



THE COURT THEATRE TRUST
2018 ANNUAL REPORT

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CHAIR AND CHIEF EXECUTIVE



Steven van der Pol



Barbara George

On behalf of The Court Theatre it is our pleasure to present the 2018 Annual Report.

The year 2018 was one of significant change, where we applauded the long and industrious tenure of outgoing Chief Executive Philip Aldridge, and began an extensive search for a leader to steer us through the next chapter of our story.

Arguably Philip's biggest success at The Court was building The Shed, our performing home in Addington. During his tenure, audience figures grew to make The Court the largest performing arts company in New Zealand. He was right to be proud and in June 2018 we wished him well for his future as he headed across town to The Arts Centre.

The Court family was in good heart and the interim Chief Executive position was ably executed by Susan Rendall who stepped into the role for a number of months. "I'd very much like to thank Susan for the excellent job she did during this time", says Steven.

As reflected in reviews and anecdotal audience feedback, the quality of all productions and programmes offered by The Court remained high and within the first six months of the year, four plays were presented on the mainstage. The summer musical, *Chicago*, ultimately played to houses of over 90% with a total audience number of 20,687.

The subsequent productions, *Titus Andronicus*; *Easy Money*; *In the Next Room, or the vibrator play* and *The Biggest*, together, reached a combined audience of 22,313 people, all receiving excellent reviews. Under The Forge brand, *Ideation* by Aaron Loeb was staged in the Pub Charity Studio. Two children's shows were staged – *Puff the Magic Dragon* and *A Paintbox of Clowns*.

New Zealand playwrights continued to loom large in the season with Roger Hall's *Easy Money*, Jamie McCaskill's *The Biggest* and new works in the *Fresh Ink* play reading series.

Māori and Pasifika theatre works included *The Biggest* by Jamie McCaskill and the 2018 school touring production, *He Kura Kōrero*. *He Kura Kōrero* was created to tour to schools in Canterbury with the specific aim to highlight and encourage the use of te reo Māori using a bilingual script. This latter work was commissioned by The Court and written by Rutene Spooner and Holly Chappell-Eason.

As is our custom and schedule, the new Meridian Energy 2018/2019 Season was launched and performances got underway in July.

Within the second half of 2018, the following plays were presented on the mainstage: Stephen King's *Misery*, *Mum's Choir* and *Astroman*. Together, these productions reached a combined audience of 15,481 people, all received very well by patrons and critics alike.

The summer production, *Jesus Christ Superstar*, opened on 24 November 2018. As at 31 December 2018, this production had reached a combined paid audience of 13,540. With complimentary tickets added, the show was consistently playing to houses of over 95%.

Under The Forge brand, *A Christmas Carol* by Dan Bain was staged in the studio for the third year, reaching a total of 1,622 people

Two children's shows were staged:

- *The Littlest Ninja* by Javier Jarquin: reaching a total audience of 5,197
- *Hansel and Gretel* by Dan Bain: reaching a total audience of 4,418

The Court's continued support of New Zealand playwrights was reflected in the staging of *Mum's Choir* by Alison Quigan, *Astroman* by Albert Belz (which was a world premiere) and one of the pieces included in the *Indelible Ink* play reading series held in September.

Ē Toru (9 – 11 August 2018) was a season in which three Māori/Pasifika plays under development were performed in the studio.

This was a new initiative in which Māori or Pasifika theatre practitioners were invited to have their works selected for a development process and then a public showing. The pieces selected were:

- *Rīpeka* by Tania Gilchrist
- *Au Ko Tuvalu* by Tavita Nielsen-Mamea
- *Palu* by Y|NOT Collective

Meanwhile the search for the new Chief Executive continued and in October, Barbara George joined the team. With a successful track record in arts management, and a good deal of commercial and government experience, she was just the person needed to help us realise our dream of moving back to the CBD. “We have been thrilled to have Barbara join us. The Trust Board is unanimous in this”, says Steven.

As we write this report, negotiations are continuing with the Christchurch City Council for us to become resident in the new Performing Arts Precinct in a few years’ time.

The Education and Outreach programme continues to be an enormous success with demand for classes and workshops exceeding supply. In addition to a variety of classes held six days a week during school term times, holiday programmes were held in the January, April, July and October school holidays and work taking place in schools is growing. In June, the Youth Company staged *Vernon God Little* by Tanya Ronder based on the novel by DBC Pierre, directed by Tom Eason and William Burns. In December *Children of the Night* based on *Dracula* by Bram Stoker, was adapted and created by Dan Bain and the Company. Both these seasons played to capacity houses.

The Court Jesters continue to excite with their wit and quick thinking, performing *Scared Scriptless* every Friday and Saturday night, introducing new young people to theatre at *The Early Early Late Show*, and entertaining the community across Canterbury with corporate gigs, private event entertainment and fundraisers.

The Court is one of the few full producing houses to be found in theatre these days. Our shows are bespoke and showcase the wonderful technical talents of wardrobe, properties, construction and lighting superstars – the unsung heroes of our industry. When visitors come to The Court they are amazed to find what we have in The Shed. Book a tour and see for yourself.

We acknowledge, praise and commend all of The Court team, the 60+ number of men and women who are passionate about what they do, and give generously of their talents to ensure that the customer experience is always the best it can be.

We are guided by the artistic vision of Artistic Director Ross Gumbley. Year after year, Ross spearheads the search for great stories to tell, stories that reflect humanity, provoke and invigorate, delight and amuse. To Ross and his excellent team, we say Bravo!

When you come into The Court Theatre, you are greeted by smiling men and women, usually in black suits, wanting to show you to your seat and encouraging you to enjoy the show. These are our ushers. They are members of The Court Supporters, and some 350 of them volunteer their time throughout the year. We could not do what we do without their support, and to them we offer a huge thank you. Through The Court Supporters 2018 Chair, David Winfield, we thank you for being part of The Court family.

The Court enjoys the grants and sponsorship support of more than 100 organisations. Through this assistance, The Court is accessible to hundreds of people who might not otherwise have the opportunity to experience live theatre. Your support changes lives, and for this we all thank you.

Of special note is our major funding partner Creative New Zealand, and grant revenue received from the Christchurch City Council.

Our principal sponsorship partner is Giesen, and we thank the Giesen family and their staff for continuing to ensure that we have the very best wine and beer to serve our patrons.

Our season sponsor, Meridian Energy, does more than just keep the lights on! They make it possible for the programming of a diverse range of interesting and exciting plays, ensuring that at The Court there is something for everyone.

We applaud the support of all of our sponsors and grant-makers, and make special mention of Pub Charity, the Mainland Foundation and the Rata Foundation. Thank you.

Our thanks to our two governing bodies, the Foundation Board and the Trust Board. The Foundation is chaired by Catherine Boyer and again it is our pleasure to say thank you for all you do, and as we look towards our new home in the CBD, we are sure that you know that the hard work has only just started.

The Trust Board is a group of well credentialed, experienced and respected leaders who give their time generously to ensure that The Court is a great place to live, work and play. Our thanks to you all for keeping watch over our journey, and providing guidance.

As the curtain comes down on 2018, we look back with pride at our achievements, and grateful thanks for the contribution of so many.



ARTISTIC DIRECTOR

Ross Gumbley



2018 was a rich and diverse year for The Court Theatre. For the first time ever, we had two plays by Māori writers programmed on our mainstage. Jaime McCaskill's raucous public-bar-brawl of a comedy, *The Biggest*, played to significantly sized houses and it was encouraging to see a Māori work play to such numbers. This fact was pointed out to me by one of the cast, Apirana Taylor, who was visibly moved to see the magnitude of *The Biggest's* audience. Api had never seen a Māori play so well attended and summed up the experience of it all to me, with tears of joy and relief in his eyes, by saying "I don't believe it!" This is vindication for The Court's continuing policy of supporting Māori theatre. We are walking a path together guided by the most senior Māori practitioners in Aotearoa. Albert Belz' play *Astroman*, was the second work by a Māori writer to be performed on the mainstage. Set in Whakatāne in the eighties, *Astroman* tells the story of Hemi 'Jimmy' Te Rehua, video game expert and maths genius. This bitter, sweet rite of passage story resonated well with its audience. The auditorium positively shook with the vehement theatricality of Nancy Brunning's inspired direction.

