



THE COURT THEATRE TRUST
2017 REPORT

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CHAIRMAN

Steven van der Pol

With global politics swerving towards disruption and populism, New Zealand's nine years of stable, moderate government felt like something to celebrate. Yet the general election in September 2017 set us on a course for change. The people voted and the politicians took the opportunity to create a coalition of parties that had, arguably, better caught the mood for new policies with respect to the issues affecting communities and our way of life in Aotearoa New Zealand.

This city, Christchurch New Zealand, understands the impact of change like no other in this part of the world. Since that first earthquake in September 2010 we have experienced a series of unimaginable seismic shifts; some positive and some not so easy to assimilate. Regardless, we continue to adapt and progress, finding the right gear for the conditions and keeping our eyes on the road ahead without losing sight of everything we are leaving behind.

My belief is that The Court, now in its 46th year, is a bastion of change and as such, an important place of refuge for the city. 2017 marked seven years in The Shed with some fantastic pieces of work and record house numbers for *Chicago*. Yet we continue to live in hope that one day we will find our natural place in the proposed Arts Precinct. To-date we have measured progress towards this goal in inches, but our vision is undeterred, and the new government's intention to push harder for closure of outstanding insurance claims and accelerate the anchor projects – including The Court – gives us cause for muted optimism.

Our hugely energetic Chief Executive, Philip Aldridge, and his team have worked long and hard this year, instigating some radical change within the senior leadership team (SLT). As a first step, this involved commissioning external support for a shift towards more accountability and a culture of leadership. We are already seeing the benefits of this shift, with more responsibility dispersed across the SLT, allowing Philip to spend more of his time on planning for fundraising and overseeing development of the new building.

The Property Development Committee is meeting regularly to focus on the strategy and structure for our new building, as well as our positioning with Christchurch City Council. I need to thank everyone on this committee for pitching up to numerous early morning meetings. In particular, we thank John Holland, who represents our Supporters, and

property professional, Scott McCulloch, who was seconded during the year. We are making progress and although it is disappointing that we have not yet secured a signed business case and the allocation of funding from Council, our commitment to this move has never been stronger.

The Trust Board and The Foundation are tackling the funding challenge head-on. The Foundation has agreed to fundraise for the projected capital campaign. Foundation Chair Catherine Boyer's reputation and expertise is coming to the fore and the relationship between the two boards is productive and supportive.

Of course, The Court's success is more than the commercial aspects of our theatre company. At the heart of all this progress is the wider team of actors, staff and, of course, audiences. Our survival and performance over the last seven years is in large part due to their collective talents, energy and commitment. It was gratifying, yet again, to witness the true professionalism of what went on stage in 2017, and there is nothing quite like the anticipation of seeing the plays laid out in the new Season programme. What a wonderful team we have. A big thank you to all.

I also want to make special mention of our sponsors and partners. This includes Creative New Zealand, who continues to provide such a major portion of our external income; Christchurch City Council, the many grant making trusts that we need to stage our performances; Pub Charity; the Mainland Foundation and the Rata Foundation.

To our principal sponsor, Giesen, in addition to the hugely valued sponsorship you generously provide, you have helped us cement a food and hospitality offering that draws people to The Shed ever earlier to relax and enjoy a convivial atmosphere before and after shows.

There are also over 100 organisations that support us through grants and sponsorship; organisations who have helped light-up The Court to the tens of thousands of children and adults who may not have experienced live theatre without their support.

This leads me to The Court Supporters and back to our audiences. You are both such an integral part of our theatre, providing ushers and helpers to work behind the scenes and raise money. Not only an integral part but also our reason for being. We hope that the 2017 season gave you exactly what you hoped for in



terms of entertainment and community.

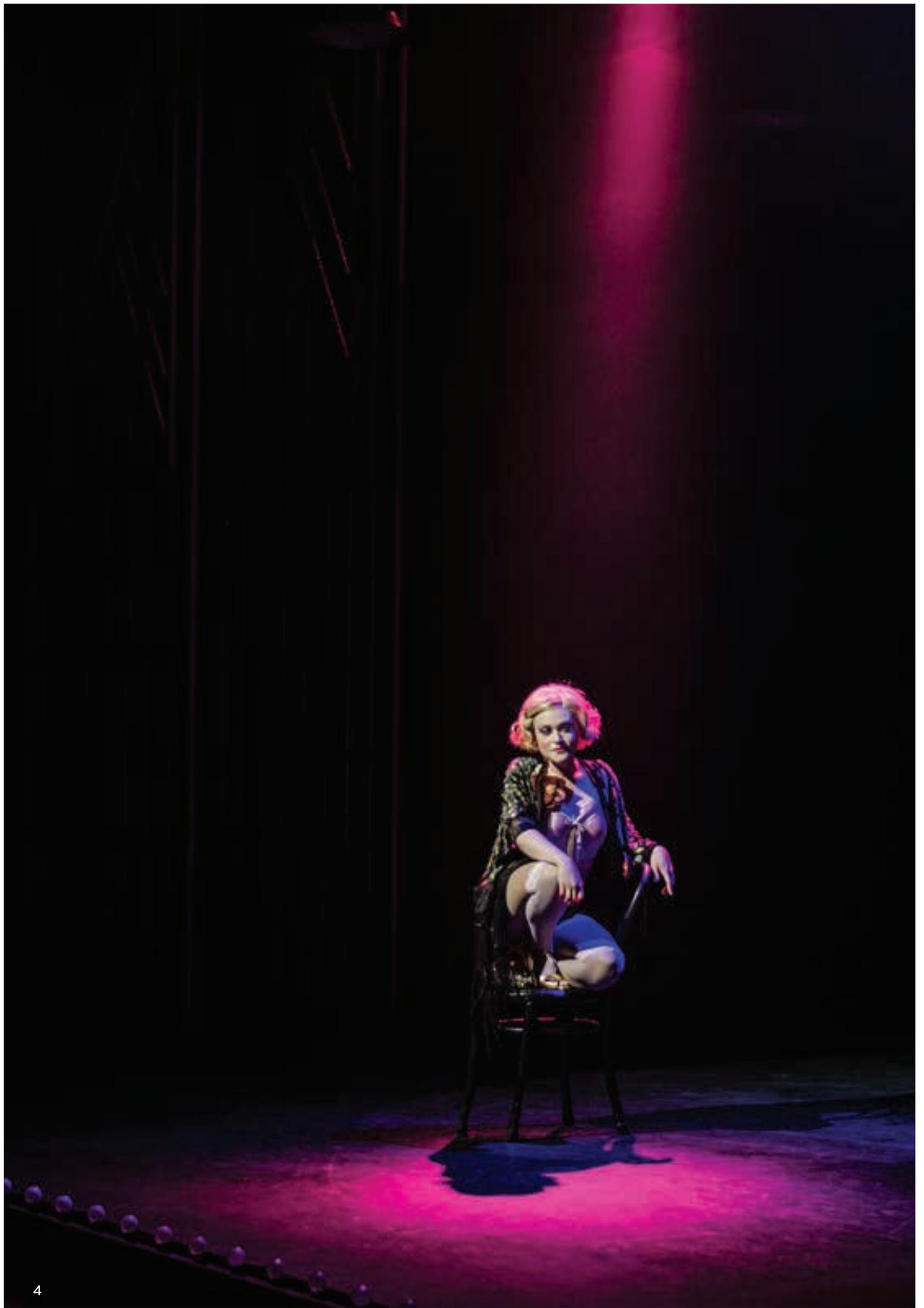
What hit home recently when viewing a presentation video on The Court, was the diversity of our offerings. Beyond the mainstage plays there are thriving programmes being delivered by The Forge, The Youth Company, Children's Shows, The Court Jesters and through the Education Programme, including Theatresports™ and Māori and Pasifika work. When you consider that our foot-fall on a per annum basis is in the order of 135,000 people, The Court is an undeniable force in bringing vibrancy and life back to the inner City.

Philip, the Board is ever-grateful for your dedication and your exceptional vision. You have lead us to a position as, arguably, New Zealand's most successful theatre company. Your leadership is celebrated and your standing in the city and the New Zealand arts community is without question. A big thank you.

To Ross Gumbley, our ebullient and exuberant Artistic Director. Yet again, you delivered – with panache – a stellar programme that pleased, captivated and thrilled our audiences. You and your team continue to lift the theatrical bar both within our theatre and across the whole arts spectrum in New Zealand.

Finally, The Court Theatre Trust Board. Thank you so much for your support. You are a great Board and fantastic to work with! We bade farewell to Ian Douthwaite at the 2016 Annual General Meeting, and welcomed Tony Feaver as a Supporters' representative. A big thank you, Ian, for your contribution on the Board and many years of dedication to The Supporters.

My crystal ball for 2018-19 tells me this is going to be a breakthrough year for The Court and we will, at last, come home.



CHIEF EXECUTIVE

Philip Aldridge

Day to day we grapple with the many issues of being a full-scale producing house with a twelve-month programme that barely gives a fully stretched company the chance to step back and breathe. This journey continued in 2017. At a strategic level, as has been the case for the last six years, we remained consumed by the will-they-won't-they-fund-us issue of relocating to the city centre.

I remain in humble awe of the achievements of my colleagues in delivering a world class programme of work that continues to engage and enthral the largest audience in the country. We learnt from the arts council's brief to the incoming Arts Minister, who also happens to be Prime Minister, that of all attendances at the companies and artistic enterprises that Creative New Zealand support (88 major companies plus individual events) across all art forms, 10.5% of the country's attendances are at The Court. By this most critical of measures, because the audience is everything, The Court must be now adjudged the largest performing arts company in New Zealand.

We used to be the largest company at The Arts Centre and a few years ago (measuring by turnover, attendances, output and employment) we became the largest theatre company in the country. Now it appears we have claim to be the largest performing arts company. This is great news for Christchurch.

The latter part of our journey has been achieved at the delightful, if grungy, shed in Addington. It is cold and miserable in winter. It leaks and is too small to accommodate all activities. The air conditioning freezes those near the outlets while the audience in the centre of the auditorium gently expires from heat. The roof problems are horrendous. But the audience love it.

A warm greeting always awaits from the amazing army of ushers from The Supporters. The Box Office staff are charming and helpful and the bar staff now delight one-third of attendees who order a delicious Base pizza.

