC

Grants and donations received for the CITC have been categorised as financing cashflows rather than operating in the Statement of Cashflows as the nature of these cashflows will be used for capital expenditure.

Lease Commitment

The lease renewal for "The Shed" in Addington was finalised after balance date. This has been disclosed as if an existing commitment at balance date.

3. Specific Accounting Policies

i. Revenue and Income from Transactions

Revenue is recognised when the amount of revenue can be measured reliably, and it is probable that economic benefits will flow to The Court Theatre and is measured at fair value of consideration received or receivable.

Revenue from 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.

Ticketing Income

Ticketing income consists of show and subscription revenue as well as merchant and transaction fees. Revenue is recognised at the point in time when the performance obligation is satisfied. A portion of sponsorship revenue is included in ticketing income, this cannot be quantified so remains in sponsorship income.

Consideration received in advance of recognising the associated revenue from the customer is recorded as a current liability (Note 10 Deferred Revenue).

Sale of Goods

Revenue from the sale of goods, hospitality income and other production revenue in the course of ordinary activities is measured at the fair value of the consideration received or receivable, net of returns, trade discounts and volume rebates.

Interest Received

Interest income includes interest received on bank account balances and bank term deposits and other investments. Interest income is recognised using the effective interest method which allocates the interest over the relevant period.

Sponsorship Income

The value of goods and services received by way of sponsorship are included in the Court Theatre's revenue for the year in which the sponsorship applies. The respective goods and services relating to this income are reflected in the appropriate expenses or asset accounts. The values of such sponsorship are brought to account on the proviso that a fair value of the sponsorship could be ascertained. Corporate sponsorship is deferred as sponsorship in advance where it relates to periods post balance date (Note 10).

Revenue from Non-Exchange Transactions

Non-Exchange transactions are those where The Court Theatre receives assets or services, or has liabilities extinguished but provides no direct consideration of approximately equal value in exchange. Revenue is measured at fair value.

Grants and Donations

Grants are recognised in revenue when the conditions associated with those grants are fulfilled or deferred to the Statement of Financial Position if conditions are not met at balance date. Donations are recognised as revenue when they are received. Donations received for a specific purpose are transferred to a reserve, once the related expenditure has been incurred these funds are transferred to retained earnings. Pledged donations are not guaranteed and therefore not recognised as income until received.

ii. Inventory

Inventory is initially measured at cost, except items acquired through non-exchange transactions which are instead measured at fair value as their deemed cost at initial recognition.

Inventories are subsequently measured at the lower of cost and net realisable value. The cost of inventories is based on the first-in first-out principle and includes expenditure incurred in acquiring the inventories and other costs incurred in bringing them to their existing location and condition.

iii. Goods and Services Tax

Revenue, expenses and assets are recognised net of the amount of GST except for receivables and payables, which are stated with the amount of GST included (where applicable).

The net amount of GST recoverable from, or payable to, the Inland Revenue Department is included as part of the receivables or payables in the statement of financial position.

Cashflows are included in the statement of cashflows on a net basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the Inland Revenue Department is classified as part of operating cash flows.

iv. 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.

v. Investments

Investments are term deposits which are stated at cost plus any compound interest. Costs represents fair value.

vi. Property, Plant and Equipment

Property, Plant and Equipment are recorded at cost less depreciation charged to date. Depreciation has been charged against fixed assets using the straight-line method where the original cost is written off evenly over the estimated lives of the assets.

Initial cost includes expenditure that is directly attributable to the acquisition of the asset.

Subsequent expenditure is capitalised only when it is probable that the future economic benefits associated with the associated expenditure will flow to the entity. Ongoing repairs and maintenance is expensed as incurred.

The Court Theatre uses rates based on the useful lives of asset classes.

These are assessed as:

Buildings: 3 -15 years (or over the period of the lease for leasehold improvements)

Computer Equipment: 3 -12 years

Fixtures, Fittings and Furniture: 2 -15 years
Plant & Equipment: 2 -17 years
Theatrical Materials: 5-10 years

Any gain or loss on disposal of an item of property, plant and equipment is recognised in the statement of comprehensive revenue and expenses.