The year on the mainstage was bookended by two hit musicals. Tickets were as scarce in December for *Jesus Christ Superstar* as they had been in January for *Chicago*. Both productions were directed by Stephen Robertson and Richard Marrett and both carried their trade mark brilliance of staging and exemplary execution of all of the disciplines of musical theatre.

Comedies played well at The Court Theatre in 2018. *Mum's Choir*, by Alison Quigan, played in September – New Zealand Theatre Month – and saw large audiences attend to be moved to laughter and to be moved to tears. This kiwi classic has lost none of its charm or pathos. Roger Hall's *Easy Money* is an expertly woven, contemporary retelling of Ben Johnson's restoration classic, *The Alchemist*. Each night the theatre would erupt as twist after twist was revealed in the closing moments of the play.

A theatre season is made up of stories that are best told on the stage. Director Melanie Luckman's production of playwright Sarah Ruhl's *In the Next Room, or the vibrator play* was notable for the meticulousness of its design. That and a superb playing of period manners meant that *In the Next Room, or the vibrator play* was a deeply satisfying theatrical experience.

Recent Court Theatre seasons have been pushing into new and diverse areas and 2018 was no exception. Evidence of that could be seen in Dan Bain's visceral revival of *Titus Andronicus*. Produced under The Court's Forge banner this production was not for the faint hearted. Dan also delivered an incredibly tense production of Stephen King's cult classic *Misery*. Lara Macgregor as Annie Wilkes ruled over this production with an iron fist and appeared in this artistic director's nightmares for a long time.

All in all a very satisfying year that found new audiences, welcomed back old ones and displayed the theatre arts framed by The Court's long recognised exemplary production standards.



2018 AT A GLANCE

109

GUEST
ACTORS

33

GUEST
CREATIVES

46

PRODUCTION
CREW



\$71,473

RECEIVED IN DONATIONS

OVER

7,500

VOLUNTEER HOURS WORKED



12 WEEKS
ON
TOUR



608

PERFORMANCES

63,809

PAID ATTENDANCES

124,140

TOTAL ATTENDANCES
INCLUDING TOURING SHOWS



2,844

COSTUME PIECES WORN

1,827

LOADS OF WASHING

412

PAIRS OF SHOES WORN



1,919

HOURS OF
REHEARSAL

CHICAGO

The Broadway Musical

Book by Fred Ebb and Bob Fosse, Lyrics by Fred Ebb,
Script Adaptation by David Thompson, Music by
John Kander, Based on *Chicago* by Maurine Dallas Watkins

PRODUCTION

Director, Choreographer, Costume Designer: Stephen Robertson
Musical Director: Richard Marrett
Assistant Musical Director: Matthew Everingham
Set Designer: Harold Moot
Lighting Designer (The Light Site): Grant Robertson
Sound Designers (BounceNZ): Ben Rentoul and Glen Ruske
Stage Managers: Ashlyn Smith and Natasha Brown
Assistant Stage Manager: Emma Shaw
Dresser: Charlotte McNulty
Lighting Operator: Darren McKane
Sound Operator/Sound Design Support: Stephen Compton
Wigs and Hair Stylist: Sarah Greenwood-Buchanan
Makeup Consultant: Angela Pethig
Musical Score Reduction: Cameron Pearce
Aerial Advisor: David Bosworth

CAST

Velma Kelly: Darlene Mohekey
Roxie Hart: Nomi Cohen
Billy Flynn: Roy Snow
Mama Morton: Eilish Moran
Mary Sunshine: Isaac Pawson
Amos Hart: Rutene Spooner

Male Ensemble

Jeremy Hinman (Dance Captain)
Olly Humphries
Jack Marshall
Fergus Inder
Oliver Davidson
Ben Freeth
Craig Lough

Female Ensemble

Kira Josephson
Melinda Joe
Bianca Paine
Jane Leonard (Velma understudy)
Brylee Lockhart
Hillary Moulder
Ailis Oliver-Kerby (Roxie understudy)

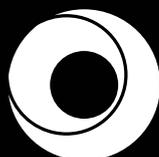
BAND

Conductor/Keyboard 1: Richard Marrett
Keyboard 2: Matthew Everingham
Trumpet: Cameron Pearce
Clarinet/Saxophone: Reuben Derrick
Trombone: Pablo Ruiz Henao
Bass: Michael Story
Drums: Tim Sellars
Alternate Keyboard 2: Hamish Oliver
Alternate Trumpet: Iain McLachlan
Alternate Bass: Richard Pickard

Total attendance: 20,687

25 November 2017 – 27 January 2018 (season extended)

Show sponsor



GOLDEN
HEALTHCARE
GROUP

*"I sometimes hear people express a desire
to go to London or New York to 'see a musical'.
Well, there's no need – this is as good as it gets."*

Tony Ryan, THE PRESS

TITUS ANDRONICUS

By William Shakespeare

PRODUCTION

Director: Dan Bain
Set Designer: Chris Reddington
Costume Designer: Tina Hutchison-Thomas
Lighting Designer/Operator: Giles Tanner
Composer/Sound Designer: Hamish Oliver
Blood Effects: Julian Southgate
Stage Manager: Jordan Keyzer

CAST

Titus: Owen Black
Tamora: Eilish Moran
Marcus: Tom Trevella
Lucius/Nurse: Kathleen Burns
Saturninus/Alarbus: Cameron Douglas
Bassianus/Aemilius: Fergus Inder
Chiron: Ben Freeth
Demetrius/Goth: Ralph McCubbin-Howell
Aaron: Baki Amani
Lavinia: Miriam Qualls
Quintus/Publius/Goth: Jack Marshall
Martius/Sempronius/Goth: Olly Humphries

Total Attendance: 2,739
17 February – 3 March 2018

"This is a revenge play. It is brutal. It is sadistic. It is confrontational. If you want to be entertained, you best be prepared – this is visceral theatre at its most thrilling and unapologetic. It is brilliant."

Charlie Gates, THE PRESS

Show Sponsor

THE
COURT
SUPPORTERS



"In the hands of director Ross Gumbley, the entire cast gave their all with good humour and energy, essential ingredients for any Roger Hall play, especially one with a neat twist in its tail."

Christopher Moore, *THE PRESS*



EASY MONEY

By Roger Hall

PRODUCTION

Director: Ross Gumbley
Set Designer: Harold Moot
Costume Designer: Deborah Moor
Lighting Designer: Giles Tanner
Sound Designer/Composer/Operator: Matt Short
Stage Manager: Jo Bunce

CAST

Stephen Sharp: Roy Snow
Trudi: Luanne Gordon
Sir Robert Kingswood: Bruce Phillips
Peter: Geoffrey Heath
Sylvia: Lynda Milligan
Nigel: Gregory Cooper
Catherine: Susannah Kenton
Bishop: Albany Peseta
Trevor: Jared Corbin
Lee: Melinda Joe

Total Attendance: 7,855
17 March – 21 April 2018

Show sponsor



By arrangement with

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET
AGENT. ADVISOR. BOOKSHOP

IN THE NEXT ROOM, OR THE VIBRATOR PLAY

By Sarah Ruhl

PRODUCTION TEAM

Director: Melanie Luckman
Set Designer: Julian Southgate
Costume Designers: Pam Jones and Pauline Laws
Lighting Designer: Giles Tanner
Music Composer/Sound Designer/Operator: Matt Short
Music Arranger: Matt Everingham
Stage Manager: Jordan Keyzer

CAST

Catherine Givings: Amy Straker
Dr Givings: Jonathan Martin
Sabrina Daldry: Hannah Wheeler
Annie: Eilish Moran
Elizabeth: Bianca Seinafo
Leo Irving: Fergus Inder
Mr Daldry: Matt Hudson

Total Attendance: 5,591
12 May – 2 June 2018

Show sponsor

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FOR THE BEST MUSIC

“Melanie Luckman’s production of American playwright Sarah Ruhl’s In the Next Room, or the vibrator play, comes as close to perfection as any stage work can decently get.”