Under the watchful guidance of our wondrously proficient House Manager we

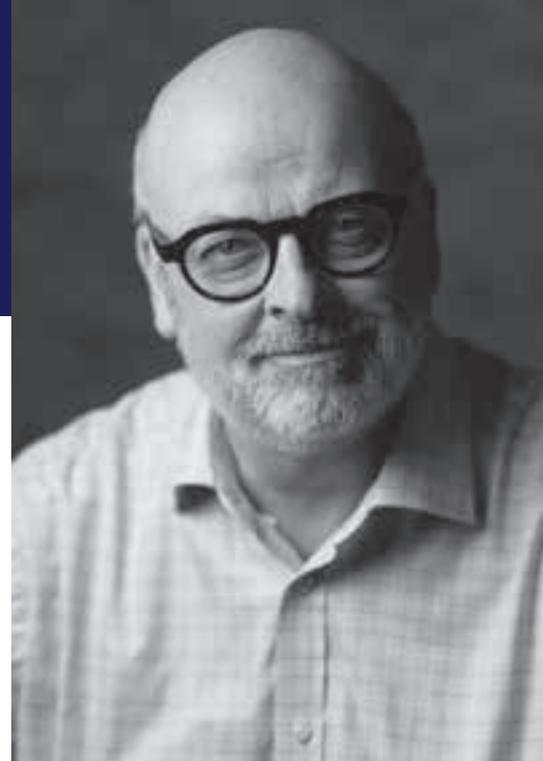
have transformed the audience's experience of visiting the theatre. With it too we have changed the behaviour of the audience who come to eat an hour, and sometimes an hour and a half, before curtain-up. This is tremendous service, an enhanced experience and good for revenue. We are continuing work to improve the offer.

We are researching permanent merchandising, barista coffee and adding desserts to the Base Pizza menu. All these things, while enhancing the current experience, also allow us to grow our knowledge in preparation for building a new Court Theatre in the inner-city. Which brings us to the biggest issue that has faced the board since the earthquakes.

Here is not the place to dwell on the prolonged process that government and council have overseen. It has been frustrating for trustees and all involved. But 2017 did see some common sense being applied and we were assured that at the latest, by December, a decision would be made on the future home of The Court. I am writing in March 2018 and we still await a decision. But we do appear to be on the brink of one.

We do not yet know which way this will fall. Fundamentally it is a simple choice – do councillors want to have the largest performing arts company in New Zealand in the inner-city as part of the Blueprint Plan described by government in 2012? Will council confirm its 2013 position that The Court will be the core part of this anchor project? Simple choices can be the hardest.

We have published The Court's plan for the Performing Arts Quarter. The vision is based on a social enterprise model that will, in time, deliver a variegated, diverse part of the city, distinct in character and financially self-supporting through a mixed-use development of residential, commercial and retail facilities alongside the performing arts. It is bold and visionary and – as we said we would be in the rebuild of this city – it is creative and innovative. We await a decision. We acknowledge that it will take some inspired political leadership to accomplish this and we



believe we have this at the city council.

The Chairman's report records our grateful thanks to the many donors, funders and companies that we partner with to make everything possible. I echo his gratitude to them all.

We aim to be as collaborative off the stage with our many partners as we are on the stage with a variety of artists: the actors, designers, directors and teachers who create wondrous worlds of inspiration as well as all those who work behind the scenes: the technicians, stage managers, builders, administrators and the wondrous throngs of Supporters. Both on and off the stage I acknowledge them all and add my thanks to his.

I'm particularly appreciative of the management team who have cohered into an excellent, effective team having begun a period of reinvention in 2016. It's an honour and a pleasure to work alongside such a group.

I'd like to thank and acknowledge the Chairman, Steven van der Pol, and all of the Trustees who generously give their time and wisdom to the company. Steven leads a selfless group of high achievers who bring wisdom and insight and guide us through a myriad of strategic issues. It's a pleasure and an honour to work with him.

It takes all of us together – company, staff, supporters, sponsors and above all else audiences – to embrace and deliver on our purpose: to provoke stirring reactions through great theatre experiences that celebrate and question our humanity. That's a good reason to get out of bed every day.

ARTISTIC DIRECTOR

Ross Gumbley

Christchurch is changing and changing quickly. Of course, that change is the legacy of the catastrophes of 2010 and 2011. In the seven years since the earthquakes not only has the fabric of our city changed, our attitude has changed too. We have been shaken out of our complacency. We know who we were but who are we becoming? We have inherited a city that is like a spinning coin on a table top; we all wait eagerly to see which side up it will land.

The Court has responded and continues to respond to this change. As a vibrant and creative organisation we are constantly questioning how we can best serve our city and our region. How we can find, welcome and provide great theatre experiences for all the residents of Ōtautahi are questions we constantly ask ourselves.

2017 was a year that The Court grew and diversified its audience base. A year that introduced new schemes to make our work more available and a year where the company won a national award for accessibility.

The Court's mainstage is the engine room of the company. It is a space where we match plays of wide appeal with plays of artistic risk. The plays presented in 2017 were a balance of plays that celebrate and plays that question, plays that challenge and plays that offer escapism. It was made up of plays from New Zealand, the UK, Australia, Russia and the USA.

The high-octane fizz of *Legally Blonde* kicked off the year with effervescence. Liberal doses of bubble-gum pop underscored a story of female empowerment. The protagonist Elle Woods is a young woman who can have it all; a career, and still be true to who she is. Sadly, Elle represents a role model who is still hard to find in contemporary writing for the stage.

Ropable, the next play in the season, was a

play created specifically for the powerhouse of actresses we have in The Court whanau. With five in its cast, four women and one obnoxious token male, *Ropable* threaded a complicated plot of twists and turns played out against a cornucopia of Hitchcock themes and tropes.

Next up was the critically acclaimed and box office hit *The Curious Incident of the Dog in the Night-Time*. Lara Macgregor's seriously stylish and inventive production will stay in the hearts and minds of those who saw it. Director Shane Bosher breathed new life into the Russian classic *Uncle Vanya* before Ali Harper gave a stand out performance of breath-taking technique and immense heart in Joanna Murray Smith's play *Songs for Nobodies*. Of the rest of the season, *Steel Magnolias* jerked tears; *Hudson and Halls Live!* tickled funny bones and *Venus in Fur* raised pulses before director Stephen Robertson's powerful and classy revival of *Chicago* closed the year on the mainstage in barnstorming fashion.

It was a busy year for The Forge. The Forge is The Court's companion company. It creates and provides for those that like their theatre with a little more snap, crackle and pop. If the main stage is a golden retriever then The Forge would be an angry, rabid dog who could take a bite out of your hand if you tried to stroke it. Under The Forge banner, The Court produced a return season of the wildly inventive *Hamlet: The Video Game (The Stage Show)*. This production, a magnet for the under thirties, went on to play seasons in Taranaki and Auckland. Dan Bain's adaptation of *A Christmas Carol* is well on its way to becoming a perennial classic. It tells Dicken's timeless tale with two actors and a cast of audience members. The success of the show means it will be revived again in 2018.

The Forge is also the home to The Court's



Improv company, The Court Jesters. Since its inception, 26 years ago, The Court Jesters has been a significant incubator of New Zealand theatre and comedy talent. Improv formats and structures were played for all age groups throughout the year. In 2017, the national improvised theatre community descended on The Court to compete for The National Theatresports™ Championships. This week-long celebration of all things spontaneous was a joy for competitors and audiences alike.

Collaboration with likeminded arts organisations was to the fore in 2017 with partnerships between The Court and The Christchurch Arts Festival, Tulou Productions, Pacific Underground, Taki Rua, Silo Theatre, Centrepoint Theatre, Fortune Theatre, Two Productions, Y Not, NASDA, Coca, The Christchurch Art Gallery, The Taranaki Arts Festival and Auckland Live. The Christchurch Arts Festival was an especially busy time with the company hosting Silo Theatre's *Hudson and Halls Live!* and our own creation *Scriptless: First Class* on the mainstage and Tulou Productions' luminous creation *Matai*, the success of which saw extra shows added in the Pub Charity Studio. This partnership with The Christchurch Arts Festival is one we value greatly and one which has seen rich and varied theatre delivered to growing and diverse audiences.

Supporting Māori and Pasifika practitioners and providing them with the support to produce exceptional theatre on The Court's stages, is a vital part of the theatre's brief. 2017 saw The Court host Taki Rua's haunting *He Kura E Huna Ana*. Beautifully brought to the stage by Nancy Brunning this was a fully developed production based on the development season which played at The Court several years ago. For the third year in a row The Court sent a combined work of English and Te Reo into schools; *Matatihi: Maia's Journey of Bravery*. This was the strongest work to date from Holly Chappell-Eason and Rutene Spooner and The Court looks forward to working with these masters of devised theatre again in 2018.

The Court has a very busy literary and play development programme. In 2017, there were an unprecedented six scripts in commission. These plays, in varying stages of development, are set to blossom into life and will provide the backbone of several seasons to come.

In 2017, the Fresh Ink play reading season was as popular as ever with three new works being presented to audiences who then offer feedback. This is a precise tool for measuring a play's worth and helps us deepen our understanding of the work and the direction in which it needs to develop.

The stand out play from the 2017 Fresh Ink play reading season was Albert Belz' poignant and punchy play *Astroman*. Set in a 1980s space invader parlour, *Astroman* was so successful that the play has made its way into the 2018 mainstage season. Supporting Māori and Pasifika writers is major part of The Court's brief, with Hone Kouka, Oscar Kightley and Rutene Spooner all currently under commission to produce work for The Court's mainstage.

Children's theatre is as popular, and as important, as ever. In 2017, The Court saw children's theatre attendances break 150,000 since the company has been in Addington. The six pieces of children's

theatre produced in 2017 are all 100% New Zealand content.

Making our work accessible is something that inspires this company. Making sure all who want to attend can attend is something we pride ourselves on. Whether it is the new initiatives 30 Below, Pay What You Can Nights or Play Mates (which connects likeminded individuals who want to find fellow spirits to attend the theatre) the company is constantly exploring ways of removing barriers to attendance.

In 2017 The Court Theatre was awarded the Arts Access Creative New Zealand Arts for All Award for its commitment to developing new audiences and making theatre accessible to diverse audiences – from front-of-house and discounted tickets through to programming and community outreach.

In 2017, we reached further than ever to expand our audience and enrich their lives. In 2018, we will reach further still.



