

A drag queen with a large, spiky, reddish-blonde wig is performing on a stage. She is wearing a black, low-cut, sequined outfit with fishnet stockings and black lace-up boots. She is holding a microphone stand with her right hand, and the stand is positioned in front of her. The background is dark with blue and purple stage lighting and some smoke or fog. The text "THE COURT THEATRE TRUST ANNUAL REPORT 2019" is overlaid on the right side of the image in white, bold, sans-serif font.

THE COURT THEATRE TRUST
**ANNUAL
REPORT**
2019

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OUR 2019 YEAR

Chair, Steven van der Pol Chief Executive, Barbara George

The Court Theatre is a vibrant and active organisation that serves our community in many ways. 2019 was an interesting year. It challenged us in a number of ways, and we proved that with good governance, leadership and a financial plan, we are a robust and resilient organisation. Kudos to our amazing team without which The Court would not be able to produce the amazing productions, and the education and outreach programmes that help enrich lives in our community.

So much happened! *Jesus Christ Superstar* at the beginning of the year saw us needing to cancel the final two sold out performances due to the ill health of a lead cast member. But rather than disappoint our patrons, we did it differently – two performances where the cast sat in a semi-circle on the stage and belted out with high drama their well sung songs. They reached out to the audience and took everyone on a journey. Those two performances were free of charge to the ticket holders as we refunded their tickets. Bravo! To the cast and crew.

Elling was our next eventful production. Mark Hadlow and Ross Gumbley in the starring roles gave us many entertaining moments, and many memories. Again the last two nights of the season were sold out and tragedy struck – these performances were cancelled and the ticket prices refunded. We remember with love and humility the victims, their families, and our community, who suffered through the nightmare of the massacre on March 15 at the two nearby mosques.

When tragedy strikes we all have a sense of wanting to return to normal. We were in rehearsal for our next production, Christina Stachurski's *EQFC*, but suddenly what was funny on a Friday morning, was no longer so. Christchurch had changed, and so had our play to "send up" those officials that toiled – not always to our liking – through the aftermath of the earthquake. Now was not a time to ludicrously exaggerate those actions in the name of satire and comedy, hoping we might provide some carthartic relief – now was the time to celebrate those in our community who deal with the difficult stuff on behalf of us all. And so our entire production was cancelled, and tickets again refunded to the patrons. So many people asked us to donate their refund to the families of those who suffered and died in the massacre, and these donations raised some \$10,000 which was forwarded on.

Our next production was *Hedwig and the Angry Inch*. If you thought that The Court was brave to do this play, then you would be right – but you also need to know that *māiatanga* – courage – is one of our organisational values. This production didn't see us travel in a straight line either, but we are proud to say that we took on early feedback from the LGBTQIA+ community and brought in the talented Michael Lee Porter from Sydney to direct, and the amazing Adam Rennie from Sydney via New York in the starring role of Hedwig. What a tremendous success! Again Bravo! To the exceptional team at The Court.

The beautiful design and costuming of our next production *Les Liaisons Dangereues*, stylishly directed

by our own Ross Gumbley, showed that classical theatre done well in Christchurch is still in demand by our audiences. The production ended our 2018/19 season – a hard act to follow.

But follow it we did with our new season opening with *The Father*. The title role was ably and expertly played by Mark Hadlow – surely our very own and dear patriarch. *The Father* tells the poignant story of a family struggling with the dementia of a loved one, but it is told through the eyes of the person with dementia. This very clever play shows us the confusion, the frustration, and the growing sadness of this disability, and in telling this story the people who came to see it, now have a much deeper understanding of the effects of dementia in all of our lives. We partnered with Dementia Canterbury and the Brain Research Institute Trust, and with them we had the important conversations with our audience.

Important conversations became a turning point for the Court, and all of our people. Whereas the conversation in our workplace was often about how great the productions were, the quality, and the expertise, the rhetoric was beginning to shift focus to how we were meeting the needs of our community.

The Pink Hammer was our next comedic/dramatic realisation and we were very pleased to bring the Christchurch director Anthea Williams home from Sydney to lead this production. Caxton sponsored the night and for their gala event, invited Breast Cancer Research to address the gathering, raise funds for their important cause, and promote awareness of this disease that still claims too many lives. The Court again, helping our community have courageous conversations. So many corporate groups were enraptured with the captivating story that ran for four successful weeks.

Now while all of these shows were going on, some quite exciting stuff was happening in our Pub Charity Studio. The Pub Charity Studio is a flat floor flexible space that our incredible directors use very well. This wonderful realisation of *The Arsonists* was perfect for this space. *The Arsonists* told the story of a father and daughter who expertly set fires for the insurance money ... or maybe it's the story of families, of loss, and of remembering to tell those closest to you that you love them, before it is too late.

The greatest challenge the world faces is climate change. In The Forge in September we presented Tavita Nielsen-Mamea's play *Au Ko Tuvalu* – I am

Tuvalu. It told the story of the world's first climate refugees, and as they counted down to the last days where their island would be above water, they watched with the pain of their families' histories disappearing.

At The Court we celebrate diversity and consistent with Creative New Zealand's strategy, we engage with Māori and Pasifika communities. This means not only staging plays by Māori and Pasifika playwrights, but ensuring that the stories are told with authenticity and sensitivity.

Following *The Pink Hammer*, we were pleased to produce and present Oscar Kightley and Simon Small's *Fresh Off the Boat*, in collaboration with Pacific Underground.

We developed plays through our Fresh Ink series – which in 2019 were free to the public, and allowed the writer to have valuable feedback from a directed reading with help honing the final product – which we then hope to programme in a future season.

In September The Court transformed to “the serenity of the English countryside” and Alan Bennett's adaptation of Kenneth Grahame's *The Wind in the Willows*. As a full producing house, we were a flurry of materials, set construction, bolts of fabric, tubs of dye, and actors in and out for auditions. Our biggest show of the season requires a number of directors and again we gathered together Rat's boatload of the best: Director and Assistant Director Ross Gumbley and Stephen Robertson respectively; Set Designer Julian Southgate, Costume Designer Stephen Robertson (very busy and multi-talented) and Sound Designer/Musical Director Richard Marrett. When the show opened on 23 November 2019, the standing ovation said it all! Bravo! Bravo! Bravo!

Now with so much going on, you could again be forgiven for thinking that that was the end of our story for 2019 – but it was not. The longest running theatre production in New Zealand, *Scared Scriptless*, continued throughout the year and delighted audiences almost every weekend, showing the artistry and excellence of our improvising Court Jesters. The Court Jesters are a wonderful troupe of incredible artists, and jumping forward to January 2020, put on a special performance that raised money for the Victorian fire fighters – we sent \$10,000 across the Tasman.

Education and outreach is an important part of our core business and further on in this report you can read about it in the words of our Programmes Manager, Rachel Sears.

Our senior leadership team is charged with running a sustainable business to ensure generations will continue to enjoy what The Court has to offer.

Financially it was a challenging year and with the cancellations this put our revenue under considerable pressure. However, we were able to curb expenses and find new revenue generating activities, and put in place the solid beginnings for a sustainable business plan, with every item in our budget under review and aligned to our strategy and goals.

In November 2019 we took the decision to seek a new Artistic Director. We had an important job that we needed Ross Gumbley to do, and it just seemed that after 14 years the time was right. Fortuitously, Dan Pengelly had decided to end his tenure as Artistic Director at Centrepoint, so we jumped right in, after an appropriate process, and asked him to come to us for six months. Dan had previously been our Associate Director, and his three years in Palmy had taught him much. We were keen for his return.

When you come into the 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 all 300 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.

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. 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.

We have two excellent governing boards, the Foundation Board and the Trust Board. The Foundation is chaired by Catherine Boyer and the Trust is chaired by Steven van der Pol.

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. They keep watch over our journey, and providing guidance. Both the Chair and CE thank the Trust Board for their exceptional work over the year.

When the curtain came down on 2019, we looked back with pride at our achievements, and grateful thanks for the contribution of so many.

While this annual report covers the financials of the year 2019, that is only being produced in September warrants a note about the first eight months of 2020.

On Monday 27 January 2020 we gathered the senior leadership team together and wrote “coronavirus” on the whiteboard. And we thought 2019 was challenging!

We headed for lockdown, and very quickly came to terms with remote working technology, Microsoft Teams and Zoom while planning the relaunch with a new artistic season. We urged our parents to stay out of the supermarket, and we worked at keeping each other safe. With careful management The Court continues to live and operate and kept the greater part of its team intact.

Throughout 2019 and 2020 we have worked furiously on the plans for our new home in the City. The result is that after 8 years of toil, The Court, on 7 July 2020, entered into a development agreement in partnership with the Christchurch City Council to build a new Theatre in the Performing Arts Precinct in the centre of the City. We are now committed to a fundraising plan to raise our \$6m contribution to our new home.