Christopher Moore, *THE PRESS*

THE BIGGEST

By Jamie McCaskill

PRODUCTION TEAM

Director: Ross Gumbley
Set Designer: Mark McEntyre
Costume Designer: Hayley Douglas
Lighting Designer: Joe Hayes
Sound Designer: Gil Craig
Stage Manager: Erica Browne
Operator: Giles Tanner

CAST

Walter Mack: Robert Lloyd
Stu Wakefield: Mark Hadlow
Mick Taipari: Apirana Taylor
Jan Martin: Nick Dunbar
Cassie Mack: Juanita Hepi
Pat Chestnut: Phil Grieve

Total Attendance: 6,128
16 June – 14 July 2018



Show sponsor

NewstalkZB

By arrangement with

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET.ORG.NZ
AGENT. ADVISOR. BOOKSHOP

“McCaskill has said that he hopes audiences have a good laugh and come away feeling empowered to be a New Zealander - with The Biggest I think he’s managed exactly that.”
Sophie Ricketts, BACKSTAGE CHRISTCHURCH



MISERY

By William Goldman
Based on the novel by Stephen King

PRODUCTION

Director: Dan Bain
Set Designer: Harold Moot
Costume Designer: Hayley Douglas
Lighting Designer: Giles Tanner
Sound Designer/Composer: Andy Manning
Stage Manager: Jo Bunce
Assistant Stage Manager: Rachel Pugh
Operator: Matt Short

CAST

Annie Wilkes: Lara Macgregor
Paul: Gavin Rutherford
Buster: Adam Brookfield

Total Attendance: 5,371
4 – 25 August 2018

"This is theatre that will make you nervously giggle, recoil in horror and will likely disrupt your sleep. There is nothing more certain - it is a brilliant show that people should not miss."
Kate Divett, BACKSTAGE CHRISTCHURCH

MUM'S CHOIR

By Alison Quigan

PRODUCTION

Director: Ross Gumbley
Musical Director: Matthew Everingham
Set Designer: Mark McEntyre
Costume Designer: Tina Hutchison-Thomas
Lighting Designer: Giles Tanner
Sound Designer: Matt Short
Stage Manager: Erica Browne
Operator: Dean Holdaway

CAST

Jean: Eilish Moran
Noel: Paul Barrett
Cathy: Julie Edwards
Kevin: Nick Dunbar
Terri: Amy Straker
Aunty Nola: Lynda Milligan
Matt: Wiremu Waretini

Total Attendance: 6,772
15 September – 6 October 2018

"With this cornucopia of talent and a strongly supportive production team, Mum's send-off is all round, a thorough success."
Lindsay Clark, THEATREVIEW

Show sponsor

CAXTON
DESIGN & PRINT EXCELLENCE

By arrangement with

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET
ONE.NZ
AGENT. ADVISOR. BOOKSHOP

As part of

NZ
Theatre
Month
September

ASTROMAN

By Albert Belz

PRODUCTION

Director: Nancy Brunning
Set Designer: Nigel Kerr
AV Designer: Stuard Lloyd-Harris
Costume Designer: Amy Macaskill
Lighting Designer: Giles Tanner
Sound Co-Designer: Maarire Brunning Kouka
Sound Co-Designer: Sheree Waitoa
Stage Manager: Jo Bunce
Operator: Matt Short

CAST

Jimmy (Hemi) Te Rehua: Tola Newbery
Sonny Te Rehua: Scotty Cotter
Michelle Te Rehua: Tanea Heke
Natalie Te Rehua: Ocean Jones
Mr Macrae: Matt Chamberlain
Mrs Taylor: Juanita Hepi
Mick Jones: Tom Eason

Total Attendance: 3,338
27 October – 10 November 2018

“Thoroughly entertaining and often laugh-out-loud funny, Albert Belz’ 80s timepiece dropped us in on a family drama that resonated with everybody judging by the lively audience reaction.”
Patrick Shepherd, THE PRESS



Show sponsor

By arrangement with



NEW ZEALAND PLAYWRIGHTS
PLAYMARKET
AGENT. ADVISOR. BOOKSHOP

JESUS CHRIST SUPERSTAR

By Andrew Lloyd Webber and Tim Rice

PRODUCTION

Director: Stephen Robertston
Musical Director: Richard Marrett
Set Designer: Harold Moot
Costume Designer: Stephen Robertston
Lighting Designer (The Light Site): Grant Robertson
Sound Designer (BounceNZ): Glen Ruske
Choreographer: Stephen Robertston
Tap Choreographer: Kira Josephson
Stage Manager: Erica Browne
Deputy Stage Manager: Jordan Keyzer
Stage Hand/Dresser: Danielle Rackham
Lighting Operator: Darren McKane
Sound Operators: Michael Buckley (Nov – Dec)
& Dylan White (Jan)

CAST

Jesus: Nic Kyle
Judas: Caleb Jago-Ward
Mary: Monique Clementson
Pilate: James Foster
Caiaphas: Ben Kubiak
Annas: Chris Symon
Herod/Matthew: Fergus Inder
Peter: Isaac Pawson
Simon: Cameron Douglas
High Priest/Guard: Edwin Beats
High Priest/Guard: Joe Kummer
Thomas: Ben Freeth
Bartholomew: Jack Marshall
Andrew: Miles Ford
Phillip/Understudy Jesus: Chris McRae
James the Elder: James Shera
James the Younger: Jared Morello
Jude: Tem Hodson
John: Sam Harris
Apostle Woman: Kira Josephson
Apostle Woman: Jane Leonard
Apostle Woman: Hillary Moulder
Apostle Woman: Catherine Hay
Apostle Woman: Nomi Cohen
Apostle Woman: Charlotte Taylor
Apostle Woman: Hannah Austin
Apostle Woman: Melinda Joe

BAND

Musical Director/Keys 1: Richard Marrett
Asst. Musical Director/Keys 2: Matthew Everingham
Guitar 1: Michael Ferrar
Guitar 2: Heather Webb
Drums: Tim Sellars
Bass: Michael Story
2nd Keys Sub: Hamish Oliver

Total Attendance: 19,140

24 November 2018 – 26 January 2019 (season extended)

“The result was not what I expected. It was much, much better. Everyone shone in a production, which, literally and figuratively, never put a foot wrong.”

Chris Moore, THE PRESS

Show sponsor



ASSOCIATE DIRECTOR

Dan Bain



THE FORGE AND CHILDREN'S SHOW SEASONS

The Forge exists as a counterpoint to the mainstage in form, content, access and audience. The 2018 season, the first I have programmed, provided a varied program of works that met these goals.

2018 Forge Season opened with my production of *Titus Andronicus* which was a co-production between the mainstage and The Forge. Originally planned as an offsite, site-specific production, the logistics of this became too unwieldy and it was returned to the theatre for a reduced season.

However, the gory content of the show was not reduced and blood sprayed in copious amounts as Owen Black's Titus wrecked his terrible revenge on Eilish Moran's Tamora.

We then moved back into the rehearsal room for icy techno thriller *Ideation*. A stunning design by Nigel Kerr, incorporating mirrors and a full thrust stage, allowed the actors to inhabit the space in a highly naturalistic way while still allowing good audience sightlines. Never before has algebra on a whiteboard been so compelling.

The Early, Early Late Show was directed by Brendon Bennetts and was performed offsite at the former Christchurch District Court during KidsFest. This lent a distinctly judicial flavour to the normal tween targeted improv games and was met with excellent attendance and wonderful audience reactions.

Over the course of the year we had been offering support and guidance to three Māori/Pasifika companies as part of the *Ē Toru* programme.

In the middle of the year each of these works was produced for a night in The Forge as a work in progress showing. They were Tania Gilchrist's *Ripeka*, Tavita Nielsen-Mamea's *Au Ko Tuvalu* and Y|NOT collective's *Palu*. All three nights were well attended and audiences engaged deeply with the process. *Au Ko Tuvalu* will return for a season in the 2019 Forge programme.

Finally, The Forge year wrapped up with Ross Gumbley's production of my adaptation of *A Christmas Carol*. This is probably my best version of the script and Ross's tight direction and the addition of Greg Cooper to the cast allowed the piece to return in triumph, once again selling very well and to great audience response.