LEGALLY BLONDE THE MUSICAL

PRODUCTION

Director, Choreographer, Costume Designer: Stephen Robertson
Musical Director: Richard Marrett
Associate Choreographer: Gemma Kearney
Book: Heather Hach
Music and Lyrics: Laurence O'Keefe and Nell Benjamin
Set Designer: Harold Moot
Lighting Designer: Grant Robertson
Sound Designer: Ben Rentoul
Sound Designer: Glen Ruske
AV Designer: Dave Spark
Lighting Operator: Darren McKane
Sound Operator: Jonny Keating
Production Manager: Mandy Perry
Stage Manager: Ashlyn Smith
Assistant Stage Manager: Tim Bain and Rachel Pugh
Stage Crew/Dresser: Scott Campbell
Stage Crew/Props Assistant: Lydia Foate

CAST

Elle Woods: Ellie Neal
Warner Huntington III: Damon Grebert-Wade
Emmett Forrest: Cameron Douglas
Paulette Bonafonté: Ali Harper
Professor Callahan: Roy Snow
Vivienne Kensington: Jane Leonard
Enid Hoopes: Lucy Porter
Brooke Wyndham/Ensemble: Kira Josephson
Serena: Nomi Cohen
Margot: Erin Wells
Pilar: Monique Clementson
D.A. Joyce Riley/Ensemble/Understudy Elle: Emily Burns
Kate/Chutney/Ensemble: Holly Stokes

Judge/Store Manager/Ensemble: Kim Garrett
Aaron/Ensemble: Ben Freeth
Kyle/Ensemble: Olly Humphries
Mom/Whitney/Ensemble: Greta Casey-Solly
Dad/Winthrop/Dewey/Ensemble: Nick Purdie
Nikos/Grandmaster Chag/Padamadan/Ensemble: Emiliano Pereyra
Courtney/Cashier/Ensemble: Brylee Lockhart
Carlos/Pforzheimer/Ensemble: Issac Pawson
Lowell/Reporter/Ensemble: Jack Marshall
Ensemble: Jeremy Hinman
Kiki/Ensemble: Hayden Joseph Withers
Bookish Client/Ensemble: Julia Bell
Dance Captain/Ensemble/Stenographer: Gemma Kearney
Bruiser: Niki/Bella
Rufus: TJ/Boss

BAND

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

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

SHOW SPONSOR



GOLDEN
HEALTHCARE
GROUP



"...the entire Court Theatre is pretty much a-quiver with peals of laughter, hoots and guffaws."
– CITYSCAPE

"A delightful romp through murder and mayhem, bound to raise a lot of chuckles and laughs from the antics of an accomplished cast."

- Barry Southam, THE CHRISTCHURCH STAR



ROPABLE

By Ross Gumbley and Allison Horsley

PRODUCTION

Director: Ross Gumbley
Set Designer: Harold Moot
Costume Designer: Stephen Robertson
Lighting Designer: Giles Tanner
Sound Designer/Operator: Sean Hawkins
Stage Manager: Jo Bunce
Properties Coordinator: Wendy Burton

CAST

Eden Forsyth: Chelsea McEwan Millar
Constance Forsyth: Eilish Moran
Aunty Prudence: Lara Macgregor
Norma Bates: Kathleen Burns
Montgomery Parker/Nigel Forsyth: Cameron Rhodes

Total attendance: 4,813
11 February – 4 March 2017

SHOW SPONSOR

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NEW ZEALAND PLAYWRIGHTS
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THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

Adapted by Simon Stephens

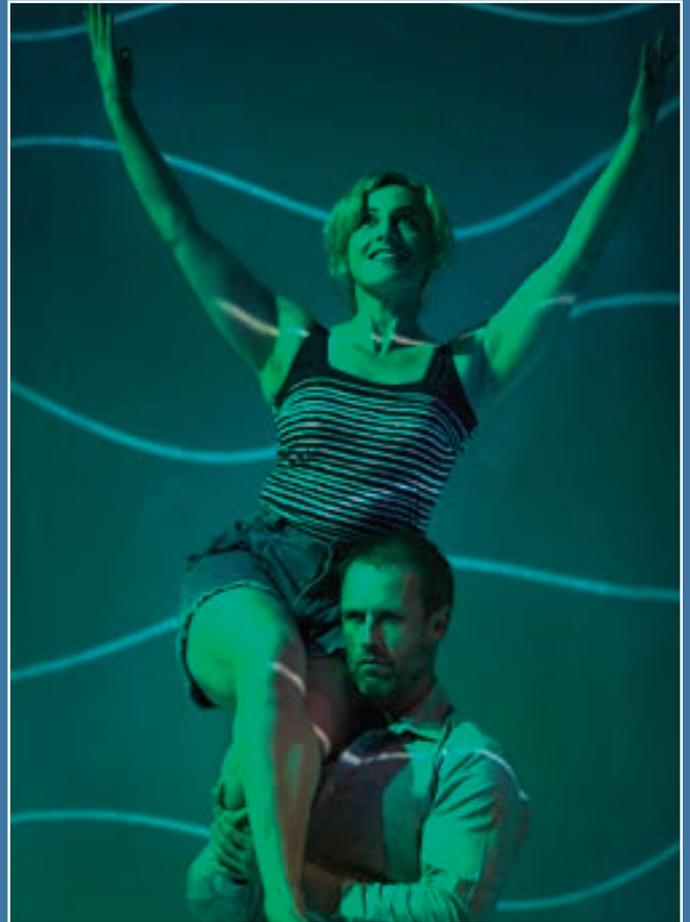
PRODUCTION

Director: Lara Macgregor
Movement Director: Shane Anthony
Set Designer: Mark McEntyre
Costume Designer: Tina Hutchison-Thomas
Lighting Designer: Joe Hayes
Sound Designer: Giles Tanner
AV Designer: Andrew Todd
Composer: Henri Kerr
Stage Manager: Ashlyn Smith
Operator: Sean Hawkins

CAST

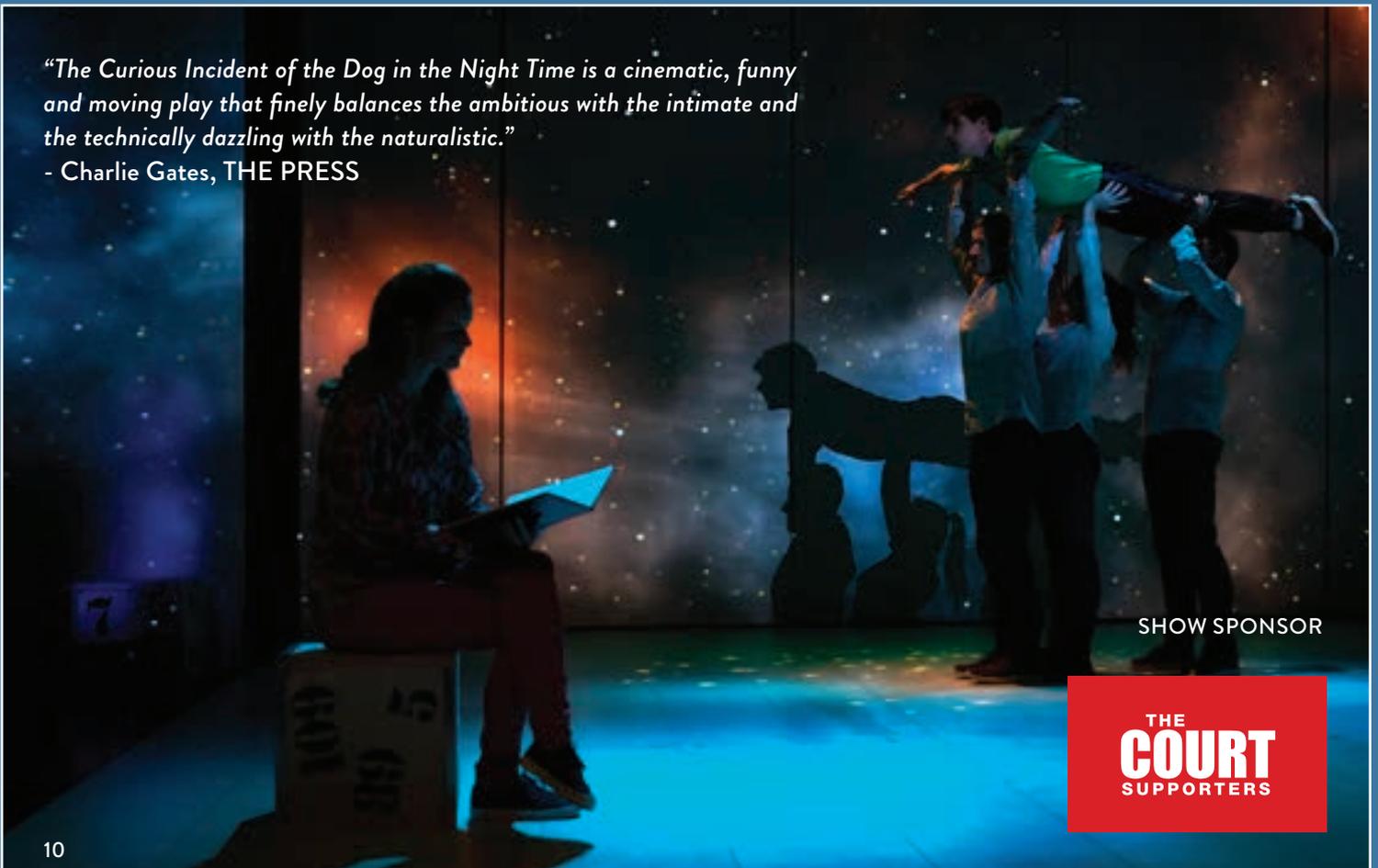
Christopher Boone: Tim Earl
Siobhan: Claire Dougan
Ed: Mark Wright
Judy: Serena Cotton
Mrs Alexander/Ensemble: Margaret-Mary Hollins
Mrs Shears/Ensemble: Keagan Carr Fransch
Mr Shears/Ensemble: Roy Snow
Policeman 1/Ensemble: Matt Hudson
Punk Girl/Ensemble: Kathleen Burns
Reverend Peters/Ensemble: Steven Ray
Sandy (Dog): Charlie/Astro
Toby (Rat): Rata or Tui Riley

Total Attendance: 12,454
Relaxed Performance: 72
18 March – 29 April 2017 (season extended)



“The Curious Incident of the Dog in the Night Time is a cinematic, funny and moving play that finely balances the ambitious with the intimate and the technically dazzling with the naturalistic.”

