

2024
FINAL
SEASON
IN THE SHED

The Court Theatre Trust Annual Report





"to share and deliver all elements of theatre making practice under one roof."

I am pleased to present this Annual Report for the year to 31 January 2025 which has been a busy and challenging year for The Court Theatre, as we completed our final season in the "Shed" building in Addington, and prepared to transition into our wonderful new home in Te Whare Tapere the Performing Arts Precinct in the central city.

The year started with welcoming our new Executive Director, Gretchen La Roche who came to us from Creative New Zealand and was received into the theatre company with aroha in a warm pōwhiri ceremony supported by mana whenua Ngāi Tūāhuriri. Gretchen continued and extended the work of the Board and the management team in providing strong leadership to the company, developing the internal culture and external collaboration priorities, and shaping the Strategic Plan for 2025-2027 for The Court Theatre in recognition that we have awesome opportunities ahead with the new purpose-built theatre in the heart of the city.

The strategy identifies areas of priority for the next three years, building on and amplifying existing work, refreshing and repositioning some programmes, and introducing new elements to build and



extend our reach. Through the articulation of fourteen priorities across four outcome areas, we aim to demonstrate our increasingly rare but vital role as a producing theatre company, embracing our ability to share and deliver all elements of theatre making practice under one roof.

These key outcome areas are:

1. Building Community Through Theatre
2. Growing Knowledge, Skills and Capacity
3. Creating and Sharing Live Theatre Experiences
4. Building a Strong and Sustainable Organisation

This has also led us to give more intention to the role that we can and must play in developing the skills and knowledge of those currently working within our profession as well as the generations to come.

The Court Theatre is fortunate to have a large and enthusiastic audience base from across the Waitaha Canterbury region, and we continue our commitment to offering a broad and varied annual programme of live theatre that appeals to a wide range of audiences. We also recognise the importance of building relationships with new audiences, particularly the theatre-goers of the future.

For more than 53 years, The Court Theatre has been a valuable part of the cultural and creative fabric of the city of Ōtautahi

Christchurch, and we believe that through the delivery of this strategy and the continuation of our work, we will make a positive and tangible contribution to the communities of our region for many years to come.

Unfortunately, as we came to the end of the financial year, we received the resignation of Gretchen since she had accepted the role to become the new Chief Executive of Creative New Zealand. A big loss for The Court Theatre, but a big gain for the Arts in Aotearoa New Zealand. Thankfully Gretchen took up the new role on the basis that she could stay with The Court Theatre until the opening of the new theatre in May 2025. This was much appreciated by the Board, to enable us to recruit her replacement, and to complete all the work to transition the theatre company into the wonderful new facility.

The financial challenges of The Court Theatre have continued into the 2024/25 financial year. Our Production Revenue increased from \$3.7 million to \$4.5 million, however Production Expenses also rose, from \$5.0 to \$5.4 million. After accounting for other revenue and fundraising, and operating expenses, our deficit from operations reduced from \$(1.84) million in the prior year, to \$(0.9) million this year, but still a significant loss. After accounting for the surplus from fundraising for the Court in the City of \$1.0 million, our net result was a small surplus of \$83,860.

We are very thankful for the ongoing support of The Court Foundation and the Friends of The Court Theatre, who have provided us with substantial support that has enabled us to get through another financially difficult year.

The Board and the Management team have worked hard to look at our revenues and costs and have developed a break even budget for the 2025/26 financial year, however with the move to the new theatre there is of course substantial uncertainty that we will need to navigate. The detailed financial accounts and audit report are available in the back of this Annual Report.

I am especially grateful to the Board of Trustees for the active engagement and generous volunteer support for the theatre and its governance. Thank you also to Gretchen for her significant commitment to The Court Theatre and fabulous contribution during this important transition year. We have a wonderful management team and you have all contributed greatly to another awesome year, thank you.

Thank you also to the Friends of the Court Theatre Committee, led by chair Annie Bonifant, for their constant support of and investment in the success of the theatre. We are also especially grateful to The Court Foundation, chaired until recently by Laura Palomino de Forbes, who have supported us strongly through challenging times in recent years, and particularly as a lead donor in our Capital Campaign.