The Court's kids show programme continued both on and off site with Holly Chappell-Eason and Rutene Spooner's bi-lingual touring show *He Kura Kōrero* visiting schools all through Canterbury. On site through the school holidays we opened the year with Elsie Edgerton-Till's production of Carl Nixon's *Puff The Magic Dragon*. I followed it up with revivals of the silent clown shows *Paintbox Of Clowns* and *Hansel and Gretel*. However, the stand out piece of work for 2018 in both content, acclaim and attendance was Kathleen Burn's production of Javier Jarquin's *The Littlest Ninja*. The 2018 kids season halted the haemorrhaging of audience numbers we saw the year before. The goal of the 2019 season will be to begin to rebuild them.

It remains a pleasure and delight to be responsible for these extremely important aspects of the theatre's programme.



IDEATION

By Aaron Loeb

PRODUCTION

Director: Dan Bain

Set Designer: Nigel Kerr

Costume Designer: Tina Hutchison-Thomas

Head Technician: Giles Tanner

Sound Designer: Tom Harris

Stage Manager/Operator: Jo Bunce

CAST

Hannah: Laura Hill

Brock: Roy Snow

Ted: Adam Brookfield

Sandeep: Shaan Kesha

Scooter: John Armstrong

Total Attendance: 1,142

2 - 23 June 2018

THE
forge
AT THE COURT

"Ideation is thought-provoking, conversation-starting, unsettling contemporary theatre that, for this reviewer, is the current highlight of the season at The Court Theatre."

Kate Divett, BACKSTAGE CHRISTCHURCH

THE EARLY EARLY LATE SHOW

PRODUCTION

Director: Brendon Bennetts

Stage Manager/Operator: Ben Freeth

CAST

Improvise: Kathleen Burns

Improvise: Jeff Clark

Improvise: Criss Grueber

Improvise: Gabby Wakefield

Musician: Jack Page

Total Attendance: 1,273

7 – 21 July 2018

"So often the phrase 'fun for the whole family' is bandied about that it can be rendered meaningless, but this show really delivers on the fun factor."

Margaret Agnew, WHAT'S UP CHRISTCHURCH



THE
forge
AT THE COURT

THE COURT
jesters



Ē TORU

RĪPEKA

By Tania Gilchrist

PRODUCTION & CAST

Playwright/Rīpeka/Ani: Tania Gilchrist

Paia: Jane Leonard

Stage Directions: Roanna Dalziel

Stage Manager/Operator: Erica Browne

Total Attendance: 80



“When we are truly lucky a piece like [Au Ko Tuvalu] comes along to remind us that ... home is where the heart is, and no matter the physical distance one’s homeland is forever in one’s heart.”

Sophie Ricketts, BACKSTAGE CHRISTCHURCH

AU KO TUVALU

By Tavita Nielsen-Mamea

PRODUCTION & CAST

Playwright/Producer/Director:

Tavita Nielsen-Mamea

Lighting designer: Giles Tanner

Performer: Talia-Rae Mavaega

Performer: Pasepa Hala

Performer: Malia 'Ahovelu

Assistant: Pua Siulangapo

Stage Manager/Operator: Erica Browne

Total Attendance: 80



PALU

By Y|NOT

PRODUCTION & CAST

Performer: Mana Tatafu

Performer: Albany Peseta

Performer: Jake Arona

Performer: Maxwell Andrew

Performer: Taniela Lea'aetoa

Music Director: Toa Siulangapo

Musician: Vai Punivai

Musician: Makasini Moala

Musician: Paula Punivai

Musician: Sione Punivai

Producer: Susi Adoniah Afitu

Assistant: Pua Siulangapo

Lighting designer: Giles Tanner

Stage Manager/Operator: Erica Browne

Total Attendance: 84

9 – 11 August 2018

In collaboration with



A CHRISTMAS CAROL

By Dan Bain

PRODUCTION

Director: Ross Gumbley
Lighting Designer: Giles Tanner
Sound Designer: Tom Harris
Stage Manager/Operator: Jo Bunce

CAST

Actress: Kathleen Burns
Actor: Gregory Cooper
Musician: Tom Harris

Total Attendance: 1,622
1 – 22 December 2018



"For those in search of a fun, festive, family-friendly theatrical treat, A Christmas Carol is an excellent addition to your yuletide calendar."
Ruth Agnew, THEATREVIEW

Show sponsor

By arrangement with

THE COURT
Jesters



PHANTOM
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NEW ZEALAND PLAYRIGHTS
PLAYMARKET
AGENT. ADVISOR. BOOKSHOP

THE COURT JESTERS

Dan Bain

In 2018 Rachel Sears took over as Jesters Manager and over the year we seized opportunities to grow and shape our performances and activities.

Scared Scriptless implemented new imagery and digital strategies, resulting in growing audience numbers from April onwards, leading to a final average attendance of 95 per show (an increase from 82 in 2017), and 9,239 total attendances. There were 98 performances featuring 436 paid appearances by Jesters. Average numbers were boosted considerably by two sell out early “birthday” shows with over 700 attendances over a single weekend.

The Jesters also produced another season of *The Early, Early Late Show* offsite at the former Christchurch District Court building. Directed by Brendon Bennetts, the show built on the format and success of previous iterations of the concept to create a pleasing and well attended production. The Jesters were joined by former company member Greg Cooper who replaced Jared Corbin in *A Christmas Carol*. This third incarnation of the show was directed by Ross Gumbley and again met with strong demand from the public. Both shows will return in slightly different forms in 2019.

We sent a team to Palmerston North to compete in the *National Theatresports Competition*, now hosted by Centrepoin Theatre.

While we didn't place in this (deliberately) ridiculous, fake competition our team acquitted themselves well and were well regarded by all, both personally and professionally.

The overhaul of the entire Jesters marketing collateral that began in 2017 with the new website was completed, with all current corporate products being beautifully photographed in an appealing and fun way. Multiple 'glamour' shots were also taken of the company for promoting *Scriptless* as the city's premier comedy choice. For both of these, we are grateful to Emma Brittenden who gave her considerable ability and artistry to the company at vastly reduced rates.

The induction of Rachel into the management role went smoothly and the process of securing, casting and executing offsite gigs became much more streamlined and efficient. In 2018, the income for offsite 'corporate' performances was \$72,135.74 plus GST from 59 performances.

We debuted our *Naughty Keas* product and started development of *The Ferocious Animals Petting Zoo* which is a children's birthday party show that we are hoping to launch in 2nd quarter 2019.

Finally, as a matter of personal pride, we ended 2018 with a gender balanced company for the first time in The Jesters' twenty nine year history. It continues to be an honour to lead a company of such high-skill, beautifully natured artists.



PUFF THE MAGIC DRAGON

By Carl Nixon

PRODUCTION

Director: Elsie Edgerton-Till
Set Designer: Harold Moot
Costume Designer: Deborah Moor
Lighting Designer: Giles Tanner
Sound Designer: Tim Heeringa
Stage Manager: Ruth Love
Operator: Rachel Pugh

CAST

Jackie Paper: Monique Clementson
Mrs Paper/Jasper Parrot/Tom/Belinda: Bianca Seinafo
Amber/Crumble: Sophie Petersen
Puff/Captain Fogarty/B&B Prince: Albany Peseta

Total Attendance: 3,962
Relaxed Performance: 89
17 – 27 January 2018

Supported by



**MAINLAND
FOUNDATION**
Proud to Support Our Community

By arrangement with

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET ORG.NZ
AGENT. ADVISOR. BOOKSHOP

"Vibrant, warm and energetic."
Erin Harrington, THEATREVIEW

A PAINTBOX OF CLOWNS

By Dan Bain

PRODUCTION

Director/Costume Designer: Dan Bain
Assistant Director: Kathleen Burns
Set Advisor: Nigel Kerr
Lighting Designer/Operator: Geoff Nunn
Composer/Sound Design: Hamish Oliver
Stage Manager: Erica Browne

CAST

Green: Monique Clementson
Red: Nicky Marshall
Blue: Millie Hanford

Total Attendance: 3,962
Relaxed Performance: 89
16 – 28 April 2018

Supported by



**MAINLAND
FOUNDATION**
Proud to Support Our Community

By arrangement with

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET ORG.NZ
AGENT. ADVISOR. BOOKSHOP

"Dan Bain, his trio of clowns, and the production team have certainly turned up the magic these school holidays."
Kineta Booker, BACKSTAGE CHRISTCHURCH

THE LITTLEST NINJA

By Javier Jarquin

PRODUCTION

Director: Kathleen Burns
Set Designer: Richard van den Berg
Costume Designer: Deborah Moor
Lighting Designer: Geoff Nunn
Sound Designer/Operator: Matt Short
Stage Manager: Brylee Lockhart
Assistant Stage Manager: Jess Barnett

CAST

Miki: Reylene Hilaga
Genki: Cameron Douglas
Master/Hanzo: Bianca Seinafo

Total Attendance: 5,197
Relaxed Performance: 112
7 – 21 July 2018

“The Littlest Ninja is a perfect introduction to theatre for younger children. The relaxed performance meant anyone with a learning difficulty or sensory processing disorder was comfortable too.”