- Charlie Gates, THE PRESS



SHOW SPONSOR

THE
COURT
SUPPORTERS



UNCLE VANYA

Adapted by Annie Baker

PRODUCTION

Director: Shane Boshier
Set Designer: Rachael Walker
Costume Designer: Elizabeth Whiting
Lighting Designer: Giles Tanner
Sound Designer/Operator: Sean Hawkins
Stage Manager: Jo Bunce

CAST

Marina: Darien Takle
Mikhail Lvoich Astrov: Edwin Wright
Ivan Petrovich Voinitsky (Vanya): Stephen Lovatt
Alexander Vladimirovich Serebryakov: Geoffrey Heath
Yelena Andreyevna: Esther Stephens
Sofia Alexandrovana (Sonya): Sophie Hambleton
Ilya Ilyrich "Waffles" Telegin: Gregory Cooper
Maria Vasilyevna Voinitskaya: Yvonne Martin
Yefim: Jared Corbin

Total Attendance: 3,162
13 May – 3 June 2017

"At every turn where tragedy might be on the rise, moments of farce or absurdity undercut the gloom and it is this constant shift of response which allows the play to build again and again."

– Lindsay Clark, THEATREVIEW



SONGS FOR NOBODIES

By Joanna Murray Smith

PRODUCTION TEAM

Director: Ross Gumbley
Musical Director: Richard Marrett
Set Designer: Richard van den Berg
Lighting Designer/Operator: Sean Hawkins
Sound Designer: Giles Tanner
Stage Manager: Tim Bain
Operator: Stephen Compton
Voice Consultant: Angela Johnson
Arranger: Cameron Pearce (Come Rain or Come Shine)

CAST

Ali Harper

MUSICIANS/BAND

Piano: Richard Marrett
Drums: Tim Sellars
Bass: Michael Story

Total Attendance: 4,950
17 June – 15 July 2017

SHOW SPONSOR



"A really wonderful theatre experience... a case of the right production meeting the right performer at the right time."

- Grant Hindin Miller, RADIO NZ





STEEL MAGNOLIAS

By Robert Harling

PRODUCTION TEAM

Director: Gregory Cooper
Set Designer: Nigel Kerr
Costume Designer: Pam Jones
Wig and Hair Designer: Sarah Greenwood-Buchanan
Lighting Designer: Giles Tanner
Sound Designer/Operator: Sean Hawkins
Stage Manager: Jo Bunce

CAST

Truvy: Sarah Kelly
Annelle: Lucy Porter
M'Lynn: Lara Macgregor
Shelby: Kathleen Burns
Ouiser: Yvonne Martin
Clairee: Susannah Kenton

Total Attendance: 5,858
5 August – 1 September 2017

SHOW SPONSOR

Ballantynes

"Steel Magnolias is a gem of a script, and in the hands of director Gregory Cooper and his band of merry women, it comes alive and wraps the audience firmly in the bosom of female friendship."

- Shannon Beynon,
THE PRESS



A Silo Theatre production

HUDSON & HALLS LIVE!

By Kip Chapman with Todd Emerson & Sophie Roberts

PRODUCTION

Director: Kip Chapman
Set Designer: Daniel Williams
Costume Designer: Elizabeth Whiting
Lighting Designer: Sean Lynch
Stage Manager: Jordan Keyzer
Assistant Stage Manager: Ben Freeth
Technical Operator: Geoff Nunn

CAST

Peter Hudson: Todd Emerson
David Halls: Chris Parker
Ngaire Watkins: Anya Tate-Manning

Total Attendance: 7,037
18 September – 14 October 2017

SHOW SPONSOR



"Foodie or theatre lover, Hudson & Halls is entertaining, takes one by the senses and the heart."

- Kineta Knight Booker, BACKSTAGE CHRISTCHURCH





VENUS IN FUR

By David Ives

PRODUCTION

Director: Lara Macgregor
Set Designer: Nigel Kerr
Costume Designer: Aimee Reed
Lighting Designer: Giles Tanner
Sound Designer: Henri Kerr
Stage Manager: Jo Bunce
Lighting and Sound Operator: Giles Tanner

CAST

Vanda: Jessie Lawrence
Thomas: Daniel Watterson

Total Attendance: 3,449
21 October – 11 November 2017

SHOW SPONSOR



"The play is chameleon-like; shifting effortlessly from sexy to smart, intense to playful, comedic to mysterious."
- Lindsay Clark, THEATREVIEW

CHICAGO

The Broadway Musical

PRODUCTION

Director, Choreographer, Costume Designer: Stephen Robertston
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 Manager: 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
Roxi Hart: Nomi Cohen
Billy Flynn: Roy Snow
Mama Morton: Eilish Moran
Mary Sunshine: Isla Alexander
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
Brylee Lockhart
Hillary Moulder
Ailis Oliver-Kerby

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

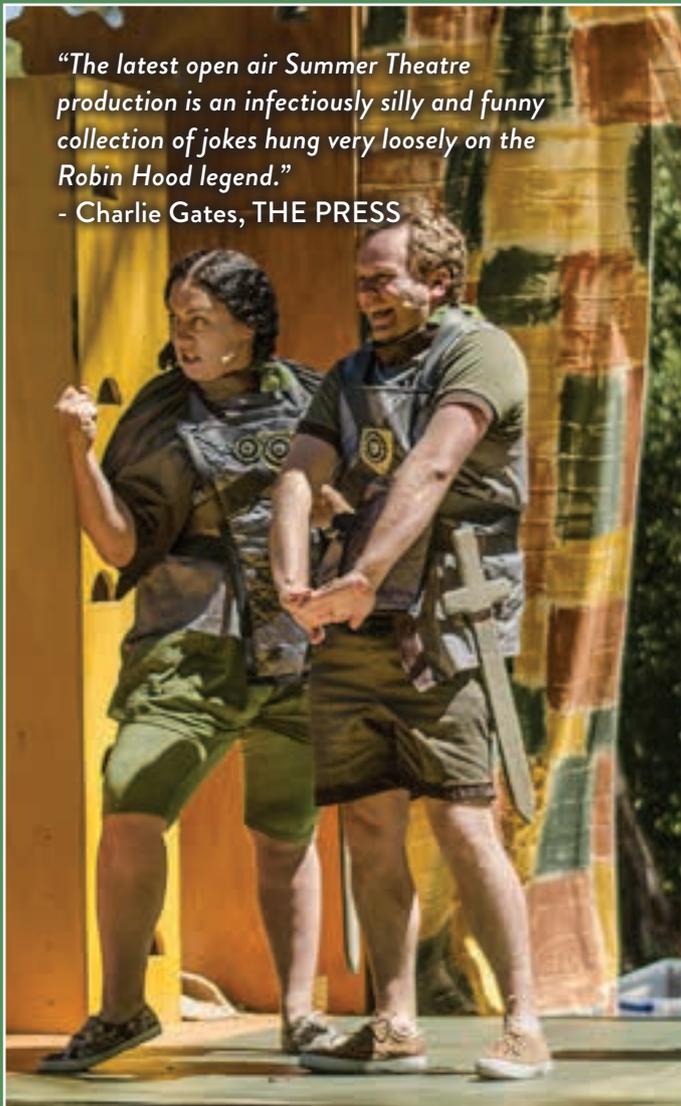
"I sometimes hear people express a desire to go to London or New York to 'see a musical'. Well, there's no need – this is as good as it gets."

- Tony Ryan, THE PRESS



"The latest open air Summer Theatre production is an infectiously silly and funny collection of jokes hung very loosely on the Robin Hood legend."

- Charlie Gates, THE PRESS



ROBIN HOOD

PRODUCTION

Director: Daniel Pengelly
Stage Manager: Karena Letham
Set and Props Designer and Build: Oliver Morse
Set Design Interns: Wallis Muraca and Simone Wiseman
Assistant Director (Intern): Josh Johnstone
Costume Design and Construction: Hayley Ellen Douglas
Sound Designer: Thomas Harris
Operator: Geoff Nunn

CAST

Andrew Ford
Jared Corbin
Carrie Green
Sophia Benter-Lynch
Rosie Gilmore
Millie Hanford
Tigerlily Perry
Nick Cheesebrough

Presented at Riccarton House
Total Attendance: 9,462
1 – 19 February 2017

 **SUMMERTIMES**
Anthony Harper

THE
forge
AT THE COURT



HE KURA E HUNA ANA

By Hōhepa Waitoa

PRODUCTION

Director: Nancy Brunning
Assistant Director: Hōhepa Waitoa
SM/Operator: Alice Pardoe

CAST

Scotty Cotter
Kim Garrett
Tania Gilchrist
Jared Hiakita
Musician: Sheree Waitoa

TAKI RUA

Tour Manager: Alice Pardoe
CEO: Tānemahuta Gray
Producer /Operations Manager: Nathan Mckendry
Production Manager: Helena Coulton
Marketing and Sponsorship Coordinator: Liam Goulter
Kaiāwhina: Joyce Kupe Stephens

Total Attendance: 451
30 March – 1 April 2017



IN COLLABORATION WITH

**THE
forge**
AT THE COURT

taki rua

“It is testament to the talent of the Taki Rua team that I could easily follow the action, and empathise with the characters’ emotional journeys.”