Work-in-Progress – Court in the City

Work-in-progress – Court in the City (WIP-CITC) is recorded at cost, less any impairment. Cost includes expenditure that is directly incurred and attributable to The Court’s contribution to the cost of the new theatre, along with associated fixtures and fit-out. WIP-CITC is not depreciated until such time as the new theatre is complete and available for its intended use. At that time, The Court Theatre intends to reclassify the accumulated asset cost to “Leasehold Improvements” within Property Plant and Equipment, and commence depreciation. The asset will be depreciated over the term of the lease for the new theatre entered into with the Christchurch City Council. Refer to note 14 for more information.

vii. Accounts receivable

Receivables are valued at anticipated realisable value. A provision 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.

viii. Income Tax

The Court Theatre Trust is registered as a charitable entity under the Charities Act 2005, registration number CC11114 and is therefore exempt for income tax.

ix. Financial Instruments

Financial assets and financial liabilities are recognised when The Court Theatre Trust becomes a party to the contractual provisions of the financial instrument.

The Trust classifies financial assets into loans and receivables, term investments and cash and cash equivalents. Financial liabilities are classified as amortised cost. Financial instruments are initially measured at fair value. Subsequent measurement is dependent on the classification of the financial instrument and is detailed in the accounting policies below:

Financial Assets

Loans and receivables are financial assets with fixed or determinable payments that are not quoted in an active market. Loans and receivables are measured at amortised cost using the effective interest method, less any impairment losses. They comprise cash and cash equivalents and receivables.

Term Investments are short to medium term deposits and funds invested at market rates, and are subject to an insignificant risk of changes in value.

Cash and cash equivalents are short term, highly liquid investments that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

Financial liabilities

Financial liabilities at amortised cost include trade and other payables, employee entitlements, deferred revenue, loans and other current liabilities. All financial liabilities are initially recognised at fair value and are measured subsequently at amortised cost using the effective interest method.

The Court Theatre Trust derecognises a financial liability when its contractual obligations are discharged, cancelled, or expire. The Court Theatre Trust also derecognises financial assets and financial liabilities when there has been significant changes to the terms and/or the amount of contractual payments to be received/paid.

	2024	2023
4. Revenue		
Revenue from Exchange Transactions		
Production Revenue		
Hospitality Income	794,097	638,136
Ticketing Income	2,499,354	1,761,970
Other Production Revenue	407,682	531,182
Total Production Revenue	3,701,133	2,931,288
Sponsorship		
Corporate Sponsorship	726,631	658,127
Total Sponsorship	726,631	658,127
Other Revenue		
Sundry Income	7,915	18,996
Interest Received	181,136	42,938
Total Other Revenue	189,051	61,934
Total Revenue from Exchange Transactions	4,616,815	3,651,349
Revenue from Non-Exchange Transactions		
Grants & Donations - Operating	2,668,989	2,479,249
Grants & Donations - CITC	1,484,437	422,586
Total Revenue from Non-Exchange Transactions	4,153,426	2,901,835
Total Revenue	8,770,241	6,553,184

	2024	2023
5. Expenses		
Production Expenses		
Bar Expenditure	567,788	489,821
Royalties	252,895	286,347
Sundry Production Expenses	107,704	33,131
Theatrical Salaries & Wages	3,433,627	2,494,561
Theatrical Materials & Consumables	478,756	272,830
Travel & Accommodation Visiting Artist	212,390	124,715
Total Production Expenses	5,053,160	3,701,405
Operating Expenses		
Administration Costs	472,847	334,103
Administration Salaries & Wages	1,588,296	1,591,523
Advertising and Publicity	306,954	236,750
Audit Fees	22,820	30,050
Insurance	63,874	95,424
Premises	493,056	432,556
Printing & Stationery	25,617	31,752
Professional Fees	132,376	128,282
Repairs & Maintenance	33,272	30,042
Sponsorship/Fundraising Expenses	43,737	86,395
Ticketing	97,405	60,802
Training	4,043	12,113
Total Operating Expenses	3,274,297	3,069,792
Total Expenses	8,327,458	6,771,196

	2024	2023
6. Cash and Cash Equivalents		
Cash on Hand	4,733	4,585
Bank of New Zealand - Current Accounts	124,081	113,676
Bank of New Zealand - Saving Accounts	2,343,364	546,183
Bank of New Zealand - Capital Campaign Account	501,085	2,166,902
Total Cash and Cash Equivalents	2,973,283	2,831,347

Certain funds received from donors and grantors for the CITC capital campaign, and held as cash and cash equivalents, are restricted in that they must be used for the purposes of the CITC development only. Such funds (subject to contractual or donor agreements) are held as revenue in advance (liability on the Statement of Financial Position), and taken to income only as funds are expended for the express purpose of the CITC development.