Fiona Giles, WHAT'S UP CHRISTCHURCH

Supported by



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HANSEL AND GRETEL

By Dan Bain

Supported by



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PLAYMARKET.ORG.NZ**
AGENT. ADVISOR. BOOKSHOP

As part of



**NZ
Theatre
Month**
September

PRODUCTION

Director: Dan Bain
Set Designer: Nigel Kerr
Costume Designer: Hayley Douglas
Lighting Designer: Giles Tanner
Sound Designer/Operator: Matt Short
Stage Manager: Jordan Keyzer

CAST

Hansel: John Armstrong
Gretel: Millie Hanford
Dad/Witch/The King of Birds: Jared Corbin

Total Attendance: 4,418
Relaxed Performance: 51
28 September – 13 October 2018

“Hansel and Gretel has been completely transformed by Bain into an unmissable magical show.”
Ruth Agnew, WHAT'S UP CHRISTCHURCH

FRESH INK & INDELIBLE INK

FRESH INK

SIANA

By Alison Quigan

PRODUCTION

Director: Troy Tu'ua
Stage Manager: Mandy Perry
Operator: Dean Holdaway

CAST

Siana: Talia-Rae Mavaega
Cassie: Lara Macgregor
Leonardo: Shane Asi
Rachel: Kathleen Burns
Siapo: Anapela Polataivao
Stuart: Tim Bartlett
Lana: Tanya Muagututi'a
Nana: Taloa Sagapolutele

Total Attendance: 79
13 May 2018

THE FALLING

By Karen Zelas

PRODUCTION

Director: Lara Macgregor
Stage Manager: Mandy Perry
Operator: Rachel Pugh

CAST

Minnie: Eilish Moran
Cass: Kathleen Burns
Clem: Luanne Gordon
Chorus M: Tom Trevella
Chorus M: Matt Hudson
Chorus F: Amy Straker
Chorus F: Bianca Seinafo

Total Attendance: 111
20 May 2018

THE SEXIEST MAN IN THE WORLD

By Joe Musaphia

PRODUCTION

Director: Roanna Dalziel
Dramaturg: Dave Armstrong
Stage Direction: Ben Freeth
Stage Manager: Mandy Perry
Operator: Rachel Pugh

CAST

Chip Stone: Mike Edwards
Brian Entwistle: Tim Bartlett
Sarah Entwistle: Luanne Gordon
Andy Entwistle: Jack Marshall
Toni Banks: Chelsea McEwan-Millar

Total Attendance: 113
27 May 2018

By arrangement with



INDELIBLE INK

FRESH OFF THE BOAT

By Oscar Kightley and Simon Small

PRODUCTION

Director/Stage Directions: Tanya Muagututi'a
Stage Manager: Mandy Perry
Musician: Ella Mavaega
Operator: Sam Hetherington-Pone

CAST

Elizabeth: Sela Faletolu-Fasi
Charles: Jake Arona Toaga
Mervyn: Roy Snow
Evotia: Talia-Rae Mavaega
Samoa: Albany Peseta
Ula: Josephine Mavaega

Total Attendance: 260
30 September 2018

As part of



By arrangement with



THE LAST DAYS OF JUDAS ISCARIOT

By Stephen Adly Guirgis

PRODUCTION

Director: Ross Gumbley
Stage Directions: Luanne Gordon
Stage Manager: Mandy Perry
Operator: Sam Hetherington-Pone

CAST

Satan: Dan Bain
Judge Littlefield: Roanna Dalziel
Bailiff/St Matthew/Simon the Zealot/Caiaphas the Elder:
Adam Brookfield
Jesus of Nazareth/Sigmund Freud/St Thomas/Soldier 1:
Cameron Douglas
Judas Iscariot: Jeremy Elwood
Saint Monica/Loretta/Mother Teresa/Soldier 3: Juanita Hepi
Henrietta Iscariot/Gloria/Sister Glenna/Mary Magdalene:
Yvonne Martin
Cunningham: Eilish Moran
El-Fayoumy: Keith Adams
Pontius Pilot and Uncle Pino: Robert Lloyd
Butch Honeywell/Mathias of Galilee/Saint Peter/Soldier 2:
Tom Trevella

Total Attendance: 179
7 October 2018

EDUCATION PROGRAMME

Rachel Sears

2018 was a great year for the Education Programme, clearly demonstrated by the need to take on another full-time member of staff. Riley Harter joined the team in May – the additional resource and extra brain power in the department has made a huge impact and I can't wait to see where the Riley/Rachel partnership takes us in 2019.

Even with Riley taking on a large proportion of the teaching work, we have still utilised the skills of our tutor team across the Education Programme, with students enjoying the chance to work with industry professionals. Classes have been exposed to the talents of this team and holiday programmes have really benefited from their expertise and diversity of skill, with returning students consistently being challenged with new approaches to making work. Bespoke workshops with our school community have really taken off in 2018, with our tutor team running sessions in performance technique, creative team work, improvisation, script work and storytelling.

Drama classes and improvisation classes are connecting to participants on so many levels, with students reporting back to us that they are seeing a positive impact in their confidence, and that coming together to play and laugh in a supportive environment once a week is becoming a hugely important part of their well-being and learning.

Highlights from the year must include an exciting body of work coming out of the strong relationship with the literary department. In 2018, we offered our youth students a playwriting holiday intensive and our adult learners the opportunity to 'kick start' their play. Both programmes included teaching writing techniques, mentoring and opportunities for the emerging writers to hear their work read by professional actors.

This work was fantastic, and we are looking at ways to take the best bits from these 2018 experiments and to create a 2019 offer that delivers the same high standard within a more sustainable system.

As part of New Zealand Theatre Month in September and spread over two performances, all seven drama classes performed for friends and family on the mainstage. This opportunity to watch each other's work and bring families into the theatre to share in the successes of their young people was fantastic.

2018 saw The Court Youth Company tackle two incredibly different pieces of work; the vibrant whirlwind of a show *Vernon God Little* and the original and immersive *Children of the Night*. We saw a successful year for the Youth Crew with current and alumni members spotted working at The Court and across the creative sector in Ōtautahi.

We hosted school matinees for *Titus Andronicus* and Stephen King's *Misery*, with both shows creating quite a few jumps and scares for this young audience. We also produced comprehensive education packs to support students' learning.

Our programme also included the Theatresports in Schools competition,



insightful backstage tours, an energetic and enlivening Ambassador's programme and through our internships and work experience offers, we've gotten to meet some uber-talented individuals this year. As much as we love having these groups visit us in our space, we also love getting out and about in the community ourselves. Through our educational touring shows *Crash Bash: Risk Factors* and *He Kura Kōrero* we did this, visiting schools across the Canterbury region and connecting with students beyond those already engaged with the performing arts.