- Ruth Agnew, WHAT'S UP NZ





"Bizarre and beautiful"
- Eugenia Woo, The Spinoff

HAMLET: THE VIDEO GAME (THE STAGE SHOW)

By Simon Peacock

PRODUCTION

Director: Gregory Cooper
Set Designer: Rob Hood
Lighting Designer: Sean Hawkins
Costume Designer: Nicholas Wakerley
AV Designer: Andrew Todd
Composer/Sound Designer: Hamish Oliver
Stage Manager/Operator: Ashlyn Smith

CAST

Hamlet: Dan Bain
Ophelia/Variou: Kathleen Burns
Horatio/Claudius/Variou: Jared Corbin
Musician: Hamish Oliver
Ophelia/Variou (Taranaki): Bianca Seinafo

Total Attendance: 1,097
3 - 24 June 2017

23 and 24 August 2017 - Taranaki Festival of the Arts: 135
4 - 7 October 2017 - Auckland Live (Herald Theatre): 268

THE
forge
AT THE COURT



MĀORI AND PASIFIKA FESTIVAL

SCHOLARS

By Tanya Muagututi'a

PRODUCTION

Director: Tanya Muagututi'a
Musical/Technical Director: Pos Mavaega

CAST

Actor/Singer: Josephine Mavaega
Actor/Singer: Ella Mavaega
Actor/Deviser: Jake Arona
Actor/Director/Choreographer: Troy Tuua
Actor/Te Reo translator: Morehu Solomon
Actor: Albany Peseta
Actor: Shane Asi

Total Attendance: 43

OUR TABLE

By Ella Mavaega and Pos Mavaega

PRODUCTION

Producer: Tanya Muagututi'a
Director: Troy Tuua
Musical Director: Pos Mavaega

CAST

Actor/Singer: Josephine Mavaega
Actor/Singer: Ella Mavaega
Actor/Deviser: Jake Arona
Actor: Max Siulangapo
Actor/Deviser: Albany Peseta
Actor: Pua Siulangapo
Actor: Toa Siulangapo
Actor: Susi Afitu
Actor/Deviser: Raniera Dallas
Actor/Singer: Tanya Muagututi'a

Total Attendance: 62

PHENOMENAL - UNPLUGGED (POETRY, MUSIC AND SPOKEN WORD)

FEATURING

Mahalia Simpson
Marley Sola
Daisy Speaks
Byllie Jean

Poets: Moana Thompson
Susitina Petelo

Singers:
Lee Fidow
Zchde and Peni Sofai

House Band: The Judah Band

Total Attendance: 70

Wananga Sharing: rehearsed readings of extracts from
Brown Man Running; Comcare and Home Fires

HOME FIRES

By Hone Kouka

PRODUCTION

Director: Tania Gilchrist
Sound Design: Sheree Waitoa

CAST

Narrator: Kim Garret
Emera: Bianca Seinafo
Tia: Jane Leonard

BROWN MAN RUNNING

By Ben Brown

PRODUCTION

Director: Tola Newbery

CAST

Tane: Tola Newbery
Constable: Megan Alexander
Sarge-Shaun Edwards: Brown
Major: Erina Daniels

COMCARE CLEANERS

By Pohlen Newbery

PRODUCTION

Director: Tola Newbery

CAST

Nat: Zion Tauamiti
Louise: Julia Guthrey
Anna: Eilish Moran
Steph: Megan Alexander
Jenny: Tania Gilhurst
Mary: Tania Gilhurst/Erina Daniels
Grubby: Shaun Edwards-Brown
Susan: Juanita Hepi

Total Attendance: 49

Stage Manager: Ashlyn Smith
5 - 12 August 2017





NATIONAL THEATRESPORTS™ CHAMPIONSHIPS

PRODUCTION

Stage Manager: Jo Bunce
Operator: Giles Tanner

TEAMS COMPETING

Conartists – Auckland
Spontaneous – Palmerston North
The Improvisors – Wellington
WIT – Wellington
Playshop – Wellington
The People’s Republic of Improv – Nelson
The Court Jesters – Christchurch
The Court Jesters Apprentice - Christchurch

JUDGES

Dan Bain
Jared Corbin
Emma Cusdin

Total Attendance: 572
Heats 6 - 8 September, Grand Final 9 September 2017

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THE EARLY EARLY LATE SHOW

PRODUCTION

Director: Dan Bain
Stage Manager/Operator: Mandy Perry

CAST

Brendon Bennetts
Millie Handford
Tara Swadi
Andrew Todd
Musician: Nicky Marshall

Presented at the Christchurch Art Gallery
Te Puna o Waiwhetu
Total Attendance: 1,228
10 – 22 July 2017

SHOW SPONSOR



“Chaos cheerfully handled”
- Lindsay Clark, THEATREVIEW

MATAI

By Tulou Productions

PRODUCTION

Co-Writer/Producer/Director: Sela Faletolu-Fasi
Co-Writer/Co-Director/Choreographer: Silivelio Fasi
Music Director: Vai Punivai
Lighting Designer: Giles Tanner
Co-Producer/Stage Manager: Rainer Tuakalau-Prouting
Stage Manager/Operator: Ashlyn Smith

CAST

Mikaele Manuia: Matai'a Salatielu (Sala) Tiatia
Malia Manuia: Gaseilevao Faletolu-Toavia
Lui Manuia: Peniamina Sofai
Masina Manuia: Faith Saimoa Taula
Jonah Manuia: Moresby Peseta

Total Attendance: 792
8 - 16 September 2017

THE
forge
AT THE COURT

TULOU
PRODUCTIONS

PRESENTED IN ASSOCIATION WITH
CHRISTCHURCH ARTS FESTIVAL

"At the feeling heart of this heartfelt piece is a deeply held pride in Samoan culture and it is the indomitable strength of this cultural conviction which both shapes and colours the world we enter."
- Lindsay Clark, THEATREVIEW



SCRIPTLESS: FIRST CLASS

PRODUCTION

Director: Dan Bain
Stage Manager: Mandy Perry
Operator: Alexandra Le Cocq

CAST

Andie Spargo
Craig Cooper
Gregory Cooper
Lori Dungey
Ross Gumbley
Serena Walker
Susan Fogarty
MC: Dan Bain
Musician: Hamish Oliver

Total Attendance: 727
Sunday 10 September 2017

SUPPORTED BY

Pub 
Charity
Limited

PRESENTED IN ASSOCIATION WITH
CHRISTCHURCH ARTS FESTIVAL



A CHRISTMAS CAROL

By Dan Bain

PRODUCTION:

Director: Dan Bain

Lighting Designer: Giles Tanner

Sound Designer: Tom Harris

Stage Manager: Jo Bunce

CAST

An Actor: Jared Corbin

A Diva: Kathleen Burns

A Musician: Tom Harris

Total Attendance: 1,847

2 - 23 December 2017

BY ARRANGEMENT WITH

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET
AGENT. ADVISOR. BOOKSHOP



"A genial, engaging, peppy and thoroughly enjoyable family entertainment."

- Grant Hindin Miller, THEATREVIEW

THE COURT JESTERS

2017 Report

Dan Bain

2017 began with a new intake of apprentices. Noting the high attrition rate of the last iteration of this programme we changed the parameters of what we were looking for in potential apprentices from 'perfect suitability' to 'desire to be a Court Jester'. With this attribute prioritised we found that we had a much lower rate of drop outs, losing only two apprentices before the conclusion of the programme. From the year we renewed the apprenticeships of three and graduated one, Millie Hanford, to full Jester. We also graduated Jack Page from apprentice musician to full musician.

The year also saw the loss of several company members including long time Jester, audience favourite and Jesters' business manager Dan Pengelly. His skillset both on and off stage has been sorely missed. We also said farewell to Andrew Todd who left to seek his fortune in the video gaming industry in Canada and to Tara Swadi who has gone to do post-grad studies at the University of Dublin. While still on paper she remains a company musician, Katie Cowan has removed herself from all communication channels due to ongoing health issues.

With the remake of the Court Theatre website the Court Jesters website was also completely rebuilt from the ground up by Dan Bain. New copy and images were sourced and created to funnel corporate customers towards buying the entertainment options the Jesters are best at doing, that have the highest chance of success and that are of the highest dollar value. The influx of new corporate clients looking for the 'thing on the website' speaks to the success of this strategy.

Dan Pengelly was replaced as business manager by Jester and former Front of House Manager Emma Cusdin. Emma took straight to the position with gusto proving an excellent manager in regard to booking and organising offsite gigs, but was stymied throughout the year by contracting issues, a lack of hours

and the challenge of holding the company together.

Scared Scriptless was performed 98 times to 8,533 people and gave 398 paid performances. At an average house size of 87, *Scriptless* showed a considerable drop from the previous year's average of 110. This is attributed to a Jesters leadership focus on corporate sales and the decline of Addington as a destination for a young adult audience as the Central City began to get traction as a desirable centre of entertainment and hospitality.



The Jesters produced The National Theatresports™ Championships, bringing together eight improvisation companies from around the country to compete for the first time since 1997. Despite a less than ideal time slot in an overcrowded Arts Festival, this found a dedicated audience and was followed immediately by a double sell out of *Scriptless: First Class* which brought eight original Court Jesters back to the stage in a reunion show. *Hamlet The Videogame (The Stage Show)* was re-edited and remounted to a limited



audience in Christchurch but went on to critical success at the Taranaki Arts Festival and at Auckland Live. *The Early, Early Late Show* was performed offsite for the first time at the Christchurch Art Gallery, once again finding a 'tween' market to which no other Court Theatre production caters. Finally, *A Christmas Carol* was remounted in the studio as "same show, new jokes" and again sold out. It is quickly establishing itself as a must see Christchurch Christmas tradition.

Through 2017 The Jesters expanded into multiple successful ventures outside of *Scared Scriptless*, possibly at the expense of *Scared Scriptless*. 2018 will see a renewed focus on *Scriptless*, while retaining these growth areas and attempting to stabilise the precarious nature of the Jesters' business manager position.

Dan Bain
Associate Director
and Court Jesters Artistic Director

Scared Scriptless

Dan Bain: Artistic Director

Dan Pengelly:
Jesters Manager (until February)

Emma Cusdin:
Jesters Manager (from February).