In April 2021 we will celebrate our first 50 years. At that time not only will we reflect on a job well done, and the success of our company, alumni and our people, we will be looking forward to continuing our work for the next half century – at least.

Ka kite anō
Steven Van Der Pol, Chair
Barbara George, Chief Executive | Tumu Whakarae



14 YEARS OF ARTISTIC DIRECTION

Ross Gumbley

14 years as Artistic Director.

14 years gone like a snap of the fingers.

14 years gone like a Picton to Wellington ferry crossing in a three-metre swell.

The years flew by, the hours and days, sometimes, less so.

How to sum up 14 years at the helm of New Zealand's largest professional theatre company?

I need to be careful. Theatre only happens in the space between an audience and the work. The further you get away from the work, the more chance you have of talking bollocks. I don't want to do that – after all, I'm not applying for funding or working for a university. Yet. Brevity is a goal of writers and the relief of readers. So, here are 14 highlights. 14 moments of clarity, of beauty, of golden experience that led to a greater understanding of theatre and even to wisdom.

- *Ying Tong*: The first play I directed after being appointed Artistic Director. It's Spike Milligan's time in the psych ward told as a Goon Show. A script that is funny and moving and nigh on impossible to cast. I was turned down by 51 actors to play Peter Sellers. In the end I went back to the top of the list and begged. Sometimes you have to do whatever it takes. Al Kincaid was superb in the role.
- *Flacons and Foxtrots*: 2007; a watershed year that saw the start of so many careers. A brilliant clutch of young actors, who are now senior members of the company. Each one the owner of a body of beautiful work, that would be the envy of any CV.
- *The Gods of Warm Beer*: The most intriguing, brilliant, and offensive New Zealand play that The Court staged in the last 14 years. The treatment of Prime Minister Sydney Holland, and the impact of the 1951 waterfront strike, was unabashedly biased. It ruffled

more than a few fur coats. The sponsors were so offended that I had to go around and apologise. Today, I hope I wouldn't.

- *The Thirty-Nine Steps*: My adaptation was programmed by the Auckland Theatre Company. I was invited to head North and direct the ATC production – a lot of pressure for a lad playing away from home. During the Auckland season, a friend of mine was in a café, sitting next to a table of people who were raving about the production. My friend leaned across and told them, with a pinch of pride, "my friend wrote that." He was greeted by the enquiry, "You know John Buchan?" Humbling, for my friend. Particularly humbling for me.
- *Midnight in Moscow*: The shortest season in New Zealand theatre history; just two performances. The earthquake of 22 February 2011 cut short its four-week run. The set, including a \$6,000 leather sofa - lent by a far too trusting punter, was entombed in the Arts Centre for over five years.
- *The Shed*: When the big quake dropped kicked us across town to Addington, we landed in The Shed. We took an empty and dilapidated grain store, we raised five million dollars, designed, with Fulton Ross, an auditorium and a home for our whole company and rebuilt, repurposed and reopened within nine months. Do or die. Enough adrenalin for a lifetime and a doffed cap for the ballsiest Board I have ever worked for.

- *Amadeus*: Antonio Salieri turning to see the 18th Century Court of Emperor Franz Josef II was the single most indelible image of 14 glorious years spent staring at the stage. Described by the head of Creative New Zealand as ‘luscious’ – and he’s not often given to gushing.
- *When the Rain Stops Falling*: An immaculate script. An astounding experience. The Court’s strongest ensemble of actors, period. Mark Hadlow, giving a career redefining performance, reeled you in like a tractor’s winch and made you feel pity for an unredeemable man.
- *Snap*: How could bringing Ngaio Marsh, to a Christchurch mainstage, possibly fail? I found a way. Not even a skilled and diligent cast armed with a defibrillator could shock a pulse into this cadaverous production.
- Stephen Robertson: The man who elevated the standard of Court Theatre musicals. A man, who almost single handed – but, don’t forget Richard Marrett - made Christchurch the musical theatre capital of New Zealand. It would be churlish to mention any one of his productions over another, but...
- *Mary Poppins*: Was at the time, and may always be, the largest and most expensive musical ever to be produced by a New Zealand professional theatre company. The Summer musical is a high stakes game – please, don’t stop coming.
- Steve Tompkins: In a visit to the UK, all the theatres we loved were designed by the same architect. We ran cap in hand to his door. That a genuine genius can be so humble and invite us mortals to sit at his intellectual table, as equals, is a lesson for the better angels in all of us. We will work with Steve in designing and creating the new central Christchurch home for The Court Theatre. It will be the best theatre in Aotearoa – non-negotiable.
- Māori and Pasifika: 14 years ago we didn’t have a relationship with Tangata Whenua. Today we do.

We owned our ignorance. Do we have more to do? Absolutely. But, we have found a path that we can walk together.

- The Company: Seeing the growth of an actor, or of a young director or a designer, is a precious thing indeed. To realise I had a hand in their development is the difference we all hope we will be lucky enough to make. To the members of The Court company, past and present, the quality of your work is overwhelming. You deliver, and deliver, and deliver, time and time again. As I look back, your gift to me was the inspiration you gave me to be better at the things I did. We may have struggled, but I hope that struggle was with the work. As it should be.

As I finish the journey that being Artistic Director led me on, I find I return to the beginning.

When I was first appointed Artistic Director, I panicked. People were going to expect me to know an awful lot about ‘art.’ Not only that, they needed to know which ‘direction’ the ‘art’ was going in.

I needed to think.

I sat in my home, in the middle of boxes full of books. Books taken out of storage for the first time in years. Many volumes strewn across the floor, lying there, in expectation they would be put onto shelves in the hope of order. Despite not being a religious man, a copy of the bible, lying there, in the purgatory between box and shelf, caught my eye. And it struck me. A light bulb moment. An epiphany. A rifle shot ringing across my mind – when I have the opportunity to create, to genuinely create, something inside of me, my soul, the difference between my body being alive and inert, however you describe it ... glows. The act of creation makes my soul shine. This was a profound experience and it’s become my yard stick. Meaningful work is hard to achieve. It’s elusive. I know when the work is failing. I know when we are on to something because I become lit up, like a sunbeam.

In the beginning was the word. Not a bad opening for a book, that.

[Ross Gumbley is now The Court Theatre’s Artistic Advisor / Lead Director]

TOTAL PERFORMANCES OF THE YEAR
463



TOTAL PAID ATTENDANCES
63,809

TOTAL ATTENDANCES
123,123



TOTAL ACTORS, CREATIVE, AND INDUSTRY EMPLOYED
191

HOURS OF REHEARSAL
2250



DRAMA CLASSES TOTAL
72

YOUTH COMPANY
21



TOTAL WEEKS ON TOUR
12

TOTAL COMMISSIONS
3



HOLIDAY INTENSIVES
9

VOLUNTEER HOURS
353



BESPOKE WORKSHOPS WITH SCHOOLS AND COMMUNITIES
106

AMOUNT OF MONEY RECEIVED IN DONATIONS
\$137,347



WIG CHANGES IN HEDWIG AND THE ANGRY INCH
35

AMOUNT OF SCHOOL TICKETS
623



THEATRESPORTS IN SCHOOLS
188

YOUTH CREW
14



AMBASSADORS PROGRAMME
30

TOTAL PARTICIPANTS
615



TOTAL COSTUME PIECES WORN
2475

TOTAL SUBS
677



TOTAL OF EARS IN THE WIND IN THE WILLOWS
106

BACKSTAGE TOURS
16

20/19
AT A GLANCE ▶

JESUS CHRIST SUPERSTAR

By Andrew Lloyd Webber and Tim Rice

PRODUCTION

Director Stephen Robertson
Musical Director Richard Marrett
Set Designer Harold Moot
Costume Designer Stephen Robertson
Lighting Designer (The Light Site) Grant Robertson
Sound Designer (BounceNZ) Glen Ruske
Choreographer Stephen Robertson
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 Women
Kira Josephson
Jane Leonard
Hillary Moulder
Catherine Hay
Nomi Cohen
Charlotte Taylor
Hannah Austin
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

*"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*



Season extended

TOTAL
ATTENDANCE

19,140

24 NOV 18 – 26 JAN 19

ELLING

Based on the novel by Ingvar Ambjørnsen
Original stage adaptation by Axel Hellstenius
In collaboration with Peter Naess
In a new version by Simon Bent

PRODUCTION

Director Lara Macgregor
Set Designer Mark McEntyre
Costume Designer Hayley Douglas
Lighting Designer Joe Hayes
Sound Designer Matt Short
Stage Manager Jo Bunce
Operator Giles Tanner

CAST

Elling Mark Hadlow
Kjell Bjarne Ross Gumbley
Alfons Jørgensen Bruce Phillips
Frank Åsli, Poet Gregory Cooper
Reidun Nordsetten, Gunn, Johanne, Poet
Luanne Gordon

"Lara Macgregor's fine direction and superbly talented team make of it an excruciatingly funny and engaging piece of theatre."
Lindsay Clark, THEATREVIEW