ACTIVITY	REACHED
Improvisation Classes (youth and adult)	183
Drama Classes (youth and adult)	420
Holiday Intensives (youth)	141
Youth Company	21
Youth Crew	4
Backstage Tours	911
Ambassadors Programme	53
Theatresports in Schools	200
Bespoke Workshops with schools and communities	2,540

HE KURA KŌRERO: THE GIFT OF SPEECH

By Holly Chappell-Eason and Rutene Spooner

PRODUCTION

Director/Co-Creator: Holly Chappell-Eason
Director/Co-Creator: Rutene Spooner
Consultant: Ani-Piki Tuari
Set, Costume and Props Designer: Owen McCarthy
Stage Manager/Operator: Mandy Perry

CAST

Collector: Tola Newbery
Collector: Shea Kokaua
Collector: Olivia Parker

Total Attendance: 10,190
21 May – 29 June 2018

CRASH BASH 2018: RISK FACTORS

By **Brendon Bennetts**

PRODUCTION

Director: Melanie Luckman
AV Director: Andrew Todd
Producer: Dan Bain
Stage Manager/Operator: Erica Browne

CAST

Presenter: Alice Anderson

Total Attendance: 9,000
19 February – 29 March 2018

In collaboration
with

Christchurch
City Council 

 **New Zealand**
POLICE
Te Kaitiaki Take Kōwhiri

VERNON GOD LITTLE

By Tanya Ronder
Based on the novel by DBC Pierre

PRODUCTION

Director/Sound Designer: Tom Eason
Director: William Burns
Lighting Designer: Giles Tanner
Stage Manager/Operator: Rachel Pugh

CAST

Vernon: Sam Bowler
Jesus: Tane Patterson
Mom: Paris Thornley
Lally: Anaru Shadbolt
Taylor Figueroa: Rongopai Tickell
Ella Keeter: Grace Newton
Vaine: Freddy Thornton
Leona: Alex Wright
Sheriff Porkorney/Heavy/Jonesy: Todd Anderson
Brad/Brian: Conor Hill
Dr Goosens: Harrison Searancke
Pan/Judge: Alice Cheersmith
Vernon's Attorney/Mr Deutschman: Felix Elliott
Kid in Braces/Bartender/Lally's Mum: Joanna Fan
Mr Keeter: Holly Fraser Devenny
Court Officer/Pelayo's Wife/Bus Driver/Chrissie: Ruby Pledge
Eileena/Con #1/Spanish Voiceover: Meg Fulton
Judge Helen Gurie/Old Lady/Media Court Office: Miriam Qualls
Silas/Border Guard/Con #2: Ocean Pearl Jones
Team Leader/Pelayo/Lasalle: Anita Mapukata
Pastor Gibbons/Prosecutor: Lillian Fata

Total Attendance: 292
28 – 30 June 2018

"The Court Youth Company do a great job and Vernon God Little deserves a longer run."
Grant Hindin Miller, THEATREVIEW

CHILDREN OF THE NIGHT

Adapted by Dan Bain
Based on the novel by Bram Stoker

PRODUCTION

Director & Dramaturg: Dan Bain
Stage Manager/Host: Mandy Perry and Rachel Sears
Lighting designer: Giles Tanner

CAST / DEVISORS

Alice Wright	Joanna Fan
Alice Cheersmith	Lillian Fata
Anaru Shadbolt	Meg Fulton
Anita Mapukata	Miriam Qualls
Conor Hill	Ocean Pearl Jones
Felix Elliot	Paris Thornley
Freddy Thornton	Rongopai Tickell
Grace Newton	Ruby Pledge
Harrison Searancke	Sam Bowler
Holly Fraser Devenny	Tane Patterson
	Todd Anderson

Total Attendance: 168
13 – 15 December 2018

*"After Children of the Night my heart is warmed,
and also beating much, much faster."*
Ruth Agnew THEATREVIEW

THE
COURT
YOUTH COMPANY

THE
COURT
YOUTH COMPANY



Chief Executive Barbara George (from October)

Acting Chief Executive Susan Rendall (July - October)

Chief Executive Philip Aldridge ONZM (until July)

Artistic Director Ross Gumbley

General Manager Susan Rendall (from October)

Development Manager Steve Brooker

Business Manager John Liddiard

Production Manager Flore Charbonnier

Associate Director Dan Bain

Marketing & Communications Manager Samantha McConnell

Content Writer Laura Tretheway (from January)

Graphic Designer Nick King

Education Manager Rachel Sears (until April)

Programmes Manager (Education, Training & Jesters) Rachel Sears (from April)

Kaihāpai Toi (Māori & Pasifika Producer) Morehu Solomon (until March)

Kaihāpai Toi (Māori & Pasifika Producer) Vanessa Gray (from May)

Education Co-ordinator/Head Tutor Riley Harter (from May)

Literary Manager Roanna Dalziel

Ticketing Manager Michael Berry

House Manager Colin Swift

Artist Manager Susan Rendall

Office Manager Annah Johnstone

Finance Manager Angela Park (from December)

Administrative Assistants Avril Lockhead (until July)
Fiona Haines

Client Manager Layla Moutrib (until February)

Sponsorship Manager Layla Moutrib (from February)

Client Manager Andrea Winder (from March)

Development Coordinator Rachel Vavasour (until April)

Director of Philanthropy Rachel Vavasour (from April)

Court Jesters Manager Emma Cusdin (until February)

Court Jesters Artistic Director Dan Bain

Bar Supervisor Christine Weston (until June)

Costume Manager Sarah Douglas (until March)

Acting Costume Manager Deborah Moor (from May)

Costume Department Deborah Moor (until May)
Hayley Douglas (from May)

Construction and Premises Manager Bryce Goddard

Workshop Supervisor Henri Kerr (until August)

Workshop Supervisor Richard Daem (from September)

Set Construction Nigel Kerr
Richard Daem (until September)
Rob Hood (until July)
Matt McCutcheon (from August)

Head Stage Manager Jo Bunce

Stage Manager Erica Browne (from January)

Properties Manager Christy Lassen (until September)
Julian Southgate (from September)

Properties Technician Simone Wiseman (from October)

Head Technician Giles Tanner

House Technician Matt Short (from January)

Barista Petra Laskova (from October)

Front of House Anthea Johnson
Avril Lockhead
Emma Cusdin
Fiona Haines
John Armstrong (from June)
Juliet Robertson
Laura Wilson



BASE @ The Court Manager
R & M Support
Theatre Chaplain

COURT JESTERS

Musicians

Apprentices

ASSOCIATES

Leon von de Vril (until May)
 Lisa Shannon
 Louisa Hemm
 Nicky Marshall (until April)
 Rachel Pugh
 Rebecca Radcliffe
 Roisin Harris
 Rosie Brailsford
 Sue Fraser
 Rod Thompson
 Terry Preddy
 David Winfield

Ben Allan (until May)
 Brendon Bennetts
 Criss Grueber
 Dan Bain
 Emma Brittenden
 Emma Cusdin
 Henri Nelis
 Jared Corbin (until December)
 Jarred Skelton
 Jeff Clark
 Kathleen Burns
 Kirsty Gillespie
 Millie Hanford
 Robbie Hunt
 Scott Koorey
 Vanessa Wells
 Hamish Oliver
 Jack Page
 Katie Cowan (until January)
 Kris Finnerty
 Matt Everingham
 Nicky Marshall (until April)
 Thomas Harris

Gabby Wakefield
 Jake Danson
 Monique Clementson
 Nicole Cochrane

Bryan Aitken
 Brian Gray
 Derek Hargreaves MNZM
 Eilish Moran
 Elric Hooper MBE
 Geoffrey Heath
 Joe Hayes
 Judie Douglass
 Lynda Milligan
 Maurice Kidd
 Margaret McConney
 Paul Barrett

FELLOW OF THE COURT TRUST

Chair
Secretary

Board

SUPPORTERS

Patron

Chair
Honorary Secretary
Honorary Treasurer
Honorary Membership Secretary
Committee

FOUNDATION

Patron
Chair
Secretary
Board

Stewart Ross
 Stuart Alderton
 Tony Geddes
 Yvonne Martin

John Harrison ONZM

Steven van der Pol
 Derek Hargreaves MNZM
 (until December)

Annie Bonifant
 David McBrearty
 Erin Jamieson
 Tony Feaver
 Jane Huria CNZM
 Stephanie Marsden
 Steve Wakefield