Total attendance: 11,895

KIDS SHOWS

SUPPORTED BY



"A fine addition to the Court Theatre's enduring tradition of introducing young audiences to the joys of the stage."
- Trevor Agnew, THE PRESS



"The whole show hums along with plenty of laughs, characters to relish and surprises of the good sort."
- Lindsay Clark, THEATREVIEW

JACK AND THE BEANSTALK

By Brendon Bennetts

PRODUCTION

Director: Dan Bain
Set Designer: Harold Moot
Costume Designer: Deborah Moor
Lighting Designer/Operator: Sean Hawkins
Sound Designer: Hamish Oliver
AV Designer: Andrew Todd
Stage Manager: Ruth Love

CAST

Jack: Zak Enayat
Jack's Mum/Honest Dave/Beanstalk/Magic Harp: Amy Straker
Daisy the Cow/Blunderbore the Giant: Henri Nelis

Total Attendance: 3,284
18 - 28 January 2017

CINDERELLA IN SPACE

By Kathleen Burns

PRODUCTION

Director: Dan Bain
Stage Manager: Scott Campbell
Set Designer and build: Nigel Kerr
Costume Designer and make: Hayley Ellen Douglas
Lighting Designer/Operator: Giles Tanner
Sound Designer: Andrew Todd

CAST

Cinderella: Monique Clementson
Captain Step-Mummy: Ralph McCubbin-Howell
Prince/Fairy Godmother/Expendable Crewman: Simon Leary

Total Attendance: 3,480
Relaxed Performance: 158
19 - 29 April 2017



"It is all terrific fun"
- Lindsay Clark, THEATREVIEW



"...Kick-started the school holidays with a room full of giggles."
- Kineta Knight Booker, BACKSTAGE CHRISTCHURCH

SNOW WHITE

By Brendon Bennetts

PRODUCTION

Director: Andrew Todd
Set Designer and build: Chris Reddington
Lighting Designer: Sean Hawkins
Sound Designer: Tom Harris
Stage Manager: Ashlyn Smith/Jo Bunce

CAST

Actor 1: Rhiannon McCall
Actor 2: Criss Grueber
Actor 3: Greta Casey-Solly

Total Attendance: 5,808
Relaxed Performance: 132
10 - 22 July 2017

THE UGLY DUCKLING

By Will Robertson

PRODUCTION

Director: Dan Pengelly
Set Designer and build: Nick Lowry
Puppet Designer: Stephen Robertson
Lighting Designer: Giles Tanner
Sound Designer: Tom Harris
Stage Manager: Brylee Lockhart

CAST

Ugly: Albany Paseta
Mel: Rebekah Head
Drake/Frog: Ben Freeth

Total Attendance: 3,950
Relaxed Performance: 73
2 - 14 October 2017

*"Relaxed Performances" are designed to welcome those who will benefit from a more relaxed environment, including people with an Autism Spectrum Condition, sensory and communication disorders or a learning difficulty.

FRESH INK 2017

ASTROMAN*

By Albert Belz

PRODUCTION

Director: Tom Trevella
Literary Manager: Roanna Dalziel
Stage Manager: Scott Campbell
Operator: Geoff Nunn

CAST

Jimmy (Hemi) Te Rehua: Tola Newbery
Sonny Te Rehua: Taungaroa Emile
Michelle Te Rehua: Juanita Hepi
Natalie Te Rehua: Bianca Seinafo
Mr Macrae: Timothy Bartlett
Mrs Mahara: Tania Gilchrist
Mick Jones: Roy Snow

Total Attendance: 134
14 May 2017

SEAN PENN IS IN HIS BOAT*

By Josephine Stewart-Te Whiu

PRODUCTION

Director: Morehu Solomon
Literary Manager: Roanna Dalziel
Stage Manager: Scott Campbell
Operator: Geoff Nunn

CAST

Betty/Beryl: Yvonne Martin
Audrey: Susannah Kenton
Viv: Lynda Milligan
Lenny: Timothy Bartlett
Sean Penn/Wayno: Tom Trevella

Total Attendance: 123
21 May 2017

TROLL

By Ralph McCubbin Howell (Based on a story by Ralph McCubbin Howell and Hannah Smith)

PRODUCTION

Director: Charlotte Bradley
Literary Manager: Roanna Dalziel
Stage Manager: Scott Campbell
Operator: Dean Holdaway

CAST

Performer: Ralph McCubbin Howell
Performer: Hannah Smith

Total Attendance: 146
28 May 2017



*BY ARRANGEMENT WITH

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET
AGENT. ADVISOR. BOOKSHOP

EDUCATION MANAGER

Rachel Sears



As classes have grown, the focus for 2017 has naturally been on investing and developing our teaching team. We have gone from running four classes a week to twelve, and the flourishing programme has meant that we have been able to foster a much stronger team dynamic for our freelance staff, building a team of Court tutors who support one another, learn from each other and are constantly developing the practice. We have been able to negotiate free and discounted training to support professional development and this support is having a positive impact on the quality of the teaching and training that we are able to offer. This is especially notable in our holiday intensives where the artistic quality and ambition of the performance work has been going from strength to strength.

Improvisation classes are connecting to participants on so many levels, with students reporting back that they are seeing a positive impact on their confidence and anxiety levels, 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.

We have also seen many parents of youth participants take up adult classes. These whole family relationships with the education programme are a splendid example of the sense of belonging and connection that we are fostering throughout the programme.

Highlights from the year must feature

Tales from the Forest – a crazy evening of performance where 150 students presented their self-devised work, inspired by traditional fairy-tales (both terrifying and magical), to their friends and family at the Papa Hou Theatre at the YMCA.

2017 saw The Court Youth Company tackle its most challenging piece yet: the immense play *The Crucible* with its sell-out season, followed by the self-devised pieces in *Trios* which demonstrated how individual creative voices within the company have been strengthened and developed. We saw a successful year for the Youth Crew with larger than anticipated participants, with many of them involved in delivering *Trios* at the end of the year. It is wonderful to spot Youth Crew alumni working across the Ōtautahi creative sector and beyond.

We hosted school matinees for *The Curious Incident of the Dog in the Night-Time*, *Hamlet: The Video Game (The Stage Show)* and *Chicago*. It was great to host students from Kingslea School, the youth justice facility, for *Hamlet*, and support these students through their first experience of live theatre. Education Packs were made for *Curious* and it was wonderful to work closely with the marketing department to offer insights into the rehearsal room. We are proud that all our school offers are also available to the home-schooling network.

Our programme also included the Theatresports™ In School competition,

insightful backstage tours, an energetic and enlivening Ambassadors programme and through our internships and work experience offers, we have met some uber-talented individuals this year. As part of the Māori and Pasifika Festival we were delighted to host a youth workshop led by emerging Pasifika arts collective Y Not and a Rakatahi Drama workshop led by local Māori practitioners Jade Merie, Kerepeti Paraone and Savanah Tukariri. 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* and *Matatihu: Maia's Journey of Bravery* 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	254
Drama Classes	152
Holiday Intensives	101
Youth Company	22
Youth Crew	18
Backstage Tours	504
Ambassadors Programme	53
Theatresports in Schools	173
Master Classes	33

MATATIHI: MAIA'S JOURNEY OF BRAVERY

Created by Rutene Spooner and Holly Chappell-Eason

PRODUCTION

Director: Holly Chappell-Eason

Co-Creator: Rutene Spooner

Stage Manager: Mandy Perry

Set, Costume, Props Designer and build: Chris Reddington

CAST

Maia: Jane Leonard

Pouakai/Actor: Albany Peseta

Actress: Kim Garrett

Total Attendance: 9,755

29 May – 3 July 2017

FUNDED PERFORMANCES FOR LOW DECILE SCHOOLS THANKS TO THE SUPPORT OF THE PAMELA WEBB CHARITABLE TRUST





THE CRUCIBLE

By Arthur Miller

PRODUCTION

Director: Lizzie Tollemache
 Assistant Director: Miriam Qualls
 Stage Manager: Eden Cotter-Longworth
 Stage Manager (Mentor): Jo Bunce

CAST

Ensemble: Samuel Bower
 Mary: Rosie Gilmore
 Hale: Sam Mackay
 Ensemble: Craig Pope
 Mrs Putnam: Alex Wright
 Elizabeth: Alice Cheersmith
 Betty: Grace Newton
 Giles Corey: William Burns
 Tituba: Paris Thornley
 Mr Putnam: Daniel Mathers
 Ensemble: Harrison Searnacke
 Abigail: Ola Ratka
 Ensemble: Kathryn Ford
 Ensemble: Jacob Banks
 Mercy: Alice Taylor
 Proctor: Todd Anderson
 Danforth: Patrick James
 Parris: Sam Mclean
 Ensemble: Abbi Hope Thomas
 Rebecca: Isabelle Kennedy
 Ensemble: Elizabeth Thomson

Total Attendance: 289
 29 June – 1 July 2017

TRIOS

Devised and performed by The Court Youth Company

PRODUCTION

Directors: Holly Chappell-Eason and Tom Eason
 Assistant Directors: Jamie Spyker and Beth Gallacher
 Backstage Management and Technical Mentor: Giles Tanner
 Backstage Manager: Eden Cotter-Longworth
 Assistant Stage Manager: Matthew Ladbrook
 Sound Designer: Phoebe Thompson
 Lighting Designer: Vanessa Martin and Caleb Weir
 Costume Designer: Nina Hogg
 Backstage Support: Jasmine Wilde

FEATURING THE COURT YOUTH COMPANY

Abbi Hope Thomas
 Alex Wright
 Alice Cheersmith
 Alice Taylor
 Craig Pope
 Daniel Mathers
 Elizabeth Thomson
 Grace Newton
 Harrison Searnacke
 Isabelle Kennedy
 Jacob Banks
 Kathryn Ford
 Miriam Qualls
 Ola Ratka
 Paris Thornley
 Patrick James
 Rosie Gilmore
 Sam Mackay
 Sam Mclean
 Samuel Bowler
 Todd Anderson
 William Burns

Total Attendance: 269
 7 - 10 December 2017





Chief Executive
Artistic Director
Development Manager
Production Manager
Business Manager

Business Manager

Literary Manager
Associate Director

Marketing Manager

Communications Manager

Marketing and Communications Manager

Promotions
Graphic Designer
Ticketing Manager
House Manager

Artist Manager

Education Manager
Court Jesters Artistic Director
Court Jesters Manager

Sponsorship Manager
Client Manager
Office Manager
Administrative Assistants

Kahāpai Toi (Māori and Pasifika Producer)
Costume Manager
Costume Department
Construction Manager

Construction and Premises Manager

Workshop Supervisor

Philip Aldridge ONZM
 Ross Gumbley
 Steve Brooker
 Flore Charbonnier
 Sarah Pugh
 (until September)
 John Liddiard
 (from September)
 Roanna Dalziel
 Dan Pengelly
 (until February)
 Dan Bain
 (from February)
 Jeff Clark
 (until May)
 Samantha McConnell
 (until May)
 Samantha McConnell
 (from May)
 Jeff Clark (May - Dec)
 Nick King
 Michael Berry
 Emma Cusdin
 (until February)
 Colin Swift
 (from February)
 Keren Oertly Ryan
 (until February)
 Susan Rendall
 (from February)
 Rachel Sears
 Dan Bain
 Dan Pengelly
 (until February)
 Emma Cusdin
 (from February)
 Rachel Wilson
 Layla Moutrib
 Annah Johnstone
 Avril Lockhead
 Fiona Haines

Morehu Solomon
 Sarah Douglas
 Deborah Moor
 Ioan Bramhall
 (until September)
 Bryce Goddard
 (from September)
 Nigel Kerr (until April)
 Henri Kerr (from April)

Set Construction

Properties Manager
Properties Assistant

Head Stage Manager
Stage Manager
Head Technician
House Technician

R & M Support
Subscriptions Consultant

BASE @ The Court Manager
Front of House

Henri Kerr
 Nigel Kerr
 Richard Daem
 Rob Hood
 Christy Lassen
 Mike Beer
 (from March until October)
 Jo Bunce
 Ashlyn Smith
 Giles Tanner
 Sean Hawkins
 (until September)
 Terry Preddy
 Lucy Porter
 (until September)
 Rod Thompson

Anthea Johnson
 Avril Lockhead
 Christine Weston
 Fiona Haines
 Georgia Holibar
 Juliet Robertson
 Lisa Shannon
 Louisa Hemm
 Lucy Porter
 Millie Hanford
 Nicky Marshall
 Rachel Pugh
 Rebecca Radcliffe
 Rosie Brailsford
 Tara Swadi (Until August)
 Tim Bain (Until August)
 David Winfield

Theatre Chaplain

SUPPORTERS
Patron

Chair
Honorary Secretary
Honorary Treasurer
Honorary Membership Secretary
Committee

Dame Adrienne Stewart
 DNZM, QSM
 David Winfield
 Judy Ashton
 Aileen Wyld
 Jay Pollock
 Annie Bonifant
 Cheryl Colley
 David McBrearty
 (until April)
 David Sutherland
 Johanna McCord
 John McSweeney



FOUNDATION

Patron

Chair

Secretary

Secretary

Board

Foundation Director

Development Coordinator

TRUST

Chair

Secretary

Board

COURT JESTERS

Artistic Director

Manager

Jesters

Pat Braithwaite
Wendy Carryer

Lady Stewart QSO
Jenny Reeve
John Harrison
(until July)
John McSweeney
(from July-November)
Catherine Boyer
(from November)
Catherine Boyer
(April-November)
David McBrearty
John Holland
(from September)
John McSweeney
(until July)
Tina Duncan
Peter Smeele
(until April)
Rachel Vavasour
(from May)

Steven van der Pol
Derek Hargreaves MNZM
Annie Bonifant
David McBrearty
Erin Jamieson
Ian Douthwaite
(until March)
Jane Huria CNZM
Stephanie Marsden
Steve Wakefield
Tony Feaver
(from March)

Dan Bain
Dan Pengelly
(until January)
Emma Cusdin
(from January)
Andrew Todd
(until September)
Ben Allan
Brendon Bennetts
Criss Grueber
Emma Brittenden

Jester Musicians

Apprentices

ASSOCIATES

Henri Nelis
Jared Corbin
Jarred Skelton
Jeff Clark
Kathleen Burns
Kirsty Gillespie
Robbie Hunt
Scott Koorey
Tara Swadi
(until August)
Vanessa Wells
Hamish Oliver
Katie Cowan
Kris Finnerty
Matt Everingham
Nicky Marshall
Thomas Harris
Caitlyn O'Rourke
Duncan Matchett
Eloise Pengelly
Gabby Wakefield
Jack Page (Musician)
Jake Danson
Maddie Harris
(until June)
Millie Hanford
Monique Clementson
Terry McCartan
(until June)
Will Harrison
Bryan Aitken
Brian Gray
Derek Hargreaves MNZM
Eilish Moran
Elric Hooper MBE
Geoffrey Heath
Joe Hayes
Judie Douglass
Lynda Milligan
Maurice Kidd
Margaret McConney
Paul Barrett
Stewart Ross
Stuart Alderton
Tony Geddes
Yvonne Martin

FELLOW OF THE COURT

John Harrison

PARTNERS & FUNDERS

PRINCIPAL SPONSOR



SEASON SPONSOR



CORE FUNDER



MAJOR PARTNERS



BUSINESS PARTNERS

Bankers BNZ
Accountants Hargreaves & Felton
Lawyers Harmans Lawyers
Auditors PWC
Printers Caxton

PLATINUM PARTNERS



CHARITABLE TRUSTS

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

DIAMOND PARTNERS



ACTORS IN RESIDENCE



GOLD PARTNERS



COURT 100 CLUB



SILVER PARTNERS

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.

BRONZE PARTNERS



To discuss these sponsorship options and an association with The Court please contact: Steve Brooker, Development Manager 021 221 7100 or steve.brooker@courttheatre.org.nz

Financial Statements

The Court Theatre Trust For the year ended 31 December 2017

Prepared by Hargreaves

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7	Statement of Cash Flows
8	Notes to the Financial Statements
15	Auditor's Report

Directory

The Court Theatre Trust For the year ended 31 December 2017

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 (Resigned 11/04/2017)
	Stephanie Marsden
	David McBrearty
	Annie Bonifant
	Erin Jamieson
	Tony Feaver (Appointed 11/04/2017)

Chief Executive Officer

Philip Aldridge ONZM

Chartered Accountants

Hargreaves & Felton Limited

Bankers

Bank of New Zealand

Solicitors

Harman Lawyers

Auditors

PricewaterhouseCoopers

Statement of Comprehensive Revenue & Expenses

The Court Theatre Trust For the year ended 31 December 2017

	NOTES	2017	2016
Revenue			
Production Revenue		3,451,774	3,608,092
Grants & Donations		2,105,322	2,460,056
Other Revenue		59,708	67,033
Total Revenue	2	5,616,804	6,135,181
Expenses			
Production Expenses		3,247,246	3,429,632
Operating Expenses		2,525,232	2,593,229
Other Expenses		-	47,196
Total Expenses	3	5,772,478	6,070,057
Net (Deficit)/Surplus Before Depreciation		(155,674)	65,123
Depreciation			
Depreciation		466,331	449,361
Net (Deficit) for the Year		(622,005)	(384,237)

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 2017

	Theatre Development Fund	Revenue Reserve	Total Accumulated Funds
	\$	\$	\$
Balance at 1 January 2016	2,939,198	2,419,005	5,358,203
Net Surplus/(Deficit) for Year	-	(384,237)	(384,237)
Transfer between Reserves	(449,361)	449,361	-
Balance at 1 January 2017	2,489,838	2,484,128	4,973,966
Net Surplus/(Deficit) for Year	-	(622,005)	(622,005)
Transfer between Reserves	(466,331)	466,331	-
Balance at 31 December 2017	2,023,507	2,328,454	4,351,961

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

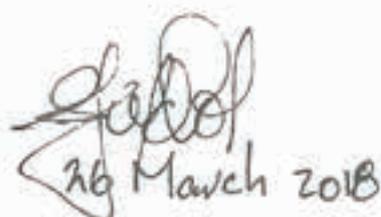
Statement of Financial Position

The Court Theatre Trust As at 31 December 2017

	NOTES	31 DEC 2017	31 DEC 2016
Assets			
Current Assets			
Cash and Bank		67,525	126,093
Accounts Receivable	4	214,133	205,244
Inventories		14,002	12,606
Bank Deposits	5	1,597,057	1,902,810
Accrued Interest		20,490	12,247
Prepaid Expenses		110,872	114,512
Total Current Assets		2,024,078	2,373,512
Non-Current Assets			
Fixed Assets	8	3,514,439	3,900,817
Total Non-Current Assets		3,514,439	3,900,817
Total Assets		5,538,517	6,274,329
Liabilities			
Current Liabilities			
GST Payable	7	58,010	27,326
Holiday Pay Accrued		142,047	123,356
Accounts Payable	6	353,909	548,047
Advance Sales	7	320,977	319,495
Grants In Advance	7	236,500	236,307
Sponsorship in Advance	7	75,113	45,833
Total Current Liabilities		1,186,557	1,300,363
Total Liabilities		1,186,557	1,300,363
Net Assets		4,351,961	4,973,966
Accumulated Funds			
Revenue Reserves		2,328,454	2,484,128
Theatre Development Fund		2,023,507	2,489,838
Total Accumulated Funds		4,351,961	4,973,966

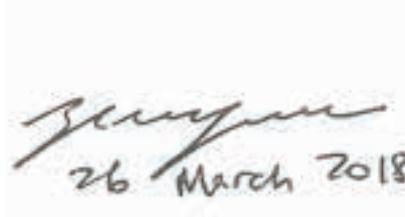
Trustee

Date



Trustee

Date



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

Statement of Cash Flows

The Court Theatre Trust For the year ended 31 December 2017

	2017	2016
Cash Flows from Operating Activities		
Donations, fundraising and other similar receipts	1,859,747	1,918,151
Receipts from providing goods or services	3,441,620	3,069,974
Interest, dividends and other investment receipts	51,465	67,802
Payments to suppliers and employees	(5,637,201)	(5,541,456)
Donations or grants paid	-	(47,196)
Total Cash Flows from Operating Activities	(284,368)	(532,725)
Cash Flows from Investing Activities		
Payments to acquire property, plant and equipment	(79,953)	(120,197)
Receipts from withdrawal of term deposits	305,754	740,285
Total Cash Flows from Investing Activities	225,800	620,088
Net Increase/ (Decrease) in Cash	(58,568)	87,363
Cash Balances		
Cash and cash equivalents at beginning of period	126,093	38,730
Cash and cash equivalents at end of period	67,525	126,093
Net change in cash for period	(58,568)	87,363

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 2017

1. Statement of Accounting Policies

Reporting Entity

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

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

Basis of Reporting

The financial statements of the Court Theatre Trust for the year ended 31 December 2017 were authorised for issue by the Trustees on 26 March 2018.

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

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

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

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

Presentation Currency and Rounding

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

Specific Accounting Policies

i) Exchange and non exchange transactions

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

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

Revenue is measured at fair value.

ii) Operating Revenue

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

iii) Grant & Donations

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

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

iv) Interest Income

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

v) Inventories

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

vi) Goods and Services Tax

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

vii) Cash and cash equivalents

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

viii) Investments

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

ix) Fixed Assets

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

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

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

xi) Income Tax

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

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.

	2017	2016
2. Revenue		
Production Revenue		
Bar Income	374,824	355,011
Box Office Receipts	2,686,462	2,879,087
Gift Voucher Income	133,332	139,873
Other Income	257,156	234,121
Total Production Revenue	3,451,774	3,608,092
Grant & Donations		
Corporate Sponsorship	476,709	756,108
Creative New Zealand Grant	1,085,000	1,065,636
Gifts and Donations	25,836	65,764
Local Body Grants	116,667	120,000
Other Grants	401,110	452,548
Total Grant & Donations	2,105,322	2,460,056
Other Revenue		
Interest Received	59,708	67,033
Total Other Revenue	59,708	67,033
Total Revenue	5,616,804	6,135,181
	2017	2016

Exchange and non-exchange revenue transactions

Revenue from exchange transactions

Production Revenue		
Bar Income	374,824	355,011
Box Office Receipts	2,686,462	2,879,087
Gift Voucher Income	133,332	139,873
Other Income	257,156	234,121
Total Production Revenue	3,451,774	3,608,092
Grants & Donations		
Corporate Sponsorship	476,709	756,108
Other Grants	-	83,020
Total Grants & Donations	476,709	839,128
Other Revenue		
Interest Received	59,708	67,033
Total Other Revenue	59,708	67,033
Total Revenue from exchange transactions	3,988,191	4,514,253

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

Revenue from non-exchange transactions

Grants & Donations		
Gifts & Donations	25,836	65,764
Creative New Zealand Grant	1,085,000	1,065,636
Local Body Grants	116,667	120,000
Other Grants	401,110	369,528
Total Grants & Donations	1,628,612	1,620,928
Total Revenue from non-exchange transactions	1,628,612	1,620,928
Total Exchange and non-exchange revenue transactions	5,616,804	6,135,181
	2017	2016

3. Expenses

Production Expenses		
Commissioning	47,000	80,000
Premises	11,789	6,897
Royalties	196,658	221,633
Sundry Production Expenses	209,081	50,216
Theatrical Materials & Consumables	319,963	389,004
Theatrical Salaries & Wages	2,389,899	2,605,298
Travel & Accom Visiting Artist	72,856	76,584
Total Production Expenses	3,247,246	3,429,632
Operating Expenses		
Administration Costs	176,085	161,714
Administration Salaries & Wages	860,481	822,837
Advertising & Publicity	314,081	420,717
Audit Fees	11,000	11,550
Bar Expenditure	213,910	262,502
Insurance	88,039	116,992
New Court Rebuild	15,775	3,688
Premises	130,287	130,364
Printing & Stationery	27,660	19,856
Professional Fees	39,111	28,372
Recruitment	2,923	7,981
Repairs & Maintenance	56,614	63,175
Research	2,760	-
Subscription Expenses	28,431	37,887
Sponsorship Expenses	92,180	78,700
Ticketing	44,269	45,711
Training	10,328	38,528
Utilities	402,782	333,586

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

	2017	2016
Vehicle Expenses	8,516	9,067
Total Operating Expenses	2,525,232	2,593,229
Other Expenses		
Donation to the Court Foundation	-	47,196
Total Other Expenses	-	47,196
Total Expenses	5,772,478	6,070,057

4. Accounts Receivable

Total receivables comprises:

	2017	2016
	\$	\$
Receivables from the sale of goods and services (exchange)	184,088	177,255
Receivables from grants (non-exchange)	30,045	27,989
	214,133	205,244

5. Bank Deposits

	2017	2016
	\$	\$
ANZ	572,090	553,624
BNZ	451,710	794,367
Westpac	573,257	554,819
Total Bank Deposits	1,597,057	1,902,810

	2017	2016
6. Accounts Payable		
Trade Payables	205,451	243,880
Accruals	93,960	159,679
Outside Gigs	-	1,137
Salaries & Wages Accrued	54,499	143,350
Total Accounts Payable	353,909	548,047

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

2017 2016

7. Payables and Deferred Revenue

Payables and deferred revenue under exchange transactions

Accounts Payable	353,909	548,047
Advance Sales	320,977	319,495
Sponsorship in Advance	75,113	45,833
Total Payables and deferred revenue under exchange transactions	750,000	913,375

Payables and deferred revenue under non-exchange transactions

Grants In Advance	236,500	236,307
GST	58,010	27,326
Total Payables and deferred revenue under non-exchange transactions	294,510	263,632

Total Payables and Deferred Revenue	1,044,510	1,177,007
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8. Fixed Assets

	Cost	Depreciation	Accumulated Depreciation	Additions/ (Disposals)	Book Value	
					2017	2016
	\$	\$	\$	\$	\$	\$
Buildings	5,432,095	374,698	2,128,147	-	3,303,948	3,678,647
Computer Equipment	88,586	15,225	47,842	31,528	40,745	24,442
Fixtures, Fittings & Furniture	247,847	45,295	174,303	1,379	73,544	117,459
Plant & Equipment	254,549	31,112	172,053	33,340	82,495	80,269
Work in Progress	13,705	-	-	13,705	13,705	
Total	6,036,783	466,331	2,522,345	79,953	3,514,438	3,900,816

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 \$466,331 from the Theatre Development Fund to General Revenue Reserves being the equivalent of the depreciation expense for Fixed Assets for the 2017 year, leaving a remaining balance of \$2,023,507.

10. Related Party Information

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

	2017	2016
Total Remuneration	659,736	549,218

Number of Key Management Personnel: 17 (2016: 14)

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

The following related party transactions occurred in the year ended 31 December 2017:

- a gift of \$30,000 from the Court Theatre Supporters (2016:nil)
- the receipt of \$24,000 from the Court Theatre Supporters for services provided in co-ordinating volunteer ushers. (2016: \$18,793).

There have been no other related party balances or transactions for the 2017 year (2016: NZ Financial Planning had a receivables balance of \$1,380. David McBrearty is a shareholder of this Company).

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:	2017	2016
	\$	\$
Less than one year	200,053	82,600
One to five years	290,987	-
	491,040	82,600

12. Capital Commitments

There were no capital commitments as at 31 December 2017 (2016: Nil)

13. Contingent Liabilities

There are no contingent liabilities of which the trustees are aware of at this time. (2016: Nil).

14. Subsequent Events

There were no events that have occurred after balance date that would have a material impact on the Financial Statements. (2016: Nil).

Independent auditor's report

To the Trustees of The Court Theatre Trust

The Court Theatre Trust's financial statements comprise:

- the statement of financial position as at 31 December 2017;
- the statement of comprehensive revenue and expenses 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 statement of significant accounting policies.

Our opinion

In our opinion, the financial statements of The Court Theatre Trust (the Trust), present fairly, in all material respects, the financial position of the Trust as at 31 December 2017, 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.

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 Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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



Auditor's responsibilities for the audit of the financial statements

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

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

<https://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.

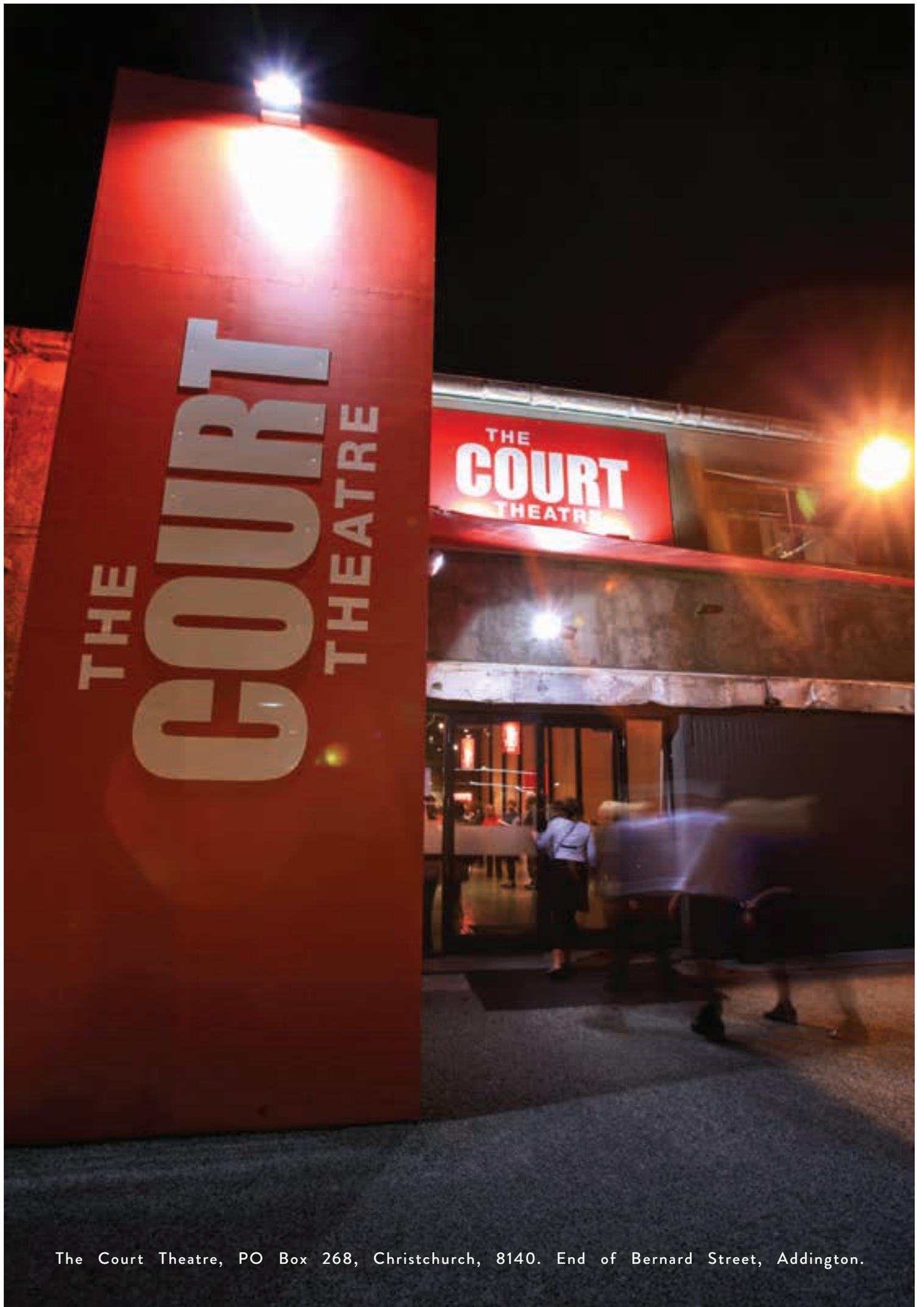
The engagement partner on the audit resulting in this independent auditor's report is Nathan Wylie.

For and on behalf of:

A handwritten signature in blue ink that reads 'Nathan Wylie'.

Chartered Accountants
27 March 2018

Christchurch



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