



THE
COURT
THEATRE

THE COURT THEATRE TRUST

2015 Report

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2015 Report

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CHAIRMAN

2015 Report

It is with great pleasure that I write this report. It is over five years since the 7.1 magnitude earthquake that dramatically changed the city forever and the company has now been at The Shed for four years.

The Shed feels very lived in. It is like a comfortable old couch - I feel at home. As I wander round I've loved seeing the tweaking and improvements that have gone on. Every nook and cranny has been filled.

I'm not sure that we've ever acknowledged the retrieval of all the trappings of the company from the Arts Centre. This occurred at the end of 2014 and enabled us to get our hands on tens of thousands of dollars worth of lighting, thousands of costumes and a container or two of other paraphernalia that the workshop and production teams drooled over.

In terms of acknowledgements, I firstly thank the Trust Board who continue to give freely of their time, business acumen and wisdom in the governance of The Court. I enjoy the debate and banter around the table. I thank them for their support which makes my job easy.

Our hugely talented Chief Executive, Philip Aldridge, provides dedication and drive that is key to making The Court the most successful arts organisation in New Zealand (at least that is our unbiased view!). As a board we feel privileged to have him in his role. He is a businessman with a statesman like demeanour unusual in an actor. He has guided the ship through a challenging year.

We are also fortunate to have Ross Gumbley as Artistic Director. I am continuously amazed at his workload and yet he continues to deliver at the top of his game.

The year has indeed been challenging. The record box office doesn't belie the fact that we struggled with a number of plays that came up short on budgeted attendance, but the year came right. Choosing a

balanced programme has many challenges. Artistic standards are never compromised and are always maintained at the highest level by the guiding hand of Ross.

I have to acknowledge the superb production of *Mary Poppins*. The board was alarmed when it heard of the enormous stress this play was creating in the company. It was described as the most ambitious play ever produced by The Court. The company appeared to creak and groan at every level, with a cast of 28, over 150 costumes and people working 80 hour weeks. But we did it, and the people came in their droves and voted with their feet! In my view it was the most successful production ever staged by The Court. A huge thank you to staff in every department. Not just for *Mary Poppins*, but for every production large and small that made up an amazingly diverse season.

To our partners, our sponsors and our audience we offer a big thank you. In particular we thank Creative New Zealand, our biggest funder, without whom we could not exist. Central government funding, distributed through this agency, is imperative for there to be a vibrant performing arts sector in New Zealand.

We thank the Bank of New Zealand which has supported The Court for 24 years. It is with a sense of sadness that we have accepted their decision to step down as Principal Sponsor.

The Court Foundation has provided funding for the new bar as well as the provision of accommodation for actors in the Riccarton apartments. I thank Jenny Reeve, Chair, the trustees of the Foundation, and all their kind donors for the ongoing support.

The Court Supporters are the large group of theatre lovers who, behind the scenes, do so much for the company by way of fundraising and the gift of time as ushers and front of house volunteers. They are our whanau. They are ably led by



David Winfield as Chairman and his hard working committee and we offer them our sincere gratitude.

It would seem that a Chairman's report in this fair city, would not be complete without mentioning the word "rebuild". In fact writing this I reread the 2013 annual report where we were looking forward to advancing plans in 2014 with a "hope of decisions and clarity emerging".

Who would have thought two years later I could write the same thing? What a feeling of frustration! We all like to paddle our own waka but really the rebuild has been taken out of our hands.

We feel frustrated because we have always held the view that The Court is part of the solution to creating a new vibrant central city. We see ourselves as an important enabler with the 130,000 patron footfall that we create and from which other businesses will benefit.

We have identified our requirements for operational financial stability in a new theatre. Without an understanding of this there will be no Court to support the rebuild of the city or to serve audiences. Unless the build criteria meets these needs there is a compelling argument to find alternative solutions. We are inching closer to understanding what the council is planning but still need to determine the financial status of the arrangement.

I am excited about the 2016/17 season and look forward to another stunning year. We box on and control the controllable.

Steven van der Pol
Chairman



**MAINLAND
FOUNDATION**
Proud to Support Our Community

The Cat in the Hat
8 - 18 July 2015

CHIEF EXECUTIVE 2015 Report

Last year I began my report “2014 was a record year for attendances at The Court.” I’m delighted to begin this year in the same vein – 2015 set a new record for attendances, surpassing even the heights of the previous year.

This validation of the artistic direction that the company is taking and the strategy pursued by the trustees was made possible by record attendances at *Mary Poppins* (23,000); by the huge numbers attending Mark Hadlow’s one-man tour de force, *MAMIL*; by the vast popularity of The Forge’s outdoor production of *Peter Pan* at Riccarton House and by the ever-increasing reputation of the children’s holiday shows. The company enjoyed just under 120,000 paid attendances during the year (this while we are reduced by the earthquake from two auditoria to one). In a city with a catchment of around 450,000 this is an astonishing statistic of which any performing arts company in the world would be proud.

The headline figures do not tell the whole story. There were plays where we predicted better attendances than we attracted and for much of the year this left us behind projections and in arrears financially. The hole that we were in was then exacerbated by overruns on the budget for *Mary Poppins* which was the biggest show that we have ever staged. Nobody ever said that predicting the business of theatre was easy – and there’s the rub. To build the annual budget, predictions and assumptions have to be made. While writing this the Artistic Director has just reminded me that if you want to make God laugh you tell him your plans. If He’d been looking at last year’s budget he would have certainly been amused. Doubtless in a generous, avuncular and giving way. But certainly He’d have laughed.

The Board is strong – but not omnipotent – and were kind enough not to laugh. There were moments of concern though, and doubtless they were as pleased as I was to see the foyer teeming with happy audiences that at the end of the day not only got us over the line but also took us into record territory.

The financial results do not reflect the

complete picture. We ended in positive territory with a small surplus before depreciation of around \$17,000 – just short of where we hoped to finish. This disparity between the seemingly sunny uplands of attendances and the shadowy valleys of the finances is often a difficult concept to explain to members of the company who read the headlines and think that we are awash with cash. Which they rightly believe should be distributed amongst those who have produced theatrical wonders by giving up their days, nights and souls. In a just world every one of them should take home the incomes enjoyed by the hedge fund managers of Manhattan. Not so long ago European soccer stars played for a crust so perhaps it is not inconceivable that the arts may one day be valued by society in a similar way. But I think I prefer it the way it is now.

Unfortunately central government is signalling that the meagre funding that the arts receive is to be even smaller in the future. The grant from local government was cut this year in line with the many cuts that the city has to make to balance the books after the earthquakes. The mantra is that private philanthropists must fill the gap. I do not know what world our political leaders live in but it isn’t one that includes experience of raising funds from the kind hearted arts supporters of New Zealand. We do not have the depth and breadth of wealth in this country to go to – even for a company like ours which is the biggest in its sector. If we can’t find such money what can the smaller companies possibly hope to achieve?

What we can do is exploit whatever talents and resources we have to maximise revenue. With this in mind in 2015 we invested in better front of house service with a view to increasing bar revenue. In 2016 we will introduce further initiatives. Each of these ventures takes some focus away from the stage – even when the outcomes are to maintain that very single-mindedness – and introduces further degrees of risk.

We have a commercially savvy board that is backed by a strong balance sheet and well versed in risk assessment. To fill the gap in funding we must embrace



greater risk to be able to afford to deliver the programmes we do. Nothing gets easier. But no one ever said that it would.

These day to day excitements pale into insignificance when compared to the challenges which come with the rebuild of the inner city and The Court’s potential role in injecting life back to the heart of the community. There was some movement in 2015 and indications from politicians that they are ‘totally committed’ to bringing The Court back to the centre were accompanied by officials taking some good decisions. Progress. Glacial. But progress.

I would like to thank an exceptional management team who work under pressure to deliver the multifarious strands of our activities and gratefully thank the board for their wise guidance. The Chairman, Steven van der Pol, continues to lead us with enthusiasm and humility and it is an honour and pleasure to work with him.