Dame Adrienne Stewart
 DNZM, QSM
 David Winfield

Judy Ashton
 Aileen Wyld
 Jay Pollock
 Allannah James (from October)
 Annie Bonifant
 Cheryl Colley
 Johanna McCord
 (until October)
 John McSweeney
 Liz Lovell (from August)
 Lynn Vandertie
 Pat Braithwaite
 Suzanne Rivers (until August)
 Tony Feaver
 Wendy Carryer

Lady Stewart QSO
 Catherine Boyer
 John McSweeney
 Cilla Glasson
 David McBrearty
 John Holland
 Laura Palomino de Forbes
 Tina Duncan

PARTNERS & FUNDERS

PRINCIPAL SPONSOR



SEASON SPONSOR



CORE FUNDER



MAJOR PARTNERS



PLATINUM PARTNERS



DIAMOND PARTNERS



GOLD PARTNERS



SILVER PARTNERS



BRONZE PARTNERS



COURT 100 CLUB



ACTORS IN RESIDENCE



BUSINESS PARTNERS

Bankers: BNZ
 Accountants: Hargreaves
 Lawyers: Harmans Lawyers
 Auditors: PWC
 Printers: Caxton

CHARITABLE TRUSTS

The Pamela Webb Charitable Trust
 The Farina Thompson Charitable Trust
 The Elizabeth Ball Charitable Trust

SPONSORSHIP PARTNERS

The Court Theatre is proud to have a highly esteemed list of major funders, sponsorship partners and supporters. There are various levels of sponsorship available, providing a variety of benefits to assist in the achievement of each organisation's objectives.

To discuss these sponsorship options and an association with The Court please contact:
 Layla Moutrib,
 Sponsorship Manager
 03 963 0881
 layla.moutrib@courttheatre.org.nz

Financial Statements

The Court Theatre Trust
For the year ended 31 December 2018

Contents

2	Directory
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4	Statement of Changes in Equity
5	Statement of Financial Position
6	Statement of Cash Flows
7	Notes to the Financial Statements
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Directory

The Court Theatre Trust For the year ended 31 December 2018

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 (retired 31/12/2018) Susan Rendall (appointed 31/12/2018)
Trustees	Steve Wakefield Jane Huria CNZM Stephanie Marsden David McBrearty Annie Bonifant Erin Jamieson Tony Feaver

Chief Executive Officer

Philip Aldridge ONZM (resigned 13/06/2018)
Susan Rendall (acting CEO 13/06/2018 -29/10/2018)
Barbara George (appointed 29/10/2018)

Chartered Accountants

Hargreaves & Felton Limited

Bankers

Bank of New Zealand

Solicitors

Harmans Lawyers

Auditors

PricewaterhouseCoopers

Statement of Comprehensive Revenue & Expenses

The Court Theatre Trust For the year ended 31 December 2018

	Notes	2018	2017
Revenue			
Production Revenue		3,206,097	3,451,774
Grants & Donations		2,629,226	2,105,322
Other Revenue		14,053	59,708
Total Revenue	2	5,849,376	5,616,804
Expenses			
Production Expenses		3,211,477	3,283,488
Operating Expenses		2,614,700	2,488,990
Total Expenses	3	5,826,177	5,772,478
Net Surplus/(Deficit) Before Depreciation		23,199	(155,674)
Depreciation			
Depreciation	8	501,120	466,331
Net (Deficit) for the Year		(477,921)	(622,005)

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

Statement of Changes in Equity

The Court Theatre Trust For the year ended 31 December 2018

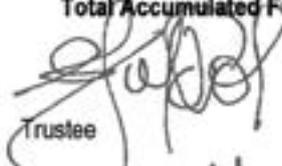
	Note	Theatre Development Fund \$	Revenue Reserve \$	Total Accumulated Funds \$
Balance at 1 January 2017		2,489,838	2,484,128	4,973,966
Net Surplus/(Deficit) for the Year		-	(622,005)	(622,005)
Transfer between Reserves	9	(466,331)	466,331	-
Balance at 1 January 2018		2,023,507	2,328,454	4,351,961
Net Surplus/(Deficit) for Year		-	(477,921)	(477,921)
Transfer between Reserves	9	(501,120)	501,120	-
Balance at 31 December 2018		1,522,387	2,351,653	3,874,040

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

Statement of Financial Position

The Court Theatre Trust As at 31 December 2018

	Notes	2018	2017
Assets			
Current Assets			
Cash and Bank		318,403	67,525
Accounts Receivable	4	146,649	214,133
Inventories		25,241	14,002
Term Deposits	5	962,749	1,597,057
Accrued Interest		2,262	20,490
Prepaid Expenses		179,071	110,872
Total Current Assets		1,634,375	2,024,079
Non-Current Assets			
Fixed Assets	8	3,402,228	3,514,439
Total Non-Current Assets		3,402,228	3,514,439
Total Assets		5,036,603	5,538,518
Liabilities			
Current Liabilities			
GST Payable	7	72,091	58,010
Holiday Pay Accrued		113,234	142,048
Accounts Payable	6	407,082	353,909
Revenue in Advance	7	383,551	320,977
Grants in Advance	7	87,500	236,500
Sponsorship in Advance	7	99,105	75,113
Total Current Liabilities		1,162,563	1,186,557
Net Assets		3,874,040	4,351,961
Accumulated Funds			
Revenue Reserves		2,351,653	2,328,454
Theatre Development Fund		1,522,387	2,023,507
Total Accumulated Funds		3,874,040	4,351,961


 Trustee
 Date 28 March '19.


 Trustee
 Date 28 March 2019

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

Statement of Cash Flows

The Court Theatre Trust As at 31 December 2018

	<u>2018</u>	<u>2017</u>
Cash Flows		
Cash Flows from Operating Activities		
Donations, Fundraising and other similar activities	2,113,714	1,859,747
Receipts from providing goods or services	3,329,988	3,441,620
Interest, dividends and other investment receipts	32,281	51,465
Payments to suppliers and employees	(5,470,504)	(5,637,201)
Total Cash Flows from Operating Activities	<u>5,479</u>	<u>(284,369)</u>
Cash Flows from Investing Activities		
Payments to acquire property, plant and equipment	(388,909)	(79,953)
Receipts from withdrawal of term deposits	634,308	305,754
Total Cash Flows from Investing Activities	<u>245,399</u>	<u>225,801</u>
Net Increase/(Decrease) in Cash	<u><u>250,878</u></u>	<u><u>(58,568)</u></u>
Cash Balances		
Cash and cash equivalents at beginning of period	67,525	126,093
Cash and cash equivalents at end of period	318,403	67,525
Net change in cash for period	<u><u>250,878</u></u>	<u><u>(58,568)</u></u>

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

Notes to the Financial Statements

The Court Theatre Trust For the year ended 31 December 2018

1. Statement of Accounting Policies

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.

Basis of Reporting

The financial statements of the Court Theatre Trust for the year ended 31 December 2018 were authorised for issue by the Trustees on 28 March 2019.

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.

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

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

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

Presentation Currency and Rounding

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

Specific Accounting Policies

i) Exchange and non exchange transactions

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

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

Revenue is measured at fair value

ii) Operating Revenue

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

iii) Grants & Donations

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

iv) Interest Income

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

v) Inventories

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

vi) Goods and Services Tax

These Financial Statements have been prepared on a GST exclusive basis with the exception of Accounts Receivable and Accounts Payable.

vii) Cash and cash equivalents

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

viii) Investments

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

ix) Fixed Assets

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

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

Buildings	3-15 years
Computer Equipment	3-12 years
Fixtures, Fittings & Furniture	2-15 years
Plant & Equipment	2-17 years

x) Accounts Receivable

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

xi) Income Tax

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

xii) Changes in Accounting Policies

There have been no changes in accounting policies. Policies have been applied on a consistent basis with those of the previous reporting period.