	2024	2023
7. Accounts Receivable		
Receivables from Exchange Transactions	195,224	268,018
Receivables from Non Exchange Transactions	108,810	1,226,405
Total Accounts Receivable	304,034	1,494,423

	2024	2023
8. Term Deposits		
Bank of New Zealand - Term Deposit	3,090,340	-
Total Term Deposits	3,090,340	-

Term Deposit with the Bank of New Zealand maturing 18 July 2024 earning 5.9% interest per annum.

9. Property, Plant and Equipment

	FURNITURE & FITTINGS	COMPUTER EQUIPMENT	PLANT & EQUIPMENT	MOTOR VEHICLES	THE SHED	THEATRICAL MATERIALS	WORK IN PROGRESS - COURT IN THE CITY	TOTAL
2024								
Cost								
Opening Balance	355,275	179,590	446,022	-	5,616,043	370,407	556,342	7,523,679
Additions	1,538	8,030	1,739	13,586	-	-	292,452	277,345
Disposals	-	-	-	-	-	-	-	-
Closing Balance	356,813	187,620	447,761	13,586	5,616,043	370,407	608,794	7,001,023
Accumulated Depreciation								
Opening Balance	331,250	160,116	391,591	-	4,878,430	128,123	-	5,889,510
Depreciation Charge	18,834	13,851	19,073	3,964	688,783	33,520	-	778,026
Disposals	-	-	-	-	-	-	-	-
Closing Balance	350,084	173,967	410,664	3,964	5,567,213	161,643	-	6,667,537
Book Value 2024	6,729	13,653	37,097	9,622	40,830	208,764	308,794	1,133,486
Book Value 2023	24,025	19,474	54,431	-	737,613	242,284	556,342	1,634,169

	2024	2023
10. Deferred Revenue		
Deferred Revenue from Exchange Transactions		
Production Revenue in Advance	442,664	594,296
Sponsorship in Advance	254,960	269,818
Total Deferred Revenue from Exchange Transactions	697,624	864,114
Deferred Revenue from Non Exchange Transactions		
Grants in Advance		
Grant in Advance - CITC	3,694,200	1,879,728
Grants in Advance - Creative NZ	196,821	192,962
Grants in Advance - Other	203,305	221,752
Total Deferred Revenue from Non Exchange Transactions	4,094,326	2,293,442
Total Deferred Revenue	4,791,950	3,157,555

11. Lease Commitments

At the inception of an arrangement The Court Theatre determines whether such an arrangement is or contains a lease. This will be the case if the following two criteria are met

1. The fulfillment of the arrangement is dependent on the use of a specific asset or assets, and
2. The arrangement contains a right to use the asset(s).

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 with a final end date of 12 May 2026. The Court Theatre Trust has renewed the lease for a final 3 years to 12 May 2026, although the lease documents were signed post balance date. The table below includes this renewal.

	2024	2023
Lease Commitments		
Non-Cancellable Operating Lease Payments		
Less than One Year	225,420	225,420
Between One and Five Years	300,560	525,980
Total Lease Commitments	525,980	751,400

12. Financial Instruments

	2024	2023
Financial Assets		
Cash and Cash Equivalents	2,973,283	2,831,347
Accounts Receivable	304,034	1,494,423
Term Deposits	3,090,340	-
Total Financial Assets	6,367,657	4,325,769
Financial Liabilities - Amortised Cost		
Trade & Other Payables	(707,741)	(552,957)
Employee Entitlements	(147,099)	(171,359)
Deferred Revenue	(4,791,950)	(3,157,555)
Total Financial Liabilities - Amortised Cost	(5,646,789)	(3,881,882)

13. Related Party Transactions

Related parties include Friends of The Court Theatre Incorporated (formerly Court Theatre Supporters Incorporated) and Key Leadership Personnel.

Key Leadership Personnel consists of the Board of Trustees and the Senior Leadership Team.

	2024	2023
Total Key Leadership Remuneration	\$972,561	\$886,006
Number of Key Leadership Personnel	18	19

All members of the Court Theatre Trust are appointed by the Board by resolution of the majority of Trustees. Friends of the Court Theatre have the right to appoint up to three Trustees (Friend Trustees) to The Court Theatre Trust and have made these appointments. The Trustees do not receive remuneration for services provided to the Trust in their role of Trustees, although they are eligible to be reimbursed for out-of-pocket expenses.

The following related party transactions occurred in the year ended 31 January 2024:

- \$30,000 from Friends of The Court Theatre Incorporated for contribution to the Education and Outreach programme for the 2024 year. (2023: \$22,000 as Show sponsorship).
- A receipt of a gift of \$50,000 from Friends of The Court Theatre Incorporated as a contribution to the overall operational cost of the Theatre. (2023: Nil).
- A receipt of a gift of \$24,000 from Friends of The Court Theatre Incorporated as a contribution to the cost of co-ordination of volunteer usher teams (2023: \$24,000).
- The Court Theatre has received cash donations to the value of \$124,000 towards the capital campaign from Trustees and associated entities. (2023: \$108,333)
- Trustees and associated entities have participated in fundraising activities and provided donations in kind.

There have been no other related party transactions for the year ended 31 January 2024.

The following related party balances were outstanding at 31 January 2024

- An amount of \$22,217 owed to Friends of The Court Theatre Incorporated for revenue collected by The Court Theatre Trust on behalf of the Friends of the Court Theatre Incorporated. (2023: \$9,653)

All related party transactions have been entered into on an arm's length basis.

The trust acknowledges The Court Theatre Foundation provided grants totaling \$884,272 for working capital during the year. The Foundation is not a related party as defined by PBE Standard (RDR)

14. Court in the City

The Board of Trustees signed a Development Agreement with the Christchurch City Council (CCC) on 7 July 2020 in relation to the design and build of a new theatre in the Performing Arts Precinct in the city centre. The terms of this agreement require The Court Theatre to contribute \$7 million to the cost of the theatre and to also fund the fixtures and fit-out, estimated to be a further \$5 million. Total estimated costs for The Court Theatre Trust for the new theatre are \$12million. As at balance date \$808,794 has been spent (2023: \$556,342).

The Court Theatre will not have ownership rights to the building but will own the fixtures and fit out. The Court Theatre to date has paid \$50k to the CCC under this agreement and will be required to pay a further \$4.95million when the building works are practically completed, apart from minor omissions and defects. This is anticipated to be in early 2025. A further \$2 million will be paid to the CCC 12 months after the handover date of the building to The Court Theatre, with this anticipated to be early 2026. This makes total payments to the CCC \$7 million.

The Trustees are confident that fundraising activities, that have already commenced, will generate the funds required to meet the obligations to the CCC (\$7million) and to meet the additional \$5million costs of the fixtures and fit out of the new theatre. Further information is provided in the table below.

The CCC and The Court Theatre will enter into an initial 35-year lease for the new theatre, with the lease to commence from the date of practical completion, expected to be early 2025.

Court in the City Development Fund

The Trustees established the Court in the City Development Fund for the purpose of funding The Court Theatre's move to the new theatre. It is estimated that \$12 million will be raised to fund the move into the new theatre.

The following table provides a summary of the status of Donations, Sponsorships and Grants activity to date.

	Pledged	Received	Remaining
Donations and Sponsorships	\$4,172,593	\$2,231,583	\$1,941,010
Grants	\$6,591,910	\$4,091,910	\$2,500,000
Total	\$10,764,503	\$6,323,494	\$4,441,010

Additional to this, other fundraising activities and events have contributed a further \$135,387 (net of associated costs).

As at 31 January 2024, \$2,764,681 has been recognised in the development fund (2023: \$1,261,124), refer to Statement of Changes in Equity and table below.

There is also \$3,694,260 of Grants in Advance yet to be recognised as grants income.

	2024	2023
Court in the City Development Fund		
Balance at beginning of Financial Year	1,261,124	722,271
Donations - Capital Campaign	1,299,908	301,314
Grants - CITC	184,528	121,272
Interest Received CITC	(9)	24,631
Net Fundraising Revenue	19,129	91,636
Balance at end of Financial Year	2,764,681	1,261,124

15. Contingent Assets and Liabilities

The Trust has a contingent liability for the end of lease remediation in respect of the building currently occupied by The Court Theatre. Until the Trustees confirm the remediation requirements, in agreement with the lessor, they do not consider that a suitably reliable estimate of the potential obligation can be made. There are no other contingent liabilities of which the Trustees are aware of at this time.

The Trust has a contingent asset for the conditional grant of \$1million for the new theatre. In 2023 this was \$3million, with \$2million received in the 2024 year. Refer to note 14.

16. Other Capital Commitments

The Trust has committed to moving to a new theatre in the Performing Arts Precinct see note 14 for further details. There are no other capital commitments existing at 31 January 2024. (2023: Nil)

17. Events After Reporting Date

There have been no events subsequent to balance date that would materially effect the financial report.

Independent Auditor's Report

The Court Theatre Trust
For the year ended 31 January 2024

INDEPENDENT AUDITOR'S REPORT

To the Trustees of the Court Theatre Trust

Opinion

We have audited the Financial Report of the Court Theatre Trust (the Trust) on pages 35 to 51, which comprises the statement of financial position as at 31 January 2024 and the statement of service performance, the statement of comprehensive revenue and expense, statement of changes in net assets / equity and the statement of cash flows for the year ended 31 January 2024, and the statement of accounting policies and other explanatory information.

In our opinion:

- a) the reported outcomes and outputs, and quantification of the outputs to the extent practicable, in the statement of service performance are suitable;
- b) the Financial Report on pages 35 to 51 presents fairly, in all material respects:
 - the service performance for the year then ended; and
 - the financial position of the Trust as at 31 January 2024 and its financial performance and cash flows for the year then ended in accordance with 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 the audit of the statement of service performance in accordance with international standard on Assurance Engagements (New Zealand) ISAE (NZ) 3000 (Revised). Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Trust in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand)* issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Ashton Wheelans Limited provided some sponsorship during the year and assisted with the formatting of the Financial Report. Except for these matters & other than in our capacity as auditor we have no relationship with, or interests in the Trust.

Other Information

The Trustees are responsible for the other information. The other information comprises the information included in the annual report but does not include the Financial Report and our auditor's report thereon.

Our opinion on the Financial Report (pages 33 to 51) does not cover the other information in the annual report and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the Financial Report, our responsibility is to read the other information identified above and, in doing so, consider whether the other information is materially inconsistent with the Financial Report, or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If based on the work we have performed on the other information that we have obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Trustees' Responsibilities for the Financial Report

The trustees are responsible on behalf of the Trust for:

- a) Identifying outcomes and outputs, and quantifying the outputs to the extent practicable, that are relevant, reliable, comparable and understandable, to report in the statement of service performance;
- b) The preparation and fair presentation of the Financial Report on behalf of the Trust which comprises
 - the statement of service performance; and
 - the statement of comprehensive revenue and expense, statement of changes in net assets/equity, statement of financial position, statement of cash flows, statement of accounting policies and notes to the Financial Report in accordance with Public Benefit Entity Standards - Reduced Disclosure Regime, and

INDEPENDENT AUDITOR'S REPORT

To the Trustees of the Court Theatre Trust

Trustees' Responsibilities for the Financial Report (continued)

- c) for such internal control as the trustees determine is necessary to enable the preparation of the Financial Report that is free from material misstatement, whether due to fraud or error.

In preparing the Financial Report, the trustees are responsible on behalf of the Trust 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 Report

Our objectives are to obtain reasonable assurance about whether the Financial Report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (NZ) and ISAE (NZ) 3000 (Revised) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this Financial Report.

As part of an audit in accordance with ISAs (NZ) and ISAE (NZ) 3000 (Revised) we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the Financial Report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 trust's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of the use of the going concern basis of accounting by the trustees, and based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Trust's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the Financial Report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Trust to cease to continue as a going concern.
- Evaluate the overall presentation, structure, and content of the Financial Report, including the disclosures, and whether the Financial Report represents the underlying transactions and events in a manner that achieves fair presentation.
- Perform procedures to obtain evidence about and evaluate whether the reported outcomes and outputs, and quantification of the outputs to the extent practicable are relevant, reliable, comparable and understandable.

We communicate with the Trustees regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during the audit.



ASHTON WHEELANS LIMITED

Chartered Accountants
Level 2, 83 Victoria Street
Christchurch
6 June 2024

The Court Theatre, PO Box 268, Christchurch, 8140. 36C Clarence Street South, Addington

SEASON SPONSOR



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