The Chairman’s report records the many organisations and people to whom we are indebted in our quest to bring fine theatrical experiences to our audiences. I won’t repeat them here but gratefully echo his heartfelt sentiments.

The Artistic Director’s report notes the plays and people who made a year of diversity so enjoyable. My thanks go to them all.

It remains a great privilege to work in this fine company surrounded by depths of talent and passion – both on the stage and off, I am as moved by this at a board meeting as on the stage; it is as evident at a meeting of The Supporters Committee as it is when watching the volunteer ushers and as uplifting when speaking to sponsors, funders and The Foundation as it is when working with my fellow actors.

We are all bound in a common endeavour and it is a joyous one.

Philip Aldridge
Chief Executive

ARTISTIC DIRECTOR

2015 Report

2015 was a rollicking year for The Court. It saw us push into new and diverse areas, it saw us give breath to some exceptional classic plays and it saw us take collaboration with other arts organisations to new heights. We created work that was genuinely challenging.

The main stage season was underpinned by two productions which had outstanding success and culminated in 2015 breaking the record for the most attendances in a single year.

On the Tonkin and Taylor stage *One Man, Two Guvnors* kicked off the year with a literal bang as physical comedy met rock and roll head on and created a toe tapping evening with some serious laughter. In February the atmosphere became distinctly darker with Gary Henderson's journey into the twilight zone with the première of his Court commissioned play *Shepherd*. A work of speculative fiction, the theme of what it is to be human was deeply moving for many and will remain a striking memory for all who saw it.

Le Sud, Dave Armstrong's comic portrait of what life would be like if the French had colonised the South Island, is also a work of speculation but sheds all darkness. This champagne comedy garnered a standing ovation on its opening night. *Constellations* by Nick Payne, a contemporary play from England, advanced the fascinating premise

that we may live alternate lives in parallel worlds.

We moved from the contemporary to the classic with a vibrant staging of *Romeo and Juliet*. Then a stage adaptation of the charming Ealing comedy *The Ladykillers* played out on Harold Moot's deliciously detailed two storey set. This was a decidedly twisted comedy, with "I can't believe I'm laughing at this" moments tucked between an array of ever more outrageous stage deaths.

Eugène Ionesco is in danger of becoming a lost voice as a playwright. This is a great shame as his *Exit the King*, produced in October, is a classic text of French absurdism. The year rounded out with the infectious family musical *Mary Poppins*. This set two records: the largest show The Court has ever produced and the single most attended show in The Court's 45 year history.

We lost the smaller theatre, The Forge, in the 2011 quake. In lieu of a dedicated studio we keep The Forge alive by using alternative venues or adapting the rehearsal space, the Pub Charity Studio, into a temporary theatre. The first Forge offering for 2015 was the Daniel Pengelly devised adaptation of J.M. Barrie's *Peter Pan* which played in the gardens of Riccarton House. This was a collaboration with Christchurch City Council as part of its SummerTimes programme and saw large audiences enjoy

a splendid production set in beautiful surroundings. *Niu Sila* by Oscar Kightley and Dave Armstrong graced the Pub Charity Studio and the intimate setting allowed the theme of racial tolerance to truly resonate.

Our youngest audience was well served in 2015 with charming scripts and inventive staging. Luke Di Somma's musical rendering of Gavin Bishop's iconic Christchurch book *Mrs McGinty and the Bizarre Plant*, Brendon Bennett's version of *Little Red Riding Hood*, a stage adaptation of *The Cat in the Hat* and Dan and Lisa Allan's retelling of *Alice in Wonderland – in the Attic* all played to large engaged audiences. *Māui and the Sun*, adapted by Rutene Spooner, toured Canterbury primary schools and was the second play during the year to be told in te reo.

Each year script development remains a high priority for The Court and 2015 was no exception. Workshops for Court commissions and the commissioning of scripts kept the Literary Manager, Allison Horsley, busy. *The Mid-Winter Readings*, a season of new work in development, grew again in popularity. *Trans Tasmin* by Robert Gilbert, *SHOT BRO – Confessions of a Depressed Bullet* by Rob Mocaraka, and *Emma Bartleby* by Jon Pheloung garnered stimulating responses from those in attendance. This excellent audience



TONIQ



feedback will be instrumental in the growth of these plays. By the end of the year the company had offered two new commissions; Hone Kouka to write a new play, Allison Horsley and Ross Gumbley to adapt Patrick Hamilton's play *Rope* as well as worked with Greg Cooper on his commissioned play *The Streaker*.

The inspiring efforts of Rachel Sears as The Court's Education Manager saw increased exposure and integration with The Court's audience and beyond. Her sterling efforts with The Court Theatre Youth Company saw them achieve their most engaging work to date through their presentation of the portmanteau piece *Youth Reaction* and their truly inspired self-devised pieces which were produced under the title *Duets*. The Youth Company and our Education branch go from strength to strength.

The Court Jesters presented another year of inspirational lunacy as *Scared Scriptless* offered improvisational theatre for two late

nights each week. The Jesters hit their peak with the family friendly *The Early Early Late Show*.

The most substantial collaboration of the year was with the Christchurch Arts Festival which has reinvented itself under the visionary leadership of Craig Cooper. Part of that reinvention has been with its relationship with The Court. We hosted some splendid and diverse work during the festival. *The White Guitar* produced by the theatre company The Conch was a brilliant and harrowing portrayal of the Luafutu family - a Christchurch story rightfully taking its place on Christchurch's première stage. The Court worked with the Christchurch Arts Festival on a number of other collaborations. Together we produced *Hamlet: The Video Game (The Stage Show)* an improvised retelling of *Hamlet* as the story might appear if it were left in the hands of video game producers. It attracted a wide, and hard to attract, youthful audience who lapped up its panache and excess. *MAMIL*

by Greg Cooper and starring Mark Hadlow drew a huge audience on the main stage. This play was tailored for Mr Hadlow's skill set and was a thoroughly entertaining and engaging evening in the theatre. During the festival The Court presented its first ever work wholly in te reo - *He Kura E Huna Ana*. This spare, raw and elegant production was a collaboration between The Court, Taki Rua and CPIT and a triumph for all three parties.

2015 proved a busy, vibrant and satisfying year for The Court Company which saw us present a balanced season of contemporary, classic and diverse work.

Ross Gumbley
Artistic Director



**THE PRESS**

Mary Poppins
21 Nov. 2015 – 30 Jan. 2016

***“This is an ambitious
play to pull off...but
The Court Theatre has nailed
it in swaggering style.”***

Charlie Gates, THE PRESS



ONE MAN, TWO GUVNORS *by Richard Bean*

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

CAST:

Francis Henshall: Tom Trevella
Rachel Crabbe: Kathleen Burns
Charlie Clench: Roy Snow
Pauline Clench: Georgia-Kate Heard

Lloyd Boateng: Keith Adams
Harry Dangle: Phil Grieve
Dolly: Juliet Reynolds-Midgley
Stanley Stubbers: Jonathan Martin
Gareth / Cab Driver / Policeman: Adam Brookfield
Plant: Cally Castell

BAND:

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

Total Attendance: 12,614
22 Nov. 2014 – 17 Jan. 2015


THE PRESS

*“Shepherd is tautly
written, finely directed,
beautifully produced and
seamlessly acted by a
simply superb cast”*

Margaret Agnew, THE PRESS

SHEPHERD *by Gary Henderson*

Playright & Director: Gary Henderson
Set Design: Andrew Foster
Costume Design: Tina Hutchison-Thomas
Lighting Design: Brendan Albrey
Sound Design: Sean Hawkins
AV Design: Andrew Todd
Stage Manager: Jo Bunce
Properties: Anneke Bester
Operator: Darren McKane

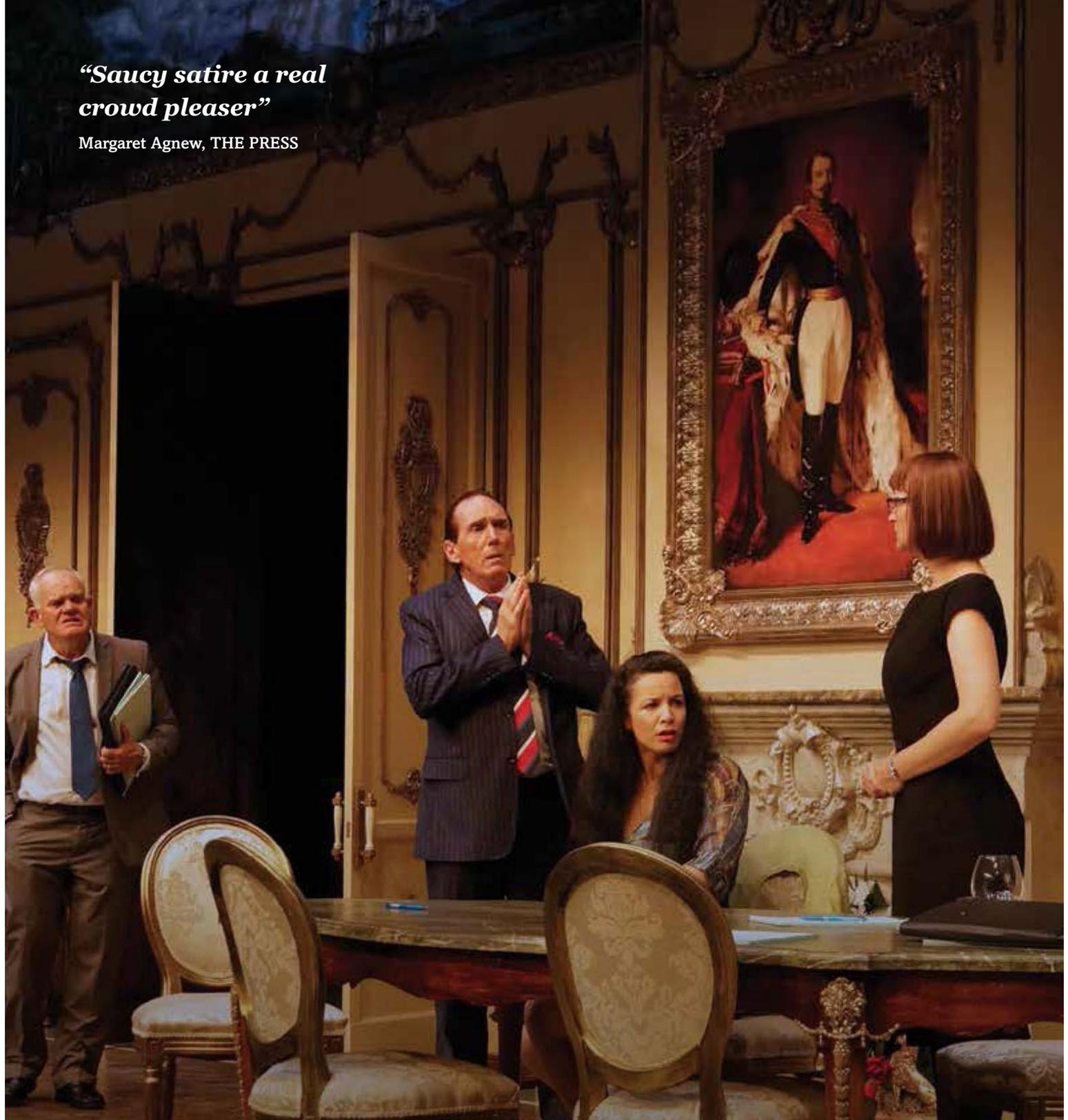
CAST:
Daniel Shepherd: Ross McKellar
Susan Shepherd: Donogh Rees
Ruth Shepherd: Irene Wood
Victoria Shepherd: Anoushka Klaus
Jeff Garrett: Jonathan Martin
Thomas Shepherd: Jordan Blaikie
Charlie Hawke: Kim Garrett

Total Attendance: 3,442
7 Feb. – 28 Feb. 2015



“Saucy satire a real crowd pleaser”

Margaret Agnew, THE PRESS



LE SUD *by Dave Armstrong*

Director: Ross Gumbley
Properties & Set Design: Julian Southgate
Costume Design: Pam Jones & Pauline Laws
Lighting Design: Giles Tanner
Sound Design: Sean Hawkins
Stage Manager: Ashlyn Smith

CAST:
Dominique Le Bon: Luanne Gordon
François Duvachelle: Bruce Phillips
Tama Te Tonga: Rob Mokaraka
Jim Petersen: Mark Hadlow
Moana Maree Matakana: Kim Garrett
Lyndsey Marsland: Andrew Ford

Total Attendance: 8,209
14 Mar. – 18 Apr. 2015





“...a cleverly written demonstration is expressed in engagingly playful and human terms, as an invitation to speculate on our comfortable linear notion of reality”

Lindsay Clark, THEATREVIEW

CONSTELLATIONS *by Nick Payne*

Director: Melanie Camp
Set Design: Mark McEntyre
Costume Design: Aimee Reed
Lighting Design: Giles Tanner
Sound Design: Hamish Oliver
Properties: Anneke Bester
Stage Manager: Jo Bunce
Operator: Sean Hawkins

CAST:
Marianne: Renee Lyons
Roland: Wesley Dowdell

Total Attendance: 2,906
2 May – 16 May 2015

THE
COURT
SUPPORTERS

“A worthy rendition of one of the best works of one of the finest writers in the English language...lovers of Shakespeare will not be disappointed.”

Barry Southam, THE STAR



ROMEO AND JULIET *by William Shakespeare*

Director: Ross Gumbley
Set Design: Julian Southgate
Costume Design: Tina Hutchison-Thomas
Lighting Design: Giles Tanner
Sound Design: Sean Hawkins
Action Design: Tony Wolf
Properties: Anneke Bester
Choreography: Stephen Robertson
Stage Manager: Ashlyn Smith
Operator: Ronnie Hiller

CAST:

Romeo: Cameron Douglas
Juliet: Natasha Daniel
Nurse: Yvonne Martin
Abraham & Friar Lawrence: Barry de Lore
Mercutio & Gregory: Jonathan Martin

Capulet: Tom Trevella
Lady Capulet: Kim Garrett
Prince Escalus: Roy Snow
Tybalt & Friar John: Owen Black
Montague & Cafe Owner: Ross McKellar
Lady Montague & Guest: Grace Irving
Benvolio & Apothecary: Ben Freeth
Balthasar & Escalus' Man: Stephen Lefebvre
Peter: Jack Marshall
Paris: Stuart Hayward
Sampson: Matthew McMenamain
Citizen, Servant & Guest: Amy Sisson
Citizen, Servant & Guest: Riley Harter

Total Attendance: 5,323
30 May – 20 Jun. 2015

Keep Up With
Newstalk ZB[®]
CHRISTCHURCH • 100.1 FM

“...this excellent Kiwi cast could win you over to practically anything.”

Margaret Agnew, THE PRESS

THE LADYKILLERS *by Graham Linehan*

Director: Ross Gumbley
Set Design: Harold Moot
Costume Design: Stephen Robertson
Lighting Design: Giles Tanner
Sound Design & Operator: Sean Hawkins
Properties: Danielle Ferreira Beckner
Stage Manager: Jo Bunce

CAST:
Professor Marcus: Philip Aldridge
Major Courtney: Geoffrey Heath
Mrs Wilberforce: Rima Te Wiata
One-Round: John Bach
Louis Harvey: Dan Bain
Harry Robinson: Andrew Ford
Constable MacDonald: Tim Bartlett

Total Attendance: 7,393
25 Jul. – 28 Aug. 2015


pwc

“Hadlow’s performance is incredibly impressive and he is unafraid to put himself out there.”

Charlie Gates, THE PRESS



in association with

**CHRISTCHURCH
ARTS
FESTIVAL**

MAMIL *by Gregory Cooper*

Playwright & Director: Gregory Cooper
Producer: Sally Fisher
Touring Set Design and Build: Brian King
& Graham Jacobsen
Original Set Design: Ashley Holwell
Lighting Design: Jane Hakaraia
Sound Design: Hamish Oliver
Stage Manager: Tim Bain
Operator: Sean Hawkins

CAST:
Man: Mark Hadlow
Total Attendance: 12,589
Christchurch Arts Festival
30 Aug. – 12 Sept. 2015
The Court Theatre
14 Sept. – 10 Oct. 2015

*Originally
commissioned by
Auckland Live*



“It is a beautiful visual representation of the absurd, the unknowable quality of the world and, here, the incomprehensibility of our own deaths.”

Erin Harrington, THEATREVIEW



EXIT THE KING *by Eugène Ionesco*

Director: Ross Gumbley
Set Design: Julian Southgate
Costume Design: Tina Hutchison-Thomas
Lighting Design: Sean Hawkins
Sound Design: Hamish Oliver
Properties: Danielle Ferreira Beckner
Stage Manager: Jo Bunce
Operator: Giles Tanner

CAST:
The King: William Walker
Queen Marguerite: Carmel McGlone
Queen Marie: Lauren Gibson
The Guard: Tom Trevella
The Doctor: Steven Ray
Juliette: Kim Garrett

Total Attendance: 2,533
17 Oct. – 7 Nov. 2015

Pub
Charity 

“Mary Poppins is the most challenging and ambitious production The Court Theatre has ever staged, but the company pulls it off with dazzling charm.”

Charlie Gates, THE PRESS

MARY POPPINS *the Broadway Musical*

Co-Director, Choreographer, Costume Designer:
Stephen Robertson
Co-Director: Ross Gumbley
Musical Director: Richard Marrett
Set Design: Harold Moot
Lighting Design: Grant Robertson - The Light Site
Sound Design: Ben Rentoul & Glen Ruske - BounceNZ
Animation Design: Dave Spark
Properties: Christy Lassen, Danielle Ferreira Beckner
Stage Manager: Ashlyn Smith
Assistant Stage Manager: Erica Browne
Flying Consultant: Rob Peters
Flymen: David Bosworth & Robert Henderson
Wig Stylist: Sarah Greenwood
Dresser: Beth MacDonald
Lighting Operator: Darren Mckane
Sound Operators: Dominic Crossman & Te Aihe Butler
Sound Effects: Giles Tanner
Chaperones: Lucy Porter & Emily Burns

CAST:

Mary Poppins: Laura Bunting
Bert: Jan Di Pietro
Mr Banks: Michael Lee Porter
Mrs Banks: Ali Harper
Miss Andrew: Angela Johnson
Admiral Boom/Bank Chairman: Steven Ray

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

BAND:

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

Total Attendance: 23,050
21 Nov. 2015 – 30 Jan. 2016


THE PRESS

“For a summer evening of high good spirits the show has much to offer.”

Lindsay Clark, THEATREVIEW

PETER PAN *based on the book by J.M. Barrie*

Director: Daniel Pengelly
Assistant Director: Alice Canton
Set Design & Builder: Oliver Morse
Costume Design: Aimee Reed
Music Composition & Sound Design: Hamish Oliver
Stage Manager: Alice Pardoe
Operator: Alexandra Le Cocq
Education Manager: Rachel Sears

CAST:

Peter Pan: Ben Ashby
Captain Hook: Derek Flores

Indian Chief: Vanessa Kumar
Wendy: Kate Hellings
Michael: Rheanna Walsh
Schmee: Andrew Ford
Tinkerbell: Vincent Andrew-Scammell
Tiger Lily: Tara Erenskjold
John: Ellen Jones Poole

Free show at Riccarton Bush, including New Zealand Sign Language supported performances

Approximate Attendance: 12,500

4 Feb. 2015 – 22 Feb. 2015

THE
forge
AT THE COURT

S SUMMERTIMES

“It is a story full of compassion, humanity and laughter that is brought powerfully to life by the talented crew and cast behind this impressive production.”

Charlie Gates, THE PRESS



NIU SILA by Oscar Kightley & Dave Armstrong

Director: Daniel Pengelly
Set Design: Nigel Kerr
Costume Manager: Sarah Douglas
Lighting Design: Sean Hawkins
Sound Design: Andrew Todd
Stage Manager: Jo Bunce
Operator: Giles Tanner

CAST:
Peter Burton: Gregory Cooper
Ioane Tafioka: Semu Filipo

Total Attendance: 2,730
6 Jun. 2015 – 4 Jul. 2015

**THE
forge**
AT THE COURT

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET
AGENT. ADVISOR. BOOKSHOP

Academy
Funeral
SERVICES

“This show is the most fun I’ve had at the theatre for a really long time.”

Erin Harrington, THEATREVIEW



HAMLET: THE VIDEO GAME
(THE STAGE SHOW) *by Simon Peacock*

THE
forge
AT THE COURT

Director & Playwright: Simon Peacock
Lighting Design: Paul Johnson
Sound Design: Hamish Oliver
AV Design: Andrew Todd
Costume Design: Nicholas Wakerley
Stage Manager: Ashlyn Smith
Properties: Lydia Foate & Danielle Ferreira Beckner
Operator: Giles Tanner
Assistant Stage Manager: Erica Browne

CAST:
Hamlet & Ghost: Dan Bain
Gertrude, Ophelia + various: Kathleen Burns
Horatio + various: Jared Corbin
Claudius + various: Semu Filipo
Musician: Hamish Oliver

Total Attendance: 1,074
3 Sep. 2015 – 6 Sep. 2015

NEW ZEALAND PLAYRIGHTS
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AGENT. ADVISOR. BOOKSHOP

CHRISTCHURCH
ARTS
FESTIVAL

“... such presentations are an emphatic reminder that theatre isn't a commodity, pre-packaged for our consumption – it's a living thing that's by and about people, and always in process.”

Erin Harrington, THEATREVIEW

HE KURA E HUNA ANA by Hōhepa Waitoa

THE
forge
AT THE COURT

Playwright & Director: Hōhepa Waitoa
Associate Director: Juanita Hepi
Executive Producer: Tanemahuta Gray
Producer: Grace Hoet
Sound Designer: Sheree Waitoa
CPIT Executive: Hemi Hoskins
Stage Manager: Vanessa Gray
Production Manager: Moana Davey
With assistance from Nigel Kerr, Daniel Pengelly,
Sarah Douglas, Giles Tanner and Mandy Perry.

CAST:
Hīne/Waitaiki: Kihere Aumua-Jahnke
Taua (Te Kōiko): Tania Gilchrist
Tau/Tamaahua: Jared Hiakita
Whatipu: Kristopher Jones
Poutini Perry: Tyson Tangaroa

Total Attendance: 258
8 Sep. 2015 – 10 Sep. 2015

taki rua



CHRISTCHURCH
ARTS
FESTIVAL

THE COURT JESTERS

2015 Report

“The Early Early Late Show is called a Comedy for the Whole Family and it lives up to its name.”

Grant Hindin Miller THEATREVIEW

The Court Jesters used 2015 as a year of refinement and development. We pulled back to our core business of short form improvisation with three feature theme shows of *Soapland Street*, *Pirates the Musical* and *All I Want for Scriptless*.

We also inducted ten Jester Apprentices into a year of free training. This saw a morale boost for the company and the re-ignition of the joy and play in what we do. We took on four Muso Apprentices who have all been amazing and have added to our product. Sadly, we said good bye to long serving Jesters Matt Powell, Alice Canton, Lizzie Tollemache and Michael Bell. Their work has been a credit to them and the company.

In 2015 we performed at 56 corporate events around Canterbury taking just over \$80,000 in revenue. Feedback on those events has been overwhelmingly positive and repeat business is very common. This was the 25th year of *Scared Scriptless* and a year we can be proud of.

Daniel Pengelly
Associate Director

THE EARLY EARLY LATE SHOW

Director: Dan Bain
Stage Manager: Lydia Foate

CAST:
Kathleen Burns
Brendon Bennetts
Rhiannon McCall
Ben Ashby
Musician: Hamish Oliver

Total Attendance: 1,359
8 Jul. – 18 Jul 2015

SCARED SCRIPTLESS

Artistic Director: Dan Bain
Jester Manager: Daniel Pengelly

Total Attendance: 8,346
Corporate gigs: 56



CHILDREN'S SHOWS

2015

Christchurch
City Council



MAINLAND FOUNDATION
Proud to Support Our Community



MRS MCGINTY AND THE BIZARRE PLANT

adapted by Luke Di Somma

Director/Musical Director: Jason Te Mete
Playwright/Sound Design: Luke Di Somma
Set Design: Julian Southgate
Costume Design: Deborah Moor
Lighting Design: Sean Hawkins
Stage Manager: Celia Mann
Operator: Alexandra Le Cocq
Properties: Danielle Ferreira Beckner

CAST:
Mrs McGinty: Lynda Milligan
Zach: Ben Freeth
Zoe: Monique Clark

Total Attendance: 3,777
14 Jan. – 24 Jan. 2015

ALICE IN WONDERLAND - IN THE ATTIC

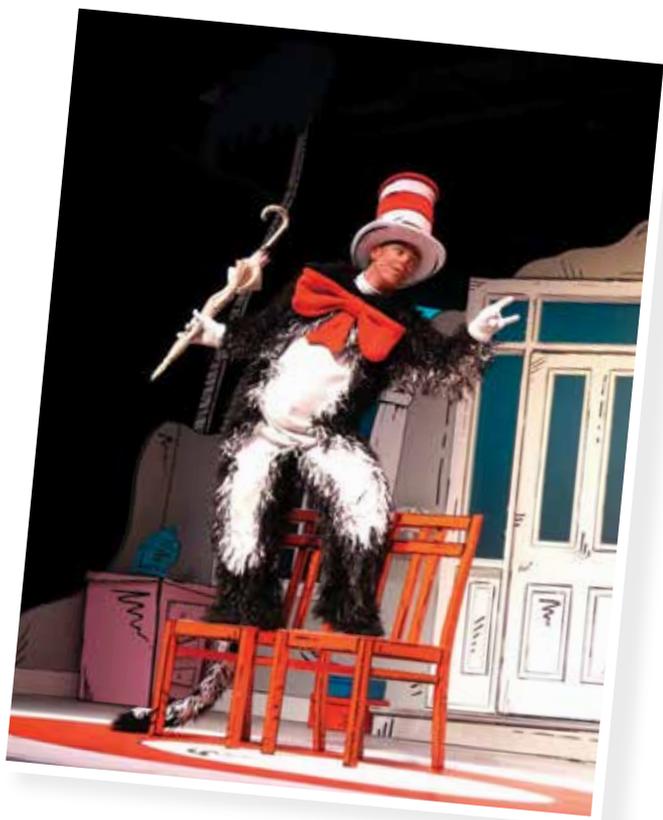
adapted by Dan & Lisa Allan

Director: Daniel Pengelly
Set Design: Richard van den Berg
Costume Design: Stella Gardner
Sound Design & Original Music:
Hamish Oliver
Lighting Design: Sean Hawkins
Properties: Anneke Bester
Stage Managers: Ashlyn Smith, Alice Pardoe
Operator: Giles Tanner

CAST:
Alice: Rhiannon McCall
Uncle Lewis: Dan Allan
Jimmie: Patrick Carroll

Total Attendance: 5,954
8 Apr. – 18 Apr. 2015





THE CAT IN THE HAT

based on the book by Dr. Seuss

Director: Daniel Pengelly
 Set Design: Harold Moot
 Costume Design: Sarah Douglas
 Lighting Design: Sean Hawkins
 Properties: Richard van den Berg
 Stage Manager: Ashlyn Smith
 Operator: Paul Johnson
 Assistant Stage Manager: Erica Browne

CAST:

Cat: David Ladderman
 Girl: Lizzie Tollemache
 Boy: Joshua Johnson
 Thing 1: Tee Rauna
 Thing 2: Erin Wells
 Fish: Sophie Petersen

Total Attendance: 8,917
 8 Jul. – 18 Jul. 2015



LITTLE RED RIDING HOOD

adapted by Brendon Bennetts

Director: Daniel Pengelly
 Set Design: Rachel Hilliar
 Costume Design: Deborah Moor
 Sound Design: Matt Everingham
 Lighting Design: Sean Hawkins
 Properties: Danielle Ferreira Beckner
 Stage Manager: Ashlyn Smith
 Operator: Brendan Albrey

CAST:

Little Red Riding Hood: Emily Burns
 Wolf and Woodsman: Kathleen Burns
 Mother and Grandmother: Monique Clark

Total Attendance: 6,347
 30 Sep. – 10 Oct. 2015

Dr. Seuss's
**The Cat
 in the Hat**





MID-WINTER READINGS 2015

TRANS TASMIN

by Robert Gilbert

Director: Stephanie McKellar-Smith
Stage Manager: Tim Bain

CAST:

Stanley: Tom Trevella
Simon: Ben Freeth
Katrina: Kim Garrett
Todd: Tim Bartlett
Tasmin: Raukawa Tuhura

Total Attendance: 220
7 Jun. 2015

SHOT BRO - CONFESSIONS OF A DEPRESSED BULLET

by Rob Mocaraka

Director: Erina Daniels
Stage Manager: Tim Bain

CAST:

Man: Rob Mocaraka

Total Attendance: 184
14 Jun. 2015

EMMA BARTLEBY

by Jon Pheloung

Director: Daniel Pengelly
Stage Manager: Tim Bain

CAST:

Thomas McGinty: Tom Trevella
The Major: Barry de Lore
The Tall Timber: Asovale Luma
Emma Bartleby: Emily Burns

Total Attendance: 214
21 Jun. 2015

EDUCATION

2015 Report

The Court Education Programme continued to grow and develop in 2015. The weekly adult and youth improvisation classes, taught by Court Jesters, were well attended resulting in 258 students participating through the year. We ran four weekly adult classes and two weekly youth classes during term time. Showcases were presented each term at various venues including Orange Studios, The White Elephant Trust and The Pub Charity Studio at The Court Theatre.

Our offer to children and young people included intensive school holiday programmes which were held in April, July and August. These programmes provided 109 children and young people with the opportunity to develop skills and talents in theatre and performance.

2015 was The Court Youth Company and The Court Youth Crew's second year in action. The Youth Company was selected by audition and 21 young people developed skills in performance. *Youth Reaction*, directed by Melanie Camp, was mounted in June 2015. Showcasing their talents through the performance of a selection of New Zealand and international texts. *Duets*, directed by Daniel Pengelly, a series of self-devised duos, was performed in December 2015.

The Youth Crew of 12 young people spent

the year developing technical knowledge and skill, and members have since been offered employment at The Court on a casual basis and opportunities for internships.

As part of the seasons of *Romeo and Juliet* and *Niu Sila* school matinees and education packs were made available for teachers, students and home-school learners.

541 individuals took backstage tours in 2015 including a variety of different groups, ranging from U3As to school groups with the addition this year of publicly available tours for individuals and families.

Supporting young people to find ways into the creative industries is addressed through internships and work experience placements. Interns were hosted across a range of departments including marketing and properties. 2015 saw The Court Theatre partner with Toi Māori Aotearoa to offer a Māori Arts Internship, this role was filled by Jared Hiakita and the project resulted in a Māori Engagement Strategy for The Court Theatre.