2. Revenue	2018	2017
Production Revenue		
Bar Income	498,464	374,824
Box Office Receipts	2,478,396	2,686,462
Gift Voucher Income	108,503	133,332
Other Income	120,734	257,156
Total Production Revenue	3,206,097	3,451,774
Grants & Donations		
Corporate Sponsorship	685,611	476,709
Creative New Zealand Grant	1,109,690	1,085,000
Gifts and Donations	132,075	25,836
Local Body Grants	110,000	116,667
Other Grants	591,850	401,110
Total Grant & Donations	2,629,226	2,105,322
Other Revenue		
Interest Received	14,053	59,708
Total Other Revenue	14,053	59,708
Total Revenue	5,849,376	5,616,804
Exchange and non-exchange revenue transactions		
Revenue from exchange transactions	2018	2017
Production Revenue		
Bar Income	498,464	374,824
Box Office Receipts	2,478,396	2,686,462
Gift Voucher Income	108,503	133,332
Other Income	120,735	257,156
Total Production Revenue	3,206,098	3,451,774
Grants & Donations		
Corporate Sponsorship	685,611	476,709
Total Grants & Donations	685,611	476,709
Other Revenue		
Interest Received	14,053	59,708
Total Other Revenue	14,053	59,708
Total Revenue from exchange transactions	3,905,762	3,988,191
Revenue from non-exchange transactions		
Grants & Donations		
Gifts & Donations	132,075	25,836
Creative New Zealand Grant	1,109,690	1,085,000
Local Body Grants	110,000	116,667
Other Grants	591,849	401,110
Total Grants & Donations	1,943,614	1,628,613
Total Revenue from non-exchange transactions	1,943,614	1,628,613
Total Exchange and non-exchange revenue transactions	5,849,376	5,616,804

3. Expenses	2018	2017
Production Expenses		
Bar Expenditure	272,566	213,910
Commissioning	5,000	47,000
Premises	14,723	11,789
Royalties	216,634	196,658
Sundry Production Expenses	1,417	209,081
Theatrical Materials & Consumables	307,807	319,963
Theatrical Salaries & Wages	2,329,651	2,212,231
Travel & Accommodation Visiting Artist	63,679	72,856
Total Production Expenses	3,211,477	3,283,488
Operating Expenses		
Administration Costs	154,711	176,085
Administration Salaries & Wages	1,080,332	1,038,149
Advertising & publicity	447,518	314,081
Audit Fees	26,500	11,000
Insurance	70,906	88,039
New Court Rebuild	118	15,775
Premises	419,365	395,461
Printing & Stationery	22,731	27,660
Professional Fees	32,419	39,111
Recruitment	65,436	2,923
Repairs & Maintenance	48,732	56,614
Research	204	2,760
Subscriptions Expenses: Patrons	31,015	28,431
Sponsorship Expenses	53,920	92,180
Ticketing	43,051	44,269
Training	5,357	10,328
Utilities	101,551	137,608
Vehicle Expenses	10,834	8,516
Total Operating Expenses	2,614,700	2,488,990
Total Expenses	5,826,177	5,772,478

4. Accounts Receivable

Total receivable comprises:

	<u>2018</u>	<u>2017</u>
	\$	\$
Receivable from the sale of goods and services (exchange)	146,649	184,088
Receivables from grants (non-exchange)	-	30,045
	<u>146,649</u>	<u>214,133</u>

5. Term Deposits

	<u>2018</u>	<u>2017</u>
	\$	\$
ANZ	412,182	572,090
BNZ	550,567	451,710
Westpac	-	573,257
Total Term Deposits	<u>962,749</u>	<u>1,597,057</u>

6. Accounts Payable

	<u>2018</u>	<u>2017</u>
Trade Payables	139,688	205,450
Accruals	215,318	93,960
Salaries & Wages Accrued	52,076	54,499
Total Accounts Payable	<u>407,082</u>	<u>353,909</u>

7. Payables and Deferred Revenue

	<u>2018</u>	<u>2017</u>
Payables and deferred revenue under exchange transactions		
Accounts Payable	407,082	353,909
Revenue in Advance	383,551	320,977
Sponsorship in Advance	99,105	75,113
Total payables and deferred revenue under exchange transactions	<u>889,738</u>	<u>749,999</u>
Payables and deferred revenue under non-exchange transactions		
Grants in Advance	87,500	236,500
GST Payable	72,091	58,010
Total Payables and deferred revenue under non-exchange transactions	<u>159,591</u>	<u>294,510</u>
Total Payables and Deferred Revenue	<u>1,049,329</u>	<u>1,044,509</u>

8. Fixed Assets

	Cost	Depreciation	Accumulated	Additions/	Book Value	
	2018	2018	Depreciation	(Disposals)	2018	2017
	\$	\$	\$	\$	\$	\$
Buildings	5,700,461	392,328	2,520,474	268,626	3,179,986	3,303,948
Computer Equipment	125,341	24,674	72,515	36,755	52,826	40,745
Fixtures, Fitting & Furniture	279,455	51,136	225,441	31,607	54,014	73,544
Plant & Equipment	272,091	32,982	205,035	17,541	67,056	82,495
Work in Progress	48,346	-	-	34,641	48,346	13,705
Total	6,425,694	501,120	3,023,465	389,170	3,402,228	3,514,437

9. 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 \$501,120 from the Theatre Development Fund to General Revenue Reserves being the equivalent of the depreciation expenses for Fixed Assets for the 2018 year, leaving a remaining balance of \$1,522,387.

10. Related Party Information

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

	2018	2017
Total Senior Management Team Remuneration	784,208	659,736

Number of Key Management Personnel: 17 (2017:17)

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

The following related party transactions occurred in the year ended 31 December 2018:

- A gift of \$100,000 from the Court Theatre Supporters (2017: \$30,000).
- The receipt of \$24,000 from the Court Theatre Supporters for wage contribution (2017:\$24,000).
- A grant of \$234,000 from the Court Theatre Foundation (2017: Nil).
- The amount of \$48,000 for rent paid to the Court Theatre Foundation (2017: \$48,000).
- The receipt of \$23,400 from the Court Theatre Foundation for an administration charge (2017: \$23,400).
- The amount of \$12,127 was paid for consultancy fees to Arrow International; Steven van der Pol was an employee (2017:Nil).
- The amount of \$36,690 was paid for secretarial, accounting & advisory fees to Hargreaves & Felton Ltd, Derek Hargreaves was an employee.
- The amount of \$5,200 was received for an event from Convergence Communications & Marketing; Erin Jamieson is a Shareholder.

There have been no other related party balances or transactions for the 2018 year.

11. 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 2017 for a further three years

Lease commitments expire as follows:

	2018	2017
	\$	\$
Less than one year	218,240	200,053
One to five years	90,934	290,987
	<u>309,174</u>	<u>491,040</u>

12. Capital Commitments

There were no capital commitments as at 31 December 2018 (2017: Nil).

13. Contingent Liabilities

There are no contingent liabilities of which the Trustees are aware at this time (2017: Nil).

14. Subsequent Events

There were no events that have occurred after balance date that would have a material impact on the Financial Statements (2017: Nil).

Independent auditor's report

To the Trustees of The Court Theatre Trust

We have audited the financial statements which comprise:

- the statement of financial position as at 31 December 2018;
- the statement of comprehensive revenue and expense for the year then ended;
- the statement of changes in equity for the year then ended;
- the statement of cash flows for the year then ended; and
- the notes to the financial statements, which include a summary of significant accounting policies.

Our opinion

In our opinion, the accompanying financial statements of The Court Theatre Trust (the Trust), present fairly, in all material respects, the financial position of the Trust as at 31 December 2018, its financial performance and its 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 International Standards on Auditing (ISAs). Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report.

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

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

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

Information other than the financial statements and auditor's report

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

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

Responsibilities of the Trustees for the financial statements

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

<https://www.xrb.govt.nz/standards-for-assurance-practitioners/auditors-responsibilities/audit-report-8/>

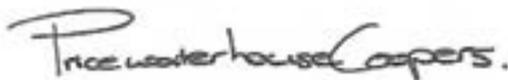
This description forms part of our auditor's report.

Who we report to

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

The engagement partner on the audit resulting in this independent auditor's report is Elizabeth Adriana (Adri) Smit.

For and on behalf of:



Chartered Accountants
1 April 2019

Christchurch

THE COURT THEATRE

THE
COURT
THEATRE

PRINCIPAL
SPONSOR



SEASON
SPONSOR



CORE
FUNDER



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