We are most grateful for the support of Creative New Zealand, Ryman Healthcare, and all of our funders, sponsors, and donors who make what we do possible. We are also very appreciative of the strong support from the Christchurch City Council, our partners in the development of the new Court Theatre in Te Whare Tapere the Performing Arts Precinct.

Thank you to our audiences – your continued enthusiasm, presence, and belief in live theatre are at the heart of everything we do.

And last but not least, our sincere and heartfelt thanks to the entire Court Company, to everyone who has worked with us, and the independent artists and creatives who bring our artistic vision to life.

I urge you to review the full annual report to see and understand the full breadth of what we do and importantly, all the many people who make it possible. Thank you most sincerely to our audiences, for their loyalty, engagement and support.

Steve Wakefield
Chair of The Court Theatre Trust Board

21
Schools in
Theatresports

8,712
Usher Hours

20
Jester Youth
Company
participants

377
Total number of
performances for the
year



11
New Sponsors
in 2024



82,487
Total show
attendees

5031
Tickets sold for
Scared Scriptless

372
Ushers

\$46,000
Amount raised
at 'Mark Hadlow
Unleashed'.

2,072
Operational
Donations

53
Number of
performances of
Strictly Ballroom
The Musical



58
Wigs in
Strictly Ballroom
The Musical



144
Metres of feathers
in Strictly Ballroom
The Musical

905
Total Education
Class participants

1,147
Subscriptions

60
Sponsors

397
Ushered
Performances

37
Bespoke
workshops

880
Participants

221
Sheets of plywood
used by the
workshop

19
Youth Company
Participants



29
Backstage
Education tours

80,000
Pins and staples
used in workshop

613
Participants



362
Guests on the
Tormore Express
with The Court
Jesters

25,500
Screws used in
workshop



40
Court Theatre
Ambassadors

13
Total Number of
weekly drama
classes



1120
Hand cut pieces
of fabric for the
Mersister's skirts in
Disney's The Little
Mermaid JR.

"There is something for everyone within the season."

Key artistic priorities for 2024 included restoring a culture of care, collaboration, and artistic excellence; rebuilding confidence and enthusiasm for The Court Theatre among those disconcerted by the theatre's recent struggles; ensuring our long-standing audiences continue to feel that they can rely on The Court Theatre for high quality theatre, while also staying at the forefront of professional theatre, and bringing exciting creative voices to all audiences. We do not expect that every work in the season will please or resonate with everyone, but we know that there is something for everyone within the season.

We opened the year with a blockbuster: *Agatha Christie's Murder on the Orient Express*. This brilliant production showcased Ōtautahi Christchurch talent and the skills of our production team. Clearly the mood was right for some clever entertainment, and we were thrilled to extend the season.



We embraced a different aesthetic for the pared back, intimate and interactive, one-person show *Every Brilliant Thing*, performed alternately by Trubie-Dylan Smith and Nick Purdie. Staged in the round in the Pub Charity Studio, with audience participation, this moving play addresses suicide with heart and humour. We were pleased to have the support of Suicide Prevention Canterbury and overwhelmed by the ways in which this piece resonated with audiences.

We partnered with The Professional Theatre Company to bring Mark Hadlow and Lara Macgregor to the stage in *Mr. and Mrs. Macbeth of Heathcote Valley Road*; fans loved seeing these accomplished performers in a metatheatrical comedy.

Due to the staggering audience response, we brought back *Something Rotten!* for a return season. The musical proved as popular as ever.

We were proud to present the Aotearoa premiere of the critically acclaimed, groundbreaking musical *Fun Home*, adapted from Alison Bechdel's remarkable "tragicomic" graphic memoir. The award-winning book and score by Lisa Kron and Jeanine Tesori (the first female duo to win the Tony Award for Best Musical) was beautifully and movingly realized.

With *Paradise, or the Impermanence of Ice Cream*, we partnered with another iconic, long-running professional theatre company, Indian Ink. Indian Ink present unique work, inspired by mask and puppetry. Jacob



Rajan, multi-rolling, with superb puppetry by Jon Coddington brought to life a story of vulture extinction, life, love, death, and ice cream in Mumbai.