Show sponsor

THE
COURT
SUPPORTERS

Final two performances cancelled due to the Christchurch Massacre on 15 March

TOTAL
ATTENDANCE

4,644

23 FEB – 16 MAR 19

OPEN HOUSE FESTIVAL

STAND UP FOR PEACE

PRODUCTION

Producer Tim Bain
Producer Hannah McKenzie
Stage Manager Erica Browne
Operator Matt Short

CAST

Ben Hurley
Dai Henwood
Paul Ego
Josh Thomson
Justine Smith
Jeremy Elwood
Jamaine Ross
Cori Gonzalez-Maceur
El Jaguar
Audrey Porne
Georgina Sivier
Emma Cusdin
Drop Dee
Shay Horay

Total Attendance 390
10 April 2019, 7:30pm

SCARED SCRIPTLESS: BETTER BEDTIMES

PRODUCTION

Stage Manager (12 April) Erica Browne
Stage Manager (13 April) Mandy Perry
Operator Matt Short

CAST

Dan Bain
Andrew Todd
Robbie Hunt
Kirsty Gillespie

Total Attendance 180
12 – 13 April 2019



SPECIAL SCARED SCRIPTLESS

PRODUCTION

Stage Manager (12 April) Danielle Rackham
Stage Manager (13 April) Anne Fahey
Operator (12 April) Dean Holdaway
Operator (13 April) Danielle Rackham

CAST

12 April
Millie Hanford
Gabby Wakefield
Jeff Clark
Robbie Hun

13 April
All Jesters

Total Attendance 195
12 – 13 April 2019



BECHDEL TEST: AN EVENING OF WOMEN IN THEATRE

PRODUCTION

Co-Directors Ben Freeth and Kira Josephson
Musical Director/Accompanist Frankie Daly
Stage Manager Erica Browne
Sound Operator Anna van den Bosch
Lighting Operator Matt Short

CAST

AJ Juer
Bex Malcom
Charlotte Taylor
Esmay Gordon
Frankie Daly
Hannah Austin
Hillary Moulder
Jacqueline Doherty
Tilly Wickbom

Total Attendance 170
16 April 2019



LI'I ALIAMOANA: SERIOUSLI'I?

PRODUCTION

Stage Manager Mandy Perry
Operator Matt Short

CAST

Li'i Alaimoana

Total Attendance 31
18 April 2019



OPEN HOUSE FESTIVAL

RHYS MATHEWSON: I'VE HEARD HE'S GOOD

PRODUCTION

Stage Manager Mandy Perry
Operator Matt Short

CAST

Rhys Mathewson

Total Attendance 85

18 April 2019

SCARED SCRIPTLESS

PRODUCTION

Stage Manager (20 April) Anne Fahey
Stage Manager (26 April) Mandy Perry
Stage Manager (27 April) Anne Fahey
Operator (20 April) Dean Holdaway
Operator (26 April) Sam Hetherington
Operator (27 April) Dean Holdaway

CAST

20 April Andrew Todd, Brendon Benetts,
Emma Brittenden, Vanessa Wells
26 April Gabby Wakefield, Henri Nelis,
Andrew Todd, Monique Clementson
27 April Brendon Benetts, Tara McEntee,
Andrew Todd, Kathleen Burns

Total Attendance 233

20, 26, 27 April 2019



MATAI

Created by Tulou Productions

PRODUCTION

Co-Writer/Producer/Director/Vocals
Sela Faletolu-Fasi
Co-Writer/Choreographer/Drums/Vocals
Silivelio Fasi
Music Director/Vocals Vai Punivai
Stage Manager Tonia Fasi
Stage Manager Mandy Perry
Assistant Stage Manager
Danielle Rackham
Operator Matt Short

CAST

Mikaele Manuia
Matai 'a Salatielu (Sala) Tiatia
Malia Manuia
Gaseilevao Faletolu-Toaiva
Lui Manuia Kiliga Asovale Luma
Masina Manuia Faith Saimoa Taula
Jonah Manuia Moresby Peseta

Total Attendance 244

24 April 2019

UTHER DEAN READS 300 HAIKU

PRODUCTION

Stage Manager: Mandy Perry
Assistant Stage Manager: Danielle
Rackham
Operator: Matt Short

CAST

Uther Dean

Total Attendance 38

24 April 2019

CAMP BINCH

Created by Chris Parker

PRODUCTION

Stage Manager Erica Browne
Operator Matt Short
Producer Two Productions

CAST

Chris Parker

Total Attendance 263

26 April 2019

LEGENDARY DIVAS

PRODUCTION

Musical Director/Pianist Richard Marrett
Stage Manager Erica Browne
Sound Operator Tane Hipango
Lighting Operator Matt Short
Brought to you by Ali Cat Productions Ltd

CAST

Performer Ali Harper

Total Attendance 214

27 April 2019

In association with:



Ali-Cat
PRODUCTIONS Ltd

Fundraising performance for:



HEDWIG AND THE ANGRY INCH

Text by John Cameron Mitchell

Music and lyrics by Stephen Trask

PRODUCTION

Director Michael Lee Porter

Musical Director Luke Di Somma

Set Designer Julian Southgate

Costume Designer Stephen Robertson

AV Designer Andrew Todd

Wig Designer Sarah Greenwood-Buchanan

Scenic Artist Nick Lowry

Lighting Designer/Operator Giles Tanner

Sound Designer/Operator Tane Hipango

Stage Manager Erica Browne

Assistant Stage Manager Scott Leighton

Followspot Operator Tim Bain

Flying Specialists/Operators David Bosworth & Bryce Goddard

CAST

Hedwig Adam Rennie

Yitzhak Phoebe Hurst

BAND

Drums/Asst. MD Cameron Burnett

Guitar 1 Tim Heeringa

Guitar 2/Keys Tyler Robbins

Bass Emily Farrell

"Hedwig and the Angry Inch is a remarkable production that's easily one of the best things that The Court Theatre has staged in recent memory. It will leave your heart full and (more importantly) whole."
Erin Harrington, THEATREVIEW

Show sponsor



Season extended

TOTAL
ATTENDANCE

7,649

11 MAY – 8 JUN 19

LES LIAISONS DANGEREUSES

By Christopher Hampton

Based on the novel by Pierre Choderlos de Laclos

PRODUCTION

Director Ross Gumbley

Set Designer Mark McEntyre

Costume Designers Pam Jones & Pauline Laws

Composer/Sound Designer/Operator Matt Short

Lighting Designer Giles Tanner

Wig Designer Sarah Greenwood-Buchanan

Properties Designer Julian Southgate

Fencing Coach Diane Swain

Stage Manager Jo Bunce

Assistant Stage Manager Ella Egan

Intern Director Ben Freeth

CAST

Marquise de Merteuil Eilish Moran

Vicomte de Valmont Fergus Inder

Madame de Tourvel Amy Straker

Madame de Rosemonde Yvonne Martin

Madame de Volanges Hillary Moulder

Cécile de Volanges Ailis Oliver-Kerby

Chevalier Danceny Daniel Watterson

Émilie Kathleen Burns

Azolan Gregory Cooper

Majordomo Ben Freeth

Adele Ella Egan

Show sponsor

NewstalkZB

TOTAL
ATTENDANCE

4,721

22 JUN – 20 JUL 19

*"In every way, this particular liaison was
eminently satisfying."*

Christopher Moore, *THE PRESS*

THE FATHER

By Florian Zeller

Translated by Christopher Hampton

PRODUCTION

Director Simon Bennett

Set Designer Nigel Kerr

Costume Designer Deborah Moor

Lighting Designer/Operator Giles Tanner

Sound Designer/Composer Hamish Oliver

Stage Manager Ben Freeth

CAST

André Mark Hadlow

Anne Luanne Gordon

Pierre Tom Trevella

Laura Ailis Oliver-Kerby

Man Owen Black

Woman Kim Garrett

"This is a play that will haunt your mind long after leaving the theatre."

Ruth Agnew, *WHAT'S UP*
CHRISTCHURCH



Supported by
Dementia Canterbury
and New Zealand Brain Research Institute

TOTAL
ATTENDANCE

5,406

3 – 24 AUG 19

THE PINK HAMMER

By Michele Amas

PRODUCTION

Director Anthea Williams

Set Designer Harold Moot

Costume Designer Stella Gardner

Lighting Designer Giles Tanner

Sound Designer/Operator Matt Short

Stage Manager (Rehearsals) Scott Leighton

Stage Manager (Season) Mandy Perry

CAST

Siobhan Kathleen Burns

Annabel Amy Straker

Louise Eilish Moran

Helen Lynda Milligan

Woody Tom Eason

"Together, this cast of five nailed a comedy which, despite all its outward affability and talent to amuse, reveals something deeper about human relationships."

Christopher Moore, *THE PRESS*

Show sponsor

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PLAYMARKET
AGENT. ADVISOR. BOOKSHOP

TOTAL
ATTENDANCE

6,351

7 SEP – 5 OCT 19

FRESH OFF THE BOAT

By Oscar Kightley & Simon Small

PRODUCTION

Director Tanya Muagututi'a

Set Designer Tony De Goldi

Costume Designer Amy Macaskill

Lighting Designer Giles Tanner

Sound Designer & Composer Posenai Mavaega

Stage Manager Jo Bunce

Sound Support/Operator Matt Short

CAST

Elizabeth Sela Faletolu-Fasi

Charles Jake Arona

Mervyn Roy Snow

Evotia Talia-Rae Mavaega

Ula Josephine Mavaega

Samoa Albany Peseta

Show sponsor



In collaboration with



By arrangement with



"Fresh Off the Boat is a warm, funny, intelligent production of an iconic Pasifika play."
Nina Oberg Humphries, Ana Mulipola and Tusiata Avia,
THEATREVIEW



TOTAL
ATTENDANCE

4,840

19 OCT – 9 NOV 19

THE WIND IN THE WILLOWS

By Kenneth Grahame

Adapted for the stage by Alan Bennett

Music and additional lyrics by Jeremy Sams

PRODUCTION

Director Ross Gumbley

Musical Director & Sound Designer Richard Marrett

Assistant to the Director & Costume Designer Stephen Robertson

Set & Properties Designer Julian Southgate

Lighting Designer Giles Tanner

Fight Choreographer Dan Bain

Sound Consultant Tane Hipango

Stage Manager Erica Browne

Assistant Stage Manager Scott Leighton

Lighting Operator Darren McKane

Sound Operator Dean Holdaway

Show Company Manager Mandy Perry

CAST

Toad Cameron Rhodes

Mole Eilish Moran

Ratty Gregory Cooper

Badger Tom Trevella

Albert Andrew Todd

Weasel Wilfred/Mouse Martha/Gaoler's Daughter Hannah Austin

Weasel Norman Kathleen Burns

Otter/Motorist Monica/Squirrel Greta Casey-Solly

Squirrel Shirley/Mouse Margaret/Magistrate Monique Clementson

Squirrel Raymond/Hedgehog Billy/Mr Parkinson/Policeman/Understudy Ratty Cameron Douglas

Rabbit Robert/Motorist Rupert/Policeman/Understudy Toad Ben Freeth

Stoat Cyril/Mouse Malcom Sam Harris

Chief Weasel/Train Driver Fergus Inder

Squirrel Samuel/Stoat Stuart/Fortune Teller Kira Josephson

Rabbit Stu/Mouse Martin/Understudy Mole AJ Juer

Stoat Ian/Washerwoman/Squirrel Blylee Lockhart

Hedgehog Herbert/Mouse Mark/Ferret Fred Tim Maguire

Rabbit Ronald/Ferret Gerald/Ticket Clerk/Understudy Badger Jack Marshall

Fox/Barge Woman Isaac Pawson

Portly/Mouse Maureen Laurel Rose

Court Clerk/Hedgehog Harry Trubie-Dylan Smith

Rabbit Rose/Mouse Mary Lucy Vanner

"Although there are the Grinches who try, it's impossible to dislike this story or its characters."

Christopher Moore, *THE PRESS*

Show sponsor



GOLDEN
HEALTHCARE
GROUP

TOTAL
ATTENDANCE

11,488

23 NOV 19 – 18 JAN 20

THE ARSONISTS

By Jacqueline Goldfinger

PRODUCTION

Director Dan Bain
Musical Director Richard Marrett
Set Designer Richard van den Berg
Costume Designer Hayley Douglas
Lighting Designer Paul Johnson
Sound Designer Matt Short
Stage Manager/Operator Jo Bunce

CAST

M Monique Clementson
H Roy Snow

*"Roy Snow and Monique Clementson
made a combustible duo."*

Sophie Ricketts, BACKSTAGE
CHRISTCHURCH



TOTAL
ATTENDANCE

827

17 AUG – 7 SEP 19

AU KO TUVALU

by Tavita Nielsen-Mamea

*"An eloquent Pasifika play written and performed from the heart."
Christopher Moore, THE PRESS.*

PRODUCTION

Writer/Director/Producer Tavita Nielsen-Mamea
Stage Manager (Rehearsals) Erica Browne
Stage Manager/Operator (Season) Giles Tanner
Lighting Designer Paul Johnson
Show Mentors Nina Nawalowalo & Vanessa Gray

CAST

Fetau Malia 'Ahovelo
Maleko Spencer Papalii
Lifa Bella Robertson
Aunty Fala Susilia Tealei Kauapa
Traditional Re-enactment Cast
Tavita Nielsen-Mamea,
Yana Robertson & Nupaia K. Talake



THE
forge
AT THE COURT

TOTAL
ATTENDANCE

722

12 – 21 SEP 19

In collaboration with



A CHRISTMAS CAROL

By Dan Bain

PRODUCTION

Director Dan Bain

Lighting Designer Giles Tanner

Sound Designer Tom Harris

Stage Manager/Operator Jo Bunce

CAST

Actress Hillary Moulder

Actor Roy Snow

Musician Tom Harris

THE
forge
AT THE COURT

THE COURT
Jesters

Show sponsor

PHANTOM
BILLSTICKERS

By arrangement with

NEW ZEALAND PLAYWRIGHTS
PLAYMARKET
AGENT, ADVISOR, BOOKSHOP

"We all need a bit of Christmas spirit to power us through to the end of the year, and A Christmas Carol is the fuel you need."

Liam Stretch, BACKSTAGE
CHRISTCHURCH

TOTAL
ATTENDANCE

1,925

30 NOV – 21 DEC 19

THE EARLY EARLY LATE SHOW

Directed by Dan Bain

Improvvised by The Court Jesters



TOTAL
ATTENDANCE

1,441

The first Sunday of every month at 4pm

THE COURT
Jesters

SCARED SCRIPTLESS

Directed by Dan Bain

Improvvised by The Court Jesters



TOTAL
ATTENDANCE

8,200

Every Friday & Saturday night at 10:15pm

THE COURT
Jesters

THUMBELINA

By Emma Cusdin

PRODUCTION

Writer/Director Emma Cusdin
Set Designer Richard van den Berg
Costume Designer Deborah Moor
Lighting Designer Paul Johnson
Sound Designer Matt Short
Stage Manager Mandy Perry
Assistant Stage Manager Becky Gallacher

CAST

Thumbelina Reylene Hilaga
Bird, Fish, Queen Bee, Mrs Mouse Rhiannon McCall
Toad, Bee, Mole, Fairy Kathleen Burns

"Thumbelina is a colourful exploration of becoming oneself ... just right for its intended audience."
Lindsay Clark, THEATREVIEW

Supported by



Relaxed Performance Total Attendance 94

TOTAL
ATTENDANCE

2,800

16 – 26 JAN 19

TIME MACHINE

By Andrew Todd

PRODUCTION

Director Ben Freeth
Set Designer Nigel Kerr
Costume Designer Hayley Douglas
Lighting Designer Giles Tanner
Sound Designer/Composer Hamish Oliver
Stage Manager Jo Bunce
Assistant Stage Manager Danielle Rackham

CAST

Wells Hillary Moulder
Eloise Monique Clementson
Lockbottom Dylan Frewin

"Time Machine is a captivating and amusing jaunt through time."
Fiona S Giles,
THEATREVIEW

Supported by



Relaxed Performance Total Attendance 76

TOTAL
ATTENDANCE

2,998

13 – 27 APR 19

THE PRINCESS AND THE FROG (AND THE ROBBER!) By Jeff Clark

PRODUCTION

Director Dan Bain
Set Designer Richard van den Berg
Costume Designer Stella Gardner
Lighting Designer Giles Tanner
Sound Designer/Composer Hamish Oliver
Stage Manager Danielle Rackham
Operator Geoff Nunn

CAST

Princess Lillian Jorja Farrant
The Frog Trubie-Dylan Smith
The Robber Connie O'Callaghan

Relaxed Performance Total Attendance 135

TOTAL
ATTENDANCE

5,497

10 – 20 JUL 19

"A great show for the school holidays."
Liam Stretch, BACKSTAGE CHRISTCHURCH



Supported by



MAINLAND
FOUNDATION
Proud to Support Our Community

ESCAPE FROM HAUNTED HOUSE By Brendon Bennetts and Kathleen Burns

PRODUCTION

Director Dan Bain
Set Designers Kathleen Burns & Julian Southgate
Set Consultant Richard van den Berg
Costume Designer Hayley Douglas
Lighting Designer Giles Tanner
Sound Designer/Composer Hamish Oliver
Stage Manager Erica Browne
Operator Andrew Todd

CAST

Veronica the Vampire Millie Hanford
Frank the Monster Robbie Hunt
Sally the Mad Scientist/Portia the Painter/the Ghost Hillary Moulder

Relaxed Performance Total Attendance 81

TOTAL
ATTENDANCE

3,568

2 – 12 OCT 19

"An entertaining tale for
audiences of any age."
Kineta Booker, BACKSTAGE
CHRISTCHURCH

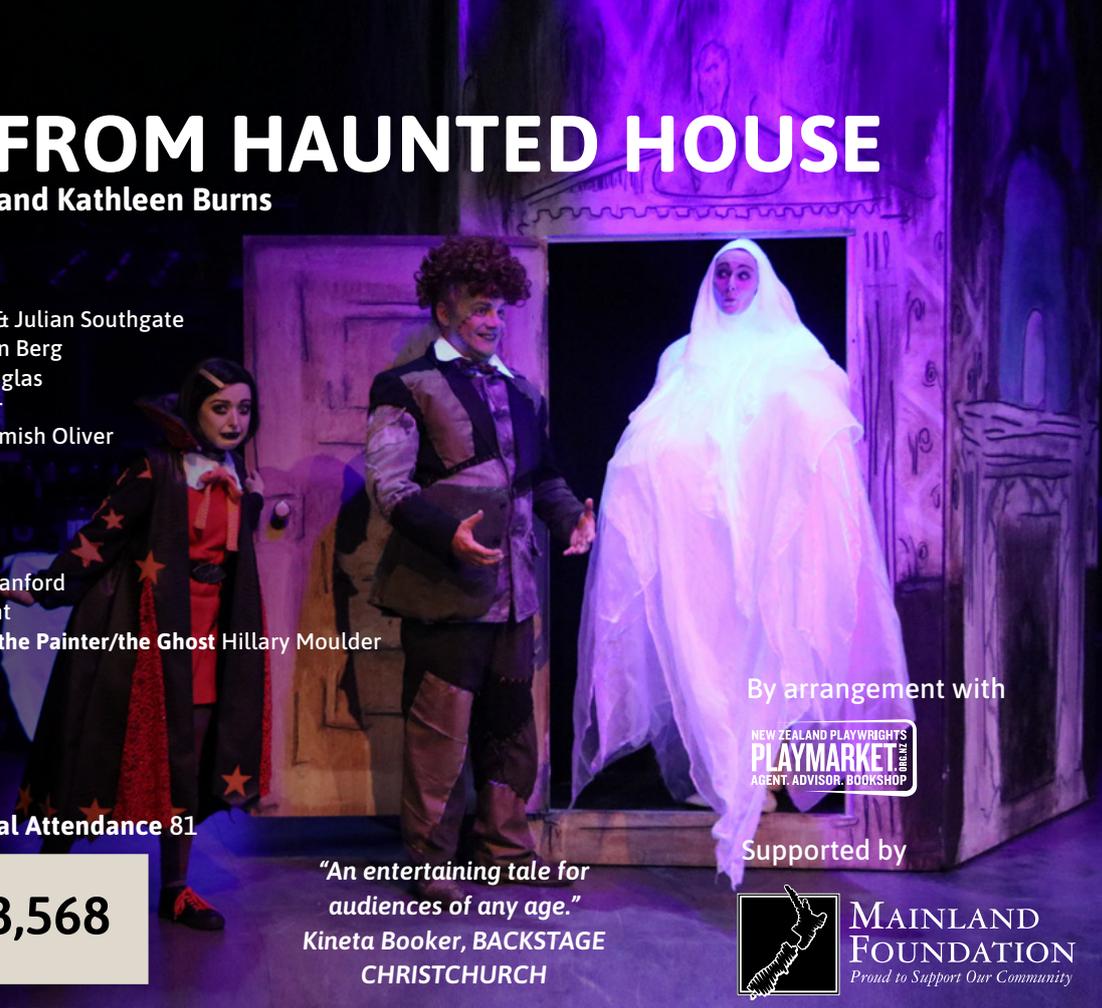
By arrangement with



Supported by



MAINLAND
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FRESH INK

LUNCHEON

By Aroha Awarau

PRODUCTION

Director Holly Chappell-Eason
Stage Manager Becky Gallacher
Operator Sam Hetherington

CAST

Carolyn Kathleen Burns
Aaron Tom Eason
Elsa Ali Harper
Diane Nomi Cohen
Hope Emma Cusdin
Miyoshi Asuka Kubo

Total Attendance 85
14 April 2019

By arrangement with



SCHOLARS

By Tanya Muagututi'a

PRODUCTION

Director Erolia Ifopo
Stage Manager Becky Gallacher
Operator Danielle Rackham
Tech Support Dean Holdaway

CAST

Tavita Jake Arona
Monty Tola Newbery
Meafou Troy Tu'ua
Tau'ave/Alesana Matthias Luafutu
Peta/Sina Talia-Rae Mavaega
Policeman/Prefect Phil Grieve
Musicians Pos Mavaega & Ella Mavaega

Total Attendance 173
19 May 2019

By arrangement with

THE BREATH OF SILENCE

By Gary Henderson

PRODUCTION

Director Simon Bennett
Stage Manager Becky Gallacher
Operator Dean Holdaway

CAST

Edmund Green Matt Hudson
Eliza Green Hillary Moulder
Mary Green Miriam Qualls
Stephen Johnson Ben Freeth
Rowan O'Halloran Kathleen Burns
Jane Merlin Luanne Gordon
Konstantin Pavlovich Petrov
Adam Brookfield
Douglas Peters John Armstrong

Total Attendance 155
30 June 2019

By arrangement with





THE COURT IN THE COMMUNITY Education and Outreach

Rachel Sears, Programmes Manager

A principle element of the kaupapa of the education programme is to encourage and promote the value of a youth voice. Theatre made by young people should amplify and express an often hard to hear perspective on society. It has been interesting to note that, in 2019, the theme of climate change and fear for the future of our planet is present in so much of the work that our participants are creating. It will be a challenge for us in 2020 to not only continue to find a platform for this voice but also to allow it to inform our decision making, programming and the way in which we run our department. What is important to our participants should also be important to us.

These youth voices and the individuals behind them are shining through in the work being done as part of our after-school classes (focused on both drama and improvisation) and holiday programmes for tamariki and rangatahi. In 2019 we managed to juggle our space limitation to move all classes back onsite at The Court and we have added a Drama 4 class as an extension and transitional class to our Youth Company. Highlights from these programmes in 2019 must include our September youth classes showcase where over 100 students shared self-devised work on the mainstage at The Court. This was a really special opportunity for whānau and friends to celebrate the achievements of our students and to connect our participants with our professional performance space. During the October school holidays we continued to grow our relationship with Dementia Canterbury, where students from our courses interviewed their clients and then made and presented theatre inspired by these stories. This project clearly connected the work with the audience and that experience was really informative for our students.

The Court Youth Company discovered and developed the talent of 20 fantastic young performers who

presented stunning play *Boudica* and the honest and compelling production of *Brainstorm*. The Court Youth Crew ran in sync with *Boudica*, enabling participants to gain an insight into how production departments collaborate to create a cohesive production. These programmes provide an essential gateway into our professional practice and allow our professional artists to be inspired and exposed to the talent and perspectives of the next generation of theatre makers.

The education programme aims to deepen our audiences' engagement with the shows that they are coming to see. In 2019, this has taken the form of post-show forums for main bill shows and school matinees and backstage tours that offer a unique perspective on the work. This year we have developed a 'backstage tour' that can travel out of the building, accommodating schools and groups that find the cost or organisation of traveling to our venue to be prohibitive. We have continued to run our school-based ambassadors programme, which brings Year 12 and 13 high school students into every show and engages them around reflection on each production, their theatre experience and the programme as a whole.

The education programme is committed to growing audiences and making theatre accessible to our rangatahi. We are interested in exposing young audiences to stories that celebrate and promote openness and curiosity. In 2019 we hosted school groups at our midweek matinee for *The Father* and at evening shows for all our mainstage and Forge shows. We toured primary and secondary schools across Canterbury with *O Le Malaga Fa'a'Atua (The Journey of the Gods)* and *Reaction* as part of the Crash Bash: Road Safety Programme. This also included a first taste of touring outside of Canterbury with the Crash Bash programme, which we plan to build on in the future.

Our work with the school community includes hosting drama teachers at dress rehearsals and creating education resources to support visits to the theatre and students writing about live performance. We have partnered with Gateways providers to support vocational training in schools with an arts and theatre focus, and hosted internships and work experience students across departments at the theatre.

It is important that these programmes are accessible to all tamariki in Canterbury, therefore we support students on scholarships across all our programmes.

2019 included a vibrant and hilarious Canterbury Schools Theatresports Competition, delivered by The Court Jesters, resulting in the finals for each age range being presented at The Court Theatre. This programme also gives us the chance to support the competition across the South Island – with the winning teams from Nelson and Dunedin taking part in our finals.

As well as providing pathways into programmes at the theatre and touring shows to schools, we also partner throughout the year with schools and community groups. In 2019 we have collaborated with organisations like the Homeschool network and Impact Young Adults, who work with young people who would otherwise not access arts education, to create bespoke educational and theatre experiences that accommodate the specific needs of these groups. We have also partnered with several schools to bring practicing artists into classrooms including a large-scale artist in residence project with Christ's College – which

resulted in the presentation of their original devised piece *Hey Man* – a comment on masculinity and friendship and a creating characters workshop with Addington Primary School to inspire their character work in their production of *The Jungle Book*.

The department continues to build on an accessibility programme with a focus on our kids show season and we look forward to growing this further in the future.

It is a joy to come across alumni from our programmes working in our theatre, in the wider arts sector and studying at tertiary institutions around the country. Building a robust and meaningful alumni community, where we can continue to support growth and development but also provide readymade support networks and community for our graduates, is a huge part of the success of the programme.

Although our primary audience is youth, our adult learning opportunities are a special part of what we do. Theatre skills, both the creative and the presentational side of the work, have huge crossover into life and work environments. Our understanding of this area, through running successful adult learning opportunities for some years, has allowed us to also develop a robust corporate training offer. This has a big focus on improvisation, using the skills of The Court Jesters, and reaches a new audience so that we can share the skills of theatre and improvisation even further afield.

CRASH BASH: REACTION

By Brendon Bennetts

PRODUCTION

Director/Stage Manager/Operator Ben Freeth

AV Producer Jessica Todd

AV Designer Zac Beckett-Knight

Stage Manager (Rehearsals) Eden Cotter-Longworth

PERFORMERS

Monique Clementson

Fergus Inder

Senior Constable Brent Cosgrove

TOTAL
ATTENDANCE

9,531

18 FEB – 22 MAR 19

In collaboration with



O LE MALAGA FA'A'ATUA

(THE JOURNEY OF THE GODS) By The Court Theatre

with Mana Tatafu, Talia-Rae Mavaega and Jake Arona,

in collaboration with Y|NOT

PRODUCTION

Director/Devisor Gregory Cooper

Set Designer Anne Le Blond

Costume Designer Hayley Douglas

Stage Manager Erica Browne

PERFORMERS/DEVISORS

Talia-Rae Mavaega

Jake Arona

Mana Tatafu

In collaboration with



Show sponsor



MAINLAND
FOUNDATION
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TOTAL
ATTENDANCE

7,910

19 AUG – 13 SEP 19

BOUDICA

By Tristan Bernays

PRODUCTION

Director Dan Bain
Rehearsal Assistant Director Riley Harter
Lighting Designer Paul Johnson
Costume Designer Hayley Douglas
Stage Manager Erica Browne
Youth Crew Jack Gowans, Molly King, Ben Somers, Harrison Tyson, Bailey Switalla-Andrews and Katie Tabb

"Boudica is a credit to its young company and its creative team: all up, it's bloody satisfying."

Erin Harrington, THEATREVIEW



CAST

Boudica Lillian Fata

Blodwynn Meg Fulton
Alonna Sarah Lawrence
Cunobeline Richard Townsend
Clothen/Ensemble James Caughley
Badvoc Anaru Shadbolt
Andraste/Ensemble Freddy Thornton
Gunnervik/Ensemble Stella Cheersmith
Waylen/Sejanus/Ensemble Travis Woffenden
Guard/Ensemble Kaitlyn Cooper
Druid/Ensemble Abby Burkin
Warrior Woman/Ensemble Sam Scott
Gaius Suetonius Josiah Morgan
Catus Decimus Felix Elliott
Silvia/Ensemble Jorja Farrant
Cato Luka Malthus
Lucius Haydon Dickie
Sestus Anita Mapukata
Roman Woman/Ensemble Isayah Snow
Centurion 1 Quinn Kueppers

TOTAL ATTENDANCE

483

25 – 29 JUN 19

BRAINSTORM

By Ned Glasier, Emily Lim and Company Three

PRODUCTION

Director/Devisor Rachel Sears
Assistant Director/Devisor Paris Thornley
Assistant Director Riley Harter
Sound Designer William Burns
Lighting Designer/Production Mentor Giles Tanner
Devisor Quinn Kueppers
Youth Crew Harrison Tyson, Jack Gowans, Molly King, Katie Tabb and Ben Somers

PERFORMERS/DEVISORS

Abby Burkin
Stella Cheersmith
Kaitlyn Cooper
Haydon Dickie
Jorja Farrant
Lillian Fata
Luka Malthus
Anita Mapukata
Josiah Morgan
Isayah Snow
Freddy Thornton
Travis Woffenden
James Caughley
Felix Elliot
Sarah Lawrence
Sam Scott
Anaru Shadbolt
Richard Townsend



TOTAL ATTENDANCE

262

10 – 14 DEC 19



THE COURT COMPANY 2019

EXECUTIVE

Chief Executive
Barbara George

Artistic Director
Ross Gumbley

General Manager
Susan Rendall

Business Manager
John Liddiard

SENIOR LEADERS

Production Manager
Flore Charbonnier

Marketing Manager
Mally Goldberg (from March)

Sponsorship Manager
Layla Moutrib

Programmes Manager
Rachel Sears

Donor Relationship Manager
Rachel Vavasour

COMPANY

Associate Director
Dan Bain

Ticketing Manager
Michael Berry

Front of House
Rosie Brailsford
Emma Cusdin
Sue Fraser
Amelia Graham (from July)

Fiona Haines
Roisin Harris
Anthea Johnson
Avril Lockhead
Danielle Rackham
Rebecca Radcliffe
Juliet Robertson
Lisa Shannon (until December)
Laura Wilson

Stage Manager / Assistant Production Manager
Erica Browne

Head Stage Manager
Jo Bunce

Workshop Supervisor
Richard Daem

Literary Manager
Roanna Dalziel

Costume Technicians
Hayley Douglas
Louise Galloway
Tracey Hollands

Construction and Premises Manager
Bryce Goddard

Kaihāpai Toi
Vanessa Gray

Administration
Fiona Haines

Education Co-ordinator / Head Tutor
Riley Harter

Set Construction

Nigel Kerr
Anne Le Blond
Matt McCutcheon (until March)
Richard van den Berg (from March)

Graphic Designer

Nick King (until July)
Ryan Smith (from September)

Marketing Assistant

Lynette Lamprecht-Smith (from August)

Baristas

Petra Laskova
Simone Wiseman

Costume Manager
Deborah Moor

Finance Manager
Angela Park

R & M Support
Terry Preddy

House Technician
Matt Short

Properties Manager
Julian Southgate

Front of House Manager
Colin Swift

Head Technician
Giles Tanner

Content Writer
Laura Tretheway

Client Manager
Andrea Winder

Theatre Chaplain
David Winfield

Properties Technician
Simone Wiseman



Marketing and Communications Manager
Samantha McConnell (until March)

Development Manager
Steve Brooker (until September)

Interim Production Manager
Mandy Perry (from 6 May to 21 Sept)

COURT JESTERS

Dan Bain
Brendon Bennetts
Emma Brittenden
Kathleen Burns
Jeff Clark
Monique Clementson
Emma Cusdin
Kirsty Gillespie
Criss Greuber
Millie Hanford
Robbie Hunt
Scott Koorey
Henri Nelis
Jarred Skelton
Andrew Todd
Gabby Wakefield
Vanessa Wells

Jester Apprentices

Maddie Harris
Riley Harter
Aaron Jelley
Hillary Moulder
Ciarán Searle
Trubie-Dylan Smith

Jester Musicians

Matt Everingham
Kris Finnerty
Criss Grueber
Tom Harris
Hamish Oliver
Jack Page

Jester Musicians Apprentices

Deen Coulson
Frankie Daly

TRUST BOARD

Chair

Steven van der Pol

Secretary

Derek Hargreaves (until April)
Susan Rendall (from April)

Board

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

FOUNDATION BOARD

Patron

Barbara, Lady Stewart QSO

Chair

Catherine Boyer

Secretary

John McSweeney (until June)
Laura Palomino de Forbes (from July)

Board

Hall Cannon (from November)
Tina Duncan
Cilla Glasson
John Holland
David McBrearty
John McSweeney (until May)

SUPPORTERS

Patron

Dame Adrienne Stewart DNZM, QSM,
LLB (Hons)

Chair

Annie Bonifant

Deputy Chair

Cheryl Colley

Honorary Secretary

Judy Ashton

Honorary Treasurer

Lynn Vandertie (from March)
Aileen Wyld (until March)

Honorary Membership Secretary

Jay Pollock

Committee

Pat Braithwaite
Wendy Carryer
Charles Duke
Tony Feaver
Allanah James
Liz Lovell
John McSweeney
Lynn Vandertie
David Winfield

ASSOCIATES

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

FELLOW OF THE COURT

John Harrison ONZM

PARTNERS & FUNDERS

PRINCIPAL SPONSOR



SEASON SPONSOR



CORE FUNDER



MAJOR PARTNERS



PLATINUM PARTNERS



DIAMOND PARTNERS



GOLD PARTNERS



SILVER PARTNERS



BRONZE PARTNERS



Bruce & Mary Irvine
Gabrielle Tasman
John Rhind Ltd

CHARITABLE TRUST FUNDERS

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 inquire about how a sponsorship relationship with The Court Theatre could add value to your business please contact:

Layla Moutrib
Sponsorship Manager
027 746 5032
Layla.moutrib@courttheatre.org.nz.

Financial Statements

The Court Theatre Trust
For the year ended 31 December 2019

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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 2019

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

Chief Executive Officer

Barbara George

Secretary to the Board

Susan Rendall

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 2019

	Notes	<u>2019</u>	<u>2018</u>
		\$	\$
Revenue			
Production Revenue		2,733,169	3,206,097
Grants & Donations		2,649,354	2,629,226
Other Revenue		9,483	14,053
Total Revenue	2	<u>5,392,006</u>	<u>5,849,376</u>
Expenses			
Production Expenses		2,933,193	3,211,477
Operating Expenses		2,867,900	2,614,700
Total Expenses	3	<u>5,801,093</u>	<u>5,826,177</u>
Net Surplus/(Deficit) Before Depreciation and Amortisation		<u>(409,087)</u>	<u>23,199</u>
Depreciation and Amortisation			
Depreciation	8	537,343	501,120
Amortisation	8	742	-
Net (Deficit) for the Year		<u><u>(947,172)</u></u>	<u><u>(477,921)</u></u>

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

Statement of Changes in Equity

The Court Theatre Trust For the year ended 31 December 2019

	Note	Theatre Development Fund \$	Revenue Reserve \$	Total Accumulated Funds \$
Balance at 1 January 2018		2,023,507	2,328,454	4,351,961
Net Surplus/(Deficit) for the Year		-	(477,921)	(477,921)
Transfer between Reserves	9	(501,120)	501,120	-
Balance at 1 January 2019		1,522,387	2,351,653	3,874,040
Net Surplus/(Deficit) for Year		-	(947,172)	(947,172)
Transfer between Reserves	9	(507,478)	507,478	-
Balance at 31 December 2019		1,014,909	1,911,959	2,926,868

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 2019

	Notes	<u>2019</u>	<u>2018</u>
Assets			
Current Assets			
Cash and Cash Equivalents	4	564,910	849,076
Term deposits	4	47,381	432,076
Accounts Receivable	5	133,135	146,649
Inventories		14,518	25,241
Accrued Interest		-	2,262
Prepaid Expenses		106,577	179,071
Total Current Assets		<u>866,521</u>	<u>1,634,375</u>
Non-Current Assets			
Fixed Assets	8	3,250,335	3,402,228
Intangible Assets	8	12,311	-
Total Non-Current Assets		<u>3,262,646</u>	<u>3,402,228</u>
Total Assets		<u>4,129,167</u>	<u>5,036,603</u>
Liabilities			
Current Liabilities			
GST Payable	7	47,856	72,091
Employee Entitlements		155,151	113,234
Trade & Other Payables	6	363,454	407,082
Revenue in Advance	7	351,491	383,551
Grants in Advance	7	178,431	87,500
Sponsorship in Advance	7	105,916	99,105
Total Current Liabilities		<u>1,202,299</u>	<u>1,162,563</u>
Net Assets		<u>2,926,868</u>	<u>3,874,040</u>
Accumulated Funds			
Revenue Reserves		1,911,959	2,351,653
Theatre Development Fund		1,014,909	1,522,387
Total Accumulated Funds		<u>2,926,868</u>	<u>3,874,040</u>

Trustee



24 August 2020

Trustee



24 AUGUST 2020

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

Statement of Cash Flows

The Court Theatre Trust As at 31 December 2019

	Notes	2019	2018
		\$	\$
Cash Flows			
Cash Flows from Operating Activities			
Donations, Fundraising and other similar activities		2,287,120	2,113,714
Receipts from providing goods or services		2,744,922	3,329,988
Interest, dividends and other investment receipts		8,875	32,281
Payments to suppliers and employees		(5,536,075)	(5,470,504)
Total Cash Flows from Operating Activities		(495,158)	5,479
Cash Flows from Investing Activities			
Receipts from withdrawal of term deposits		384,695	1,164,981
Payments to acquire property, plant and equipment		(173,703)	(388,909)
Total Cash Flows from Investing Activities		210,992	776,072
Net Increase/(Decrease) in Cash		(284,166)	781,551
Cash Balances			
Cash and cash equivalents at beginning of period		849,076	67,525
Cash and cash equivalents at end of period		564,910	849,076
Net change in cash for period		(284,166)	781,551

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

Notes to the Financial Statements

The Court Theatre Trust For the year ended 31 December 2019

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 2019 were authorised for issue by the Trustees on 24th August 2020.

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.

COVID-19

The outbreak of the novel coronavirus COVID-19 which was designated a pandemic by the World Health Organization on March 11 2020 is a rapidly evolving situation adversely affecting global commercial activities. The steps taken in New Zealand to eliminate the community spread of COVID-19 necessitated the cancellations of the Court Theatre performances between 28th March and 20th September 2020. A limited number of scaled down performances resumed on 1st July 2020. With the successful management of COVID-19 resulting in reduction in restrictions on the community, the full range of Court Theatre experience is planned from 21 November 2020.

Going Concern

It is acknowledged, due to the unpredictable nature of the pandemic, that future restrictions might be imposed by the New Zealand Government. This could impact the level of future funding required from funding organisations and supporters. In response, the Trustees have:

- Accessed Government wage subsidies and a Resilience Grant from Creative New Zealand in 2020.
- The Court Theatre Foundation has provided a grant of \$250,000 and a letter of intent to continue to support the Trust's applications for future funding if needed.

The Trustees have considered the appropriateness of the financial statements being prepared on a going concern basis and based on the circumstances above have concluded that the going concern assumption is appropriate.

Presentation Currency and Rounding

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

1. Statement of Accounting Policies (continued)

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) Short-term Inventory

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
Theatrical Materials	5 years

x) Intangible Assets

Trademarks have been registered for critical business brand names at cost at the date at which the trademarks became unreservedly effective. The balances are amortised over ten years until the date of re-registration.

1. Statement of Accounting Policies (continued)

Specific Accounting Policies

xi) Theatrical materials

A proportion of sets, costumes and props are retained for future use and these are included in capitalised theatrical materials based on cost. Capitalised balances are amortised over five years.

xii) 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.

xiii) 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.

xiv) 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.

xv) Reclassification of cash and cash equivalents

The value presented as term deposits in the 2018 financial statements included \$530,763 that relates to amounts with original maturities of three months or less. These items have therefore been reclassified as cash and cash equivalents in the statement of financial position to align with the accounting policies of the Trust. The reclassification has also been reflected in the cash flows through the net change in cash for the period, cash balances, and the cash flows from investing activities.

2. Revenue	2019	2018
Production Revenue	\$	\$
Bar Income	463,164	498,464
Box Office Receipts	1,976,466	2,478,396
Gift Voucher Income	92,123	108,503
Other Income	201,416	120,734
Total Production Revenue	2,733,169	3,206,097
Grants & Donations		
Corporate Sponsorship	775,280	685,611
Creative New Zealand Grant	1,112,921	1,109,690
Gifts and Donations	128,420	132,075
Local Body Grants	110,000	110,000
Other Grants	522,733	591,850
Total Grant & Donations	2,649,354	2,629,226
Other Revenue		
Interest Received	9,483	14,053
Total Other Revenue	9,483	14,053
Total Revenue	5,392,006	5,849,376
Exchange and non-exchange revenue transactions		
Revenue from exchange transactions	2019	2018
Production Revenue		
Bar Income	463,164	498,464
Box Office Receipts	1,976,466	2,478,396
Gift Voucher Income	92,123	108,503
Other Income	201,416	120,735
Total Production Revenue	2,733,169	3,206,098
Grants & Donations		
Corporate Sponsorship	775,280	685,611
Total Grants & Donations	775,280	685,611
Other Revenue		
Interest Received	9,483	14,053
Total Other Revenue	9,483	14,053
Total Revenue from exchange transactions	3,517,932	3,905,762
Revenue from non-exchange transactions		
Grants & Donations		
Gifts & Donations	128,420	132,075
Creative New Zealand Grant	1,112,921	1,109,690
Local Body Grants	110,000	110,000
Other Grants	522,733	591,849
Total Grants & Donations	1,874,074	1,943,614
Total Revenue from non-exchange transactions	1,874,074	1,943,614
Total Exchange and non-exchange revenue transactions	5,392,006	5,849,376

3. Expenses	<u>2019</u>	<u>2018</u>
	\$	\$
Production Expenses		
Bar Expenditure	168,768	272,566
Commissioning	-	5,000
Premises	10,044	14,723
Royalties	173,048	216,634
Sundry Production Expenses	30,557	1,417
Theatrical Materials & Consumables	147,022	307,807
Theatrical Salaries & Wages	2,271,319	2,329,651
Travel & Accommodation Visiting Artist	132,435	63,679
Total Production Expenses	<u>2,933,193</u>	<u>3,211,477</u>
Operating Expenses		
Administration Costs	155,750	154,711
Administration Salaries & Wages	1,361,190	1,080,332
Advertising & publicity	566,914	447,518
Audit Fees	22,950	26,500
Insurance	74,278	70,906
New Court Rebuild	-	118
Premises	385,922	419,365
Printing & Stationery	9,542	22,731
Professional Fees	29,806	32,419
Recruitment	11,987	65,436
Repairs & Maintenance	37,229	48,732
Research	28	204
Subscriptions Expenses: Patrons	77	31,015
Sponsorship Expenses	50,909	53,920
Ticketing	33,530	43,051
Training	22,798	5,357
Utilities	94,808	101,551
Vehicle Expenses	10,182	10,834
Total Operating Expenses	<u>2,867,900</u>	<u>2,614,700</u>
Total Expenses	<u><u>5,801,093</u></u>	<u><u>5,826,177</u></u>

4. Cash and Cash Equivalents

	<u>2019</u>	<u>2018</u>
	\$	\$
ANZ Current Bank Account	11	499,855
BNZ Call Account	564,899	349,221
Total Bank Accounts	<u>564,910</u>	<u>849,076</u>
Term deposits maturing in more than 90 days		
ANZ Term deposit	-	230,730
BNZ Term deposit	-	201,346
Term deposit - Supporters of Court Theatre	47,381	-
	<u>47,381</u>	<u>432,076</u>

5. Accounts Receivable

	<u>2019</u>	<u>2018</u>
	\$	\$
Receivable from the sale of goods and services (exchange)	133,135	146,649
	<u>133,135</u>	<u>146,649</u>

6. Accounts Payable

	<u>2019</u>	<u>2018</u>
	\$	\$
Trade Payables	199,419	139,688
Accruals	110,632	215,318
Salaries & Wages Accrued	53,403	52,076
Total Accounts Payable	<u>363,454</u>	<u>407,082</u>

7. Payables and Deferred Revenue

	<u>2019</u>	<u>2018</u>
	\$	\$
Payables and deferred revenue under exchange transactions		
Accounts Payable	363,454	407,082
Revenue in Advance	351,491	383,551
Sponsorship in Advance	105,916	99,105
Total payables and deferred revenue under exchange transactions	<u>820,861</u>	<u>889,738</u>
Payables and deferred revenue under non-exchange transactions		
Grants in Advance	178,431	87,500
GST Payable	47,856	72,091
Total Payables and deferred revenue under non-exchange transactions	<u>226,287</u>	<u>159,591</u>
Total Payables and Deferred Revenue	<u>1,047,148</u>	<u>1,049,329</u>

8. Non-Current Assets**a. Fixed Assets****12 Months Ended 31 December 2019**

	Buildings	Computer equipment	Fixtures, fittings & furniture	Plant & equipment	Work in progress	Theatrical Materials	Total
	\$	\$	\$	\$	\$	\$	\$
Opening Cost	5,700,461	125,341	279,455	272,091	48,346	-	6,425,694
Additions	100,835	16,839	7,092	41,894	3,925	214,865	385,450
Disposals and transfers	-	-	-	-	-	-	-
Closing Cost	5,801,296	142,180	286,547	313,985	52,271	214,865	6,811,144
Opening Accum. Depreciation	2,520,475	72,515	225,441	205,035	-	-	3,023,466
Depreciation Expenses	419,369	30,010	27,127	30,972	-	29,865	537,343
Disposals	-	-	-	-	-	-	-
Closing Accum. Depreciation	2,939,844	102,525	252,568	236,007	-	29,865	3,560,809
Net Book Value	2,861,452	39,655	33,979	77,978	52,271	185,000	3,250,335

Theatrical materials with useful lives exceeding 12 months were capitalised for the first time in 2019. In the previous financial years costs incurred in respect of such material were expensed.

There were no disposals of fixed assets during the year ended 31 December 2019.

12 Months Ended 31 December 2018

	Buildings	Computer equipment	Fixtures, fittings & furniture	Plant & equipment	Work in progress	Theatrical Materials	Total
	\$	\$	\$	\$	\$	\$	\$
Opening Cost	5,431,835	88,586	247,848	254,550	13,705	-	6,036,524
Additions	268,626	36,755	31,607	17,541	34,641	-	389,170
Disposals	-	-	-	-	-	-	-
Closing Cost	5,700,461	125,341	279,455	272,091	48,346	-	6,425,694
Opening Accum. Depreciation	2,128,147	47,841	174,305	172,053	-	-	2,522,346
Depreciation Expenses	392,328	24,674	51,136	32,982	-	-	501,120
Disposals	-	-	-	-	-	-	-
Closing Accum. Depreciation	2,520,475	72,515	225,441	205,035	-	-	3,023,466
Net Book Value	3,179,986	52,826	54,014	67,056	48,346	-	3,402,228

8. Non-Current Assets (continued)**b. Intangible Assets**

Trade Marks	2019	2018
	<u>\$</u>	<u>\$</u>
Opening Cost	-	-
Additions	13,053	-
Closing Cost	<u>13,053</u>	<u>-</u>
Opening Accumulated Amortisation	-	-
Amortisation Expenses	742	-
Closing Accumulated Amortisation	<u>742</u>	<u>-</u>
Net Book Value	<u><u>12,311</u></u>	<u><u>-</u></u>

There were no intangible assets as at 31 December 2018.

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 \$507,478 (2018: \$501,120) from the Theatre Development Fund to General Revenue Reserves being the equivalent of the depreciation expenses for Fixed Assets for the 2019 year, leaving a remaining balance of \$1,014,909.

10. Related Party Information

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

	<u>2019</u>	<u>2018</u>
	<u>\$</u>	<u>\$</u>
Total Senior Management Team Remuneration	<u>853,127</u>	<u>784,208</u>

Number of Key Management Personnel: 17 (2018:17)

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

The following related party transactions occurred in the year ended 31 December 2019:

- A gift of \$100,000 from the Court Theatre Supporters (2018: \$100,000).
- The receipt of \$24,000 from the Court Theatre Supporters for wage contribution (2018:\$24,000).
- A grant of \$250,000 from the Court Theatre Foundation (2018: \$234,000).
- The amount of \$48,000 for rent paid to the Court Theatre Foundation (2018: \$48,000).
- The receipt of \$23,400 from the Court Theatre Foundation for an administration charge (2018: \$23,400).

There have been no other related party balances or transactions for the 2019 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 6 January 2020 for a further three years to 12 May 2023. The effect of this decision is included in the values below:

Lease commitments expire as follows:

	2019	2018
	\$	\$
Less than one year	222,805	218,240
One to five years	531,744	90,934
	754,549	309,174

12. Capital Commitments

There were no capital commitments as at 31 December 2019 (2018: Nil).

13. Contingent Liabilities

The Trust had a contingent liability at 31 December 2019 in respect of an end of lease remediation clause in respect of the building currently occupied by the Theatre. The Trustees are considering the exit conditions of the lease, which may arise if the lease is not extended in three years time. Until the Trustee's confirm the requirements of the exit conditions they do not consider that a suitably reliable estimate of the potential obligation can be made.

There are no other contingent liabilities of which the Trustees are aware at this time (2018: Nil).

14. Subsequent Events

Coronavirus Outbreak

The outbreak of the novel coronavirus COVID-19 which was designated a pandemic by the World Health Organization on March 11 2020 is a rapidly evolving situation adversely affecting global commercial activities. The impact of COVID-19 and response of the Trust has been discussed within the COVID-19 and Going Concern disclosures on page 7 of the financial statements. The Trustees consider the outbreak a non-adjusting subsequent event and will continue to monitor the developments relating to the pandemic.

Change of Balance Date

The Board of Trustees are considering changing the Balance Date for the next Financial Statements from 31 December 2020 to 31 January 2021, that would coincide with the end of the season of Court Theatre performances. The effect of this change would be to extend the next transitional financial year to thirteen months, and in subsequent periods to report twelve months' results for February to January the following year.

New Theatre Development Agreement

The Board of Trustees signed a Development Agreement with the Christchurch City Council on 7th July 2020 in relation to the design and build of a new Theatre in the Performing Arts Precinct in the city centre.



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 2019;
- 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 the statement of 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 2019, 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.

During the year our firm was also the sponsor of a show at The Court Theatre on normal commercial terms. This has not impaired our independence as auditor of 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, except that not all other information was available to us at the date of our signing.

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 Elizabeth Adriana (Adri) Smit.

For and on behalf of:



Chartered Accountants
24 August 2020

Christchurch



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