Within schools the Youth Ambassador Programme worked with 39 nominated students from Canterbury Schools to engage with the work of the theatre and to represent that work in schools. In addition to attending dress rehearsals and receiving discounted tickets, Ambassadors also

had opportunities such as review writing workshops, backstage tours and practical theatre sessions.

The Theatresports™ programme ran successfully with 45 teams participating in the competitions and with winning teams from Nelson joining us for the finals. Alongside the programme training, teams were also tutored in Theatresports™ by The Court Jesters in a number of schools across Canterbury.

Master classes and professional development workshops were held for teachers and artists, including workshops by Uta Plate (Goethe Institute) and New Zealand playwright Gary Henderson.

Bespoke tutoring for schools and community groups were held throughout the year.

Community partners throughout 2015 included The Blind Foundation, Birthright, Canterbury UPP club, Cholmondeley Children's Home, Christchurch City Mission, Pillars and Kilmarnock Enterprises. These partnerships have resulted in projects and opportunities which offer participation with communities who might otherwise not access and engage with the arts.

Rachel Sears
Education Manager



*“It also celebrates the
potency of live theatre to tell
and re-tell our stories for
audiences of whatever age”*

Lindsay Clark, THEATREVIEW



MĀUI AND THE SUN *adapted by Rutene Spooner*

Director & Co-Creator: Holly Chappell
Composer & Co-Creator: Rutene Spooner
Set, Costume & Prop Design: Holly MacPherson
Stage Manager: Ashlyn Smith
Education Manager: Rachel Sears

CAST/DEVISORS

Tainui Kuru
Kim Garrett
Susie Berry

Total Attendance: 9,248
Māui and the Sun was performed in 42 schools
around Canterbury.
3 Aug. – 3 Sep. 2015



YOUTH REACTION

featuring extracts from a selection of texts

Director: Melanie Camp

Assistant Directors: Anna Toerke, Josie Nicholas,
Rheanna Walsh, Pauline Ward, Nick Cheesebrough

Stage Manager: Robert van de Water

CAST:

Vincent Andrew-Scammell, Tara Erenskjold, Ben Ashby, Kate Hellings, Ezra Prattley, Ellen Jones-Poole, Rachel Pugh, Bridie Sisson, Millie Hanford, Maddie Harris, Harry Stanley, Becky Gallacher, Jesse Ranson, Shaquille Tuhuru Stirling, Millie Osborne

Total Attendance: 61

14 – 16 Jun. 2015



DUETS

by The Court Theatre Youth Company

Director: Daniel Pengelly

Stage Manager: Jo Bunce

Youth Crew Operator: Harris Webster

CAST:

Group A

Tara Erenskjold & Pauline Ward

Bridie Sisson & Shaquille Stirling

Millie Osborne & Rachel Pugh

Jesse Ranson & Vincent Andrew-Scammell

Group B

Becky Gallacher & Nick Cheesebrough

Ben Ashby & Kate Hellings

Ellen Jones-Poole & Harry Parker Stanley

Maddie Harris & Millie Hanford

Total Attendance: 262

10 Dec. – 12 Dec. 2015

THE COURT COMPANY

2015



THE COURT THEATRE TRUST 2015

Honorary Life Trustee: Yvette Bromley QSM

Chair: Steven van der Pol

Secretary: Derek Hargreaves MNZM

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

ASSOCIATES OF THE COURT

Bryan Aitken

Brian Gray

Derek Hargreaves MNZM

Eilish Moran

Elric Hooper MBE

Geoffrey Heath

Joe Hayes

Judie Douglas

Lynda Milligan

Maurice Kidd (appointed Oct.)

Margaret McConney

Paul Barrett

Stuart Alderton

Tony Geddes

Yvonne Martin

THE COURT SUPPORTERS

Patron: Dame Adrienne Stewart, DNZM, QSM

Chair: David Winfield

Honorary Secretary: Judy Ashton

Honorary Treasurer: Aileen Wyld

Honorary Membership Secretary: Jay Pollock

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

THE COURT FOUNDATION

Patron: Lady Stewart, QSO

Chair: Jenny Reeve

Secretary: John Harrison

Board:

David McBrearty

John McSweeney

Tina Duncan

Development Director: Susi Haberstock



THE COURT JESTERS

Manager:

Daniel Pengelly

Artistic Director:

Dan Bain

Jesters:

Andrew Todd

Ben Allan

Brendon Bennetts

Derek Flores

Emma Brittenden

Henri Nelis

Jared Corbin

Jarred Skelton

Jeff Clark

Kathleen Burns

Kirsty Gillespie

Lizzie Tollemache

Rhiannon McCall

Robbie Hunt

Scott Koorey

Vanessa Wells

Apprentices:

Ben Ashby

Cam McLeod

Criss Grueber

Deb Klausen

Emily Burns

Kim Garrett

Michi Neilson

Musicians:

Hamish Oliver

Katie Cowan

Kris Finnerty

Matt Everingham

Michael Bell

Nicky Marshall

Thomas Harris

THE COMPANY DIRECTORY

Chief Executive: Philip Aldridge ONZM

Artistic Director: Ross Gumbley

General Manager: Simon Rennie (until Nov.)

Development Manager: Steve Brooker

Production Manager: Mandy Perry (until May, from Aug.)

Annie Pearce (from May until Aug.)

Business Manager: Sarah Pugh (from Nov.)

Literary Manager: Allison Horsley

Associate Director: Daniel Pengelly

Marketing Manager: Rob Wiley

Communications Manager: Wendy Riley

Ticketing Manager: Michael Berry

Front of House Manager: Roanna Dalziel

Client & Artist Manager: Andrea Winder

Education Manager: Rachel Sears

Court Jesters Artistic Director: Dan Bain

Sponsorship Executive: Keren Oertly Ryan

Accounts Administrator: Sarah Pugh (until Oct.)

Administrative Assistants: Fiona Haines,

Avril Lockhead, Margot Gray

Toi Māori Aotearoa Internship: Jared Hiakita

Costume Manager: Sarah Douglas

Costume Department: Tina Hutchison-Thomas,

Deborah Moor, Nicholas Wakerley

Workshop Manager: Nigel Kerr

Set Construction: Richard Daem, Henri Kerr,

Maurice Kidd, Richard van den Berg

Stage Managers: Jo Bunce, Ashlyn Smith

Properties: Anneke Bester (until Jun.)

Properties Assistants: Danielle Ferreira Beckner, Lydia Foate

Head Technician: Giles Tanner

House Technician: Sean Hawkins

Technical Support: Darren McKane

I.T. Support: Peter Booth

R & M Support: Terry Preddy

Front of House: Avril Lockhead, Christine Weston,

Emma Cusdin, Fiona Haines, Georgia Holibar, Grace Irving,

Isabella Aldridge, Kay Lynch, Lisa Shannon, Lucy Porter,

Nicky Marshall, Rebecca Radcliffe, Rosie Brailsford,

Shanna Howden, Tim Bain

Theatre Chaplain: Peter Beck

REGISTERED OFFICES

36C Clarence Street South

Addington, Christchurch 8024

SOLICITORS

Harmans Lawyers

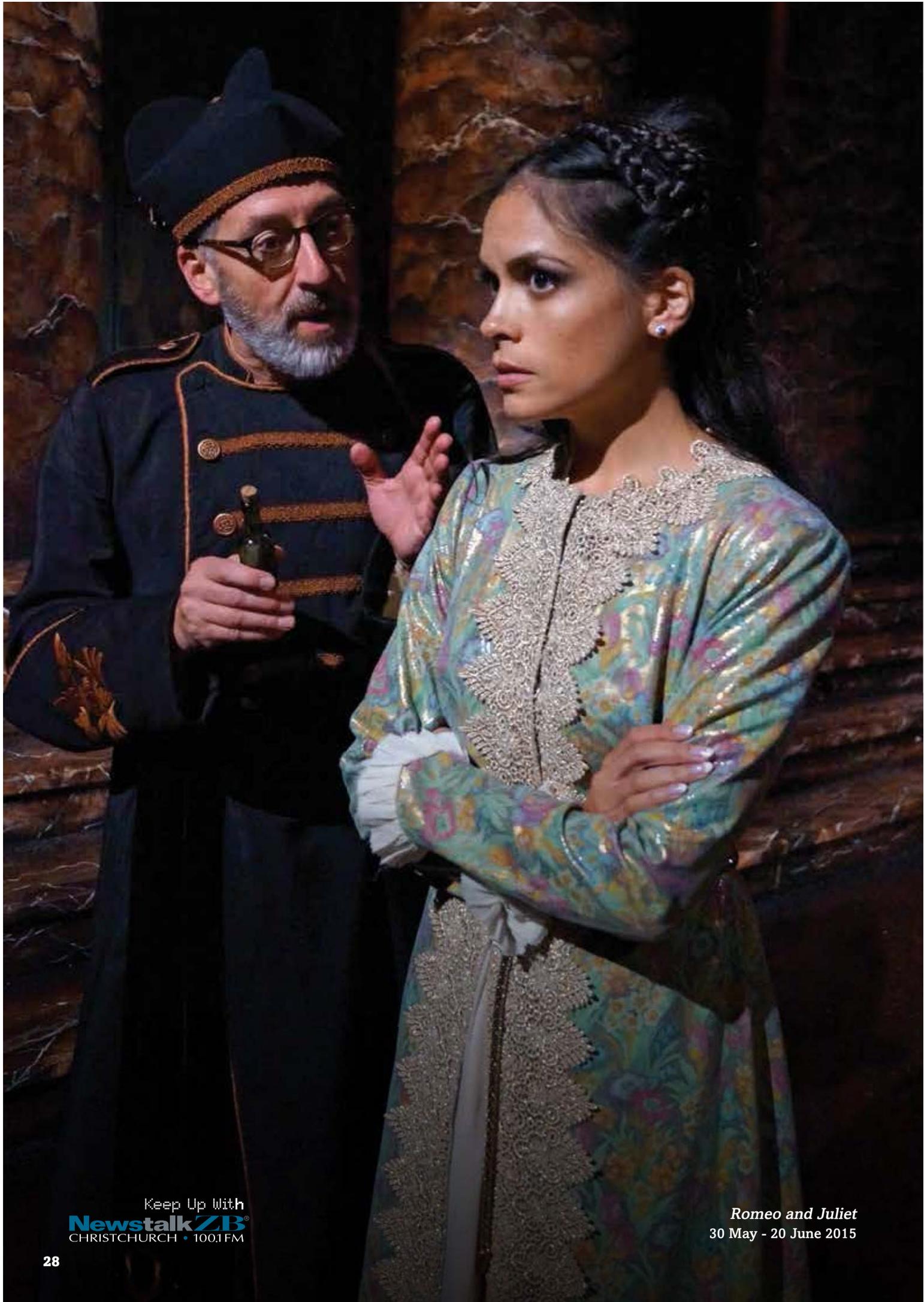
ACCOUNTANTS

Hargreaves and Felton

PO Box 536, Christchurch

BANKERS

Bank of New Zealand



Financial Statements

The Court Theatre Trust
For the year ended 31 December 2015

Prepared by Hargreaves & Felton

Directory

The Court Theatre Trust For the year ended 31 December 2015

Entity

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

Business

To maintain and administer a professional Theatre Company in Christchurch.

Registered Office

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

Trustees

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

Chartered Accountants

Hargreaves & Felton Limited

Bankers

Bank of New Zealand

Solicitors

Harman Lawyers

Auditors

PricewaterhouseCoopers

Statement of Profit or Loss

The Court Theatre Trust For the year ended 31 December 2015

	NOTES	2015	2014
Revenue			
Production Revenue		3,163,380	3,305,159
Grants & Donations		2,316,223	2,189,159
Other Revenue		85,602	413,889
Total Revenue		5,565,205	5,908,207
Total Revenue	2	5,565,205	5,908,207
Expenses			
Production Expenses		3,272,176	3,143,848
Operating Expenses		2,275,493	2,390,263
Other Expenses		-	284,483
Total Expenses		5,547,669	5,818,594
Total Expenses	3	5,547,669	5,818,594
Net Surplus Before Depreciation		17,536	89,613
Depreciation			
Depreciation		477,815	557,345
Total Depreciation		477,815	557,345
Net Deficit for the Year		(460,279)	(467,732)

Statement of Movements in Equity

The Court Theatre Trust
For the year ended 31 December 2015

	Court 100 Club	Theatre Development Fund	Revenue Reserve	Total Accumulated Funds
	\$	\$	\$	\$
Balance at 1 January 2014	200,000	3,974,358	2,111,857	6,286,215
Net Surplus/(Deficit) for Year	-	-	(467,732)	(467,732)
Transfer between Reserves	(200,000)	(557,345)	757,345	-
Balance at 1 January 2015	-	3,417,013	2,401,470	5,818,483
Net Surplus/(Deficit) for Year	-	-	(460,279)	(460,279)
Transfer between Reserves		(477,815)	477,815	-
Balance at 31 December 2015	-	2,939,198	2,419,006	5,358,204

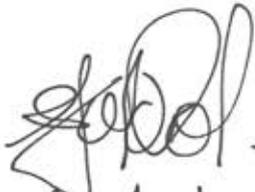
Balance Sheet

The Court Theatre Trust As at 31 December 2015

	NOTES	31 DEC 2015	31 DEC 2014
Assets			
Current Assets			
Cash and Bank		38,730	53,355
Accounts Receivable		39,772	37,189
Inventories		10,370	10,163
Bank Deposits	4	2,643,096	2,238,925
Accrued Interest		13,016	19,895
Prepaid Expenses		85,068	45,334
Total Current Assets		2,830,051	2,404,860
Non-Current Assets			
Fixed Assets	6	4,229,980	4,566,166
Total Non-Current Assets		4,229,980	4,566,166
Total Assets		7,060,032	6,971,025
Liabilities			
Current Liabilities			
GST Payable		110,777	23,107
Holiday Pay Accrued		123,666	105,171
Accounts Payable	5	328,485	365,297
Advance Sales		692,141	278,787
Grants In Advance		446,759	380,181
Total Current Liabilities		1,701,828	1,152,543
Total Liabilities		1,701,828	1,152,543
Net Assets		5,358,203	5,818,482
Accumulated Funds			
Revenue Reserves		2,419,005	2,401,469
Theatre Development Fund		2,939,198	3,417,013
Total Accumulated Funds		5,358,203	5,818,482

Trustee

Date


29. March 2016.

Trustee

Date


29 March 2016

Notes to the Financial Statements

The Court Theatre Trust For the year ended 31 December 2015

1. Statement of Accounting Policies

Reporting Entity

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

Basis of Reporting

The financial statements of the Court Theatre Trust for the year ended 31 December 2015 were authorised for issue by the Trustees on 29 March 2016.

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

The financial statements are a general purpose financial report and have been prepared recognising XRB A1 issued by the External Reporting Board. In the opinion of the trustees, the trust qualifies for Old GAAP as it is not large within the terms of reference of paragraph 65 of XRB A1 and does not have public accountability.

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

Specific Accounting Policies

i) Operating Revenue

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

ii) Grant & Donations

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

iii) Interest Income

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

iv) Inventories

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

v) Goods and Services Tax

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

vi) Investments

Investments are stated at cost.

vii) Fixed Assets

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

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

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

viii) Accounts Receivable

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

ix) Income Tax

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

x) Changes in Accounting Policies

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

A new Accounting Standards Framework (incorporating a Tier structure and a separate suite of accounting standards for PBEs) has been issued by the External Reporting Board (XRB).

Under the new Accounting Standards Framework, The Court Theatre Trust will have to transition to the new Not-for-Profit Public Benefit Entities (NFP PBE) Standards that will be based on International Public Sector Accounting Standards (IPSAS). The effective date for the new NFP PBE Standards is for reporting periods beginning on or after 1 April 2015. Therefore, the Trust will have to prepare its financial statements in accordance with the new NFP PBE Standards for the first time for the annual period ending 31 December 2016. It has been identified that a cash flow statement will be required and Management are currently working through any other changes.

	2015	2014
2. Revenue		
Production Revenue		
Bar Income	301,628	341,623
Box Office Receipts	2,546,601	2,688,444
Gift Voucher Income	111,464	138,471
Outside Booking Fees	21,982	25,352
Programme Sales	30,698	32,659
Sundry Income	151,007	78,609
Total Production Revenue	3,163,380	3,305,159
Grant & Donations		
Corporate Sponsorship	751,350	695,480
Creative New Zealand	1,029,600	992,500
Gifts and Donations	41,944	20,909
Local Body Grants	140,000	150,000
Other Grants	353,329	330,269
Total Grant & Donations	2,316,223	2,189,159
Other Revenue		
Insurance Recoveries	-	321,667
Interest Received	85,602	92,222
Total Other Revenue	85,602	413,889
Total Revenue	5,565,205	5,908,207
	2015	2014

3. Expenses

Production Expenses		
Commissioning - New Works	40,000	40,017
Hire Premises	9,035	21,190
Lights and Sound	58,283	49,123
Production Consumables	23,033	35,940
Royalties	252,537	235,274
Set Construction & Materials	155,523	96,050
Sundry Production Expenses	89,404	3,230
Theatrical Salaries & Wages	2,439,406	2,365,136
Touring Expenses	2,256	60,746
Travel & Accom Visiting Artist	65,114	134,460
Wardrobe, Make Up, Properties	137,585	102,683
Total Production Expenses	3,272,176	3,143,848

	2015	2014
Operating Expenses		
Accounting & Secretarial Fee	21,209	17,914
Administration Salaries & Wages	661,489	572,552
Advertising	19,521	58,382
Bar Expenditure	188,148	230,316
Computer Support	24,918	28,846
General Expenses	40,286	61,692
Programmes	65,151	78,249
Publicity	331,219	373,789
Rent, Heat & Light	286,408	303,087
Sponsorship Expenses	85,144	89,440
Telephone, Tolls & Postage	38,689	36,716
Travel & Accommodation	28,121	18,033
Acc Levy	10,566	7,545
Arts Centre Retrieval	10,652	-
Bank Fees & Credit Card Charge	48,593	47,387
Cleaning	72,296	70,506
Fees - Audit Pricewaterhouse Coopers	11,050	12,065
Fees- Legal	5,707	17,287
Governance/H&S	8,752	5,945
Insurance	121,606	126,824
New Court Rebuild	15,147	69,490
Printing & Stationery	17,816	15,897
Recruitment	2,970	1,978
Repairs & Maintenance	65,308	37,346
Subscription Expenses	33,560	43,611
Ticketing	39,601	38,691
Training	9,576	15,326
Vehicle Expenses	11,990	11,348
Total Operating Expenses	2,275,493	2,390,263
Other Expenses		
Donation to the Court Foundation	-	284,483
Total Other Expenses	-	284,483
Total Expenses	5,547,669	5,818,594

4. Bank Deposits

			2015	2014
	Interest Rate	Maturity Date	\$	\$
BNZ Term Deposit 3083				207,466
BNZ Term Deposit 3088	3.51%	25-Feb-16	367,295	349,617
BNZ Term Deposit 3091	3.50%	26-Mar-16	154,252	150,000
BNZ Term Deposit 3092	3.42%	29-Mar-16	300,000	
BNZ Account # 25	1.50%		411,436	3,102
ANZ Term Deposit - 000	3.70%	05-Aug-16	325,979	311,862
ANZ Term Deposit - 001	3.50%	07-Nov-16	339,649	324,946
ANZ Term Deposit - 002	3.35%	11-Apr-16	208,669	
ANZ Term Deposit - 994				200,000
Westpac Term Deposit - 0001	3.15%	20-Jun-16	281,484	269,686
Westpac Term Deposit - 0002				422,245
Westpac Term Deposit - 0006	3.55%	18-Jan-16	154,331	
Westpac Term Deposit - 0007	4.22%	21-Mar-16	100,000	
Total Bank Deposits			2,643,096	2,238,924

	2015	2014
5. Accounts Payable		
Trade Payables	185,826	232,408
Accruals	83,485	91,788
Outside Gigs	15,433	2,148
Salaries & Wages Accrued	43,740	38,953
Total Accounts Payable	328,485	365,297

6. Fixed Assets

	Cost	Accumulated Depreciation	Additions/ (Disposals)	Book Value	
				2015	2014
	\$	\$	\$	\$	\$
Bar Plant & Equipment	12,642	843	12,642	11,799	
Curtains & Carpets	32,920	8,440	22,484	24,480	5,764
Furniture & Fittings	86,424	36,268	11,271	50,156	50,398
Signage	26,846	7,492	-	19,354	21,359
Foyer Improvements	58,810	1,220	58,810	57,589	
Shed Improvements	5,187,682	1,353,116	14,489	3,834,566	4,174,697
Grand Piano	15,603	4,240	-	11,363	12,423
Lighting & Sound Equipment	468,978	439,419	-	29,559	80,536
Plant & Equipment	105,317	68,497	2,843	36,820	50,780
Wardrobe Consumables	10,861	2,018	1,016	8,843	8,912
Rostra & Seating	89,952	48,216	-	41,736	53,544
Stage Equipment	3,575	2,247	-	1,328	1,911
Computer Equipment	64,357	40,518	18,075	23,839	19,700
Education Classroom	98,429	19,880	-	78,549	86,142
Total	6,262,395	2,032,413	141,630	4,229,982	4,566,166

7. Related Party Information

There have been no related party balances or transactions for the 2015 year (2014: Nil).

8. Lease Commitments

The Court Theatre Trust entered into a lease agreement on 29 July 2011 for a period of three years from 13 May 2011, subject to options of renewal of four terms of three years each. The Court Theatre Trust renewed the Lease on the 13 May 2014 for a further three years.

Lease commitments expire as follows:

	2015	2014
	\$	\$
Less than one year	198,240	198,240
One to five years	82,600	280,840
Five years +	-	-
	280,840	479,080

9. Capital Commitments

The following capital commitments were outstanding at balance date:

Pizza Kitchen \$23,000 (2014 capital commitments: nil).

10. Contingent Liabilities

There are no contingent liabilities of which the trustees are aware of at this time, apart from BNZ Visa limit of \$11,200 (2014: \$10,000).

11. Financial Instruments

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

12. Theatre Development Fund

The Trustees established the Theatre Development Fund for the purpose of Theatre Development. Total proceeds of the fundraising campaign for the new theatre in 2011 were \$5,000,977. There are no restrictions placed on how the accumulated funds may be utilised to further the aims of the Trust. The Trustees have resolved to transfer \$477,815 from the Theatre Development Fund to General Revenue Reserves being the equivalent of the accumulated depreciation write-off for Fixed Assets, leaving a remaining balance of \$2,939,198.



Independent Auditors' Report

to the Trustees of The Court Theatre Trust

Report on the Financial Statements

We have audited the financial statements of The Court Theatre Trust ("the Trust") on pages 31 to 40, which comprise the balance sheet as at 31 December 2015, the statement of profit or loss and the statement of movements in equity for the year then ended, and the notes to the financial statements that include a summary of significant accounting policies and other explanatory information.

Trustees' Responsibility for the Financial Statements

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

Auditors' Responsibility

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

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

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

We are independent of the Trust. Other than in our capacity as auditors we have no relationship with, or interests in, the Trust.

Opinion

In our opinion, the financial statements on pages 31 to 40 present fairly, in all material respects, the financial position of the Trust as at 31 December 2015, and its financial performance for the year then ended in accordance with generally accepted accounting practice in New Zealand.

Restriction on Use of our Report

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

Chartered Accountants
30 March 2016

Christchurch

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