For children and their families, we joined with Tusk Puppets to present their delightful musical puppet show, *The Lost Sock*, and young people both on and off the stage were thrilled to dive into *Disney's The Little Mermaid JR*, performed by two talented casts, aged 18 and under.

We brought Henrik Ibsen's revolutionary 1897 realist classic, *A Doll's House*, to life in a meticulous production. Ibsen's proto-feminist work proved as impactful as ever.

The season closed with the delightfully sparkly, *Baz Luhrmann's Strictly Ballroom The Musical*. This adaptation of the iconic Australian film was elevated by world-class performances and inventive, striking design.

We are proud to have worked with phenomenal directors, designers, and performers from Ōtautahi Christchurch and around Aotearoa New Zealand, as well as our own skilled production team, to deliver stellar quality on every show. Please do take note of these remarkable professionals in the show credits.

Dr. Alison Walls
Artistic Director



Agatha Christie's Murder on the Orient Express

2 March - 12 April 2024

Adapted for the stage by **Ken Ludwig**

Production:

Director Dan Bain **Set Design** Julian Southgate **Lighting Design** Giles Tanner **Costume Design** Findlay Currie **Wig Stylist** Rachael Mountstevens **Sound Design** Matt Short **Stage Manager** Jo Bunce **Intimacy Director** Kira Josephson.

Cast:

Hercule Poirot James Kupa **Monsieur Bouc** Dan Allan **Mary Debenham** Millie Hanford **Hector MacQueen** Andrew Todd **Michel the Conductor/Head Waiter** Roy Snow **Princess Dragomiroff** Yvonne Martin **Greta Ohlsson** Kathleen Burns **Countess Andrenyi** Monique Clementson **Helen Hubbard** Juliet Reynolds-Midgley **Colonel Arbuthnot/Samuel Ratchett** Ben Freeth.



Total Attendance 12,117

Every Brilliant Thing

6 April - 4 May 2024

By **Duncan Macmillan**
With **Jonny Donahoe**

Production:

Director Hillary Moulder
Stage Manager/Operator/Sound Design Tim Bain
Lighting Designer Geoff Nunn.

Cast:

Narrators (alternating) Trubie-Dylan Smith & Nick Purdie.



Total Attendance 3,070

The Lost Sock

16 – 27 April 2024

By **Tusk Puppets** and **Andy Manning**
Original Story by **Charlotte Thomas**

Production:

Director & Sound Designer Andy Manning **Director Mentor** Emma Cusdin **Production Support (Props/Set)** Julian Southgate **Production Support (Props/Set)** Rosie Gilmore **Stage Manager** Diana Lines **Lighting Designer/Operator** Geoff Nunn **Sound Operator** James Shera.

Puppeteers:

Stella Maris (Narrator)
Edwin Beats, Rebekah Head, Tōmairangi Paterson-Waaka.



Total Attendance 3,267

Mr and Mrs Macbeth of Heathcote Valley Road

18 May – 22 June 2024

Written and Directed by **Gregory Cooper**

Production:

Director Gregory Cooper **Set Design** Mark McEntyre **Lighting Design** Sean Hawkins **Costume Design** Pauline Farley **Music Composition and Sound** Bob Bickerton **Choreographer** Natalia Harrington **Props Coordinator** Aisha Cumming **Stage Manager** Jo Bunce **Lighting and Sound Operators** Giles Tanner & Geoff Nunn.

Cast:

Tom Mark Hadlow **Jo** Lara Macgregor
Voice of Timmy Bob Bickerton.



Total Attendance 7,064

Disney's The Little Mermaid JR.

9 – 21 July 2024

Production:

Director Nick Purdie **Musical Director** Caelan Thoma
Choreographer Kira Josephson **Set Design** Richard Van den Berg **Costume Design & Construction** Tracey Hollands
Lighting Design & Operator Geoff Nunn **Properties Manager** Julian Southgate **Stage Manager** Will Burns **Sound Operator** Bernie Voice.

Cast:

Amelie Devos, Charlie Wood, Eddie Keenan, Elena Boot, Heinrich Muller, Mak Evans, Amelia West, Alice West, Tora Maitland, Rhys Holyoake, Isabel Hawes, Emellie Caird McCormick, Grace Holden, Libby McMahon, Eliza Heffernan, Osher Dan, Wills Gumbley, Maya Brown, Kendall Maitland, Logan Golledge, Pearl Domigan, Milo Luckman, Ruby Stace, Emilie Sweeney, Indi Sweeney, Olivia Holden, Tatiana Muller, Emma Williams, Brooke Wright, Chloe Graham, Leilani Kalauta, Miah Taylor, Cole Moffatt, Isla Palmer, Chelsea Gallagher, Bradley Mutch, Marlo Taylor, Baz Agnew, Scarlett Gardner, Eva Thompson, Ryan McCallum, Shanna Moe, Micaiah Veer, Xanthe Pearce, Chloe Brackenridge, Sophie Fowler, Caitlin Wall, Josh Wear, Daisy Fitzgerald, Stella Collins, Harrison Mugford, Quinn Taylor, Ava-Grace Haycock, Amelia Neale, Ava-Grace Tahere, Ryan Withington, Basil Clarkson, Ava Dravitski, Zanthia Pethig, Elliott Perriam, Louisa Thomsen, Alana Thompson.



Total Attendance 8,666

She Kills Monsters

20 – 31 August 2024

By Qui Nguyen

Production:

Director Ben Freeth **Choreographer & Intimacy Director** Kira Josephson **Fight Choreography** Lizzie Tollemache & David Ladderman **Stage Manager, Set & AV Design** Rosie Gilmore
Costume Design & Construction Tina Hutchison-Thomas
Puppet Design & Construction Tusk Puppets (Edwin Beats & Rebekah Head) **Lighting Design** Geoff Nunn **Lighting and Sound Operator** Jo Bunce **Sound Design** Nephtalim Antoine
Properties Designer Kristin Clark.

Cast (The 2024 Court Youth Company):

Aashma Goldfarb, Aleksandra Ketko, Amelie Devos, Ben Camm, Ben Evans, Bethany Gibson, Clay Horrey, Em Stephenson, Gem Baillie, Grace Opie, Libby Alford, Lily-Grace Saunders, James English, Rose Fleet, Sienna Gutsell, Sonya Li-McHenry, Tamaroa Connelly and Tama Romein.



Total Attendance 870

Paradise or the Impermanence of Ice Cream

19 – 28 September 2024

Written by **Jacob Rajan & Justin Lewis**
Starring **Jacob Rajan & Jon Coddington**
Directed by **Justin Lewis**

Production:

Writer & Actor Jacob Rajan **Writer and Director** Justin Lewis
Puppet Design, Build & Puppeteer Jon Coddington **Sound Operator** Adam Ogle **Production/Tour Manager & Lighting Operator** Sam Mence **Dramaturge** Murray Edmond **Set Design** John Verryt **Costume Design** Elizabeth Whiting **Composer & Sound Design** David Ward **Lighting Design** D. Andrew Potvin **Projected Imagery, Photographer & Editor** Bala Murali Shingade.



Total Attendance 2,381

A Doll's House

12 October – 9 November 2024

By **Henrik Ibsen**

Production:

Director Melanie Luckman **Set Design & Properties Manager** Julian Southgate **Costume Design** Pam Jones & Pauline Laws **Wig Designer & Stylist** Zoe Buckland **Composer, Musician, Co-Sound Designer & Young Actors' Performance Coach** Amy Straker **Co-Sound Designer** Matt Short **Lighting Designer** Jo Bunce **Stage Manager** Jo Bunce & Haydon Dickie **Choreographer** Hillary Moulder **Intimacy Director** Kira Josephson.

Cast:

Nora Helmer Acushla-Tara Kupe **Torvald Helmer** Jonathan Price **Kristine Linde** Hester Ulyart **Nils Krogstad** Cameron Douglas **Dr. Rank** Roy Snow **Anne-Marie** Kim Garrett **Helene** Jarja Baylee **Hanna** Annabelle Laurenson & Emilie Sweeney **Emmy** Willow Mugford & Charlotte Taylor **Ivar** George Sutherland & Ben Santry.



Total Attendance 4,318

The Ryman Healthcare Return Season of
Something Rotten!

4 – 21 July 2024

Book by **Karey Kickpatrick & John O'Farrell**
Music and Lyrics by **Wayne Kickpatrick and Karey Kirkpatrick**

Production:

Director Benjamin Kilby-Henson **Musical Director** Richard Marrett **Choreographer & Intimacy Director** Kira Josephson **Set Design** Dan Williams **Costume Designer and Manager** Tina Hutchison-Thomas **Lighting Designer and Operator** Darren McKane **Assistant Lighting Designer** Giles Tanner **Lighting Operator** Geoff Nunn **Properties Manager** Julian Southgate **Wig Designer** Zoe Buckland **Wig Stylist** Patrice Hammond **Sound Designer** Glen Ruske **Sound Operator** Eve Curzon **Stage Manager** Louise Topping **Assistant Stage Manager** Haydon Dickie **Assistant Stage Manager & Dresser** Rebekah Head **Orchestra** Richard Marrett, Bradley Grainger, Mike Ferrar, Zak Williams **Studio Musicians** Hannah Darroch, Georgina Rees-Stevenson, Gwyn Reynolds, Cameron Pearce, Scott Taitoko, Isaac Shatford, Doug Brush.

The Court Theatre also wishes to acknowledge the wider production team of the original season of *Something Rotten!* staged 25 November 2023 till 27 January 2024.

Cast:

Nick Bottom Jonathan Martin **Nigel Bottom** Cameron Douglas **Shakespeare** Matu Ngaropo **Bea** Monique Clementson **Portia** Bianca Paine **Nostradamus** Paul Barrett **Brother Jeremiah** Cameron Clayton **Shylock, Lord Clapham, & Understudy Nick Bottom** Ben Freeth **Tom Snout, Understudy Shakespeare & Brother Jeremiah** Nick Purdie **Snug, Understudy Shylock & Lord Clapham** Olly Humphries **Peter & Understudy Nostradamus** Jack Marshall **Robin & Minstrel Bryn Monk Yorrik** Jack Lam Sheung **Ensemble & Understudy Bea** Eve Kelly Lyford **Ensemble & Understudy Portia** Lucy Sutcliffe **Ensemble** Jacqueline Doherty, Tiahli Martyn, Charlotte Taylor, Sarah Clare Judd, & Ethan Chittock **Swing** Jack Duff & Kira Josephson.

Total Attendance 5,970



Fun Home

10 August – 14 September 2024

Music by **Jeanine Tesori**
Book and Lyrics by **Lisa Kron**

Production:

Director Kathleen Burns **Musical Director** Caelan Thomas **Choreographer** Hillary Moulder **Young Performer Coach** Amy Straker **Set Designer** Hannah McDougall **Costume Designer** Stella Gardner **Wig Stylist** Patrice Hammond **Lighting Design & Intimacy Coordinator** Rachel Lenart **Sound Designer & Operator** Eve Curzon **Properties Designer** Julian Southgate **Stage Manager** Louise Topping
Assistant Stage Manager Diana Lines.

Cast:

Alison Bechdel Kelly Hocking **Bruce Bechdel** Michael Lee Porter **Helen Bechdel** Juliet Reynolds-Midgley **Medium Alison** Emma Katene **Joan** Lily Bourne **Roy/Mark/Pete/Bobby** **Jeremy** Isaac Pawson **Small Alison** Carla Ladstaetter & Eden Taylor **Christian** Ben Cumberpatch & Erik Misnyovszki **John** Barnaby Domigan & Franklin Domigan **Cover Alison/Helen Bechdel** Hillary Moulder **Cover Bruce Bechdel** Roy Snow **Cover Roy/Mark/Pete/Bobby** **Jeremy** Cameron Clayton
Cover Medium Alison/Joan Tōmairangi Paterson-Waaka.

Total Attendance 5,599





Strictly Ballroom The Musical

23 November 2024 - 1 February 2025

Created by **Baz Luhrmann**

Book by **Baz Luhrmann & Craig Pearce**

Adapted by **Terry Johnson**

Production:

Director Benjamin Kilby-Henson **Musical Director** Richard Marrett **Choreographer** Kira Josephson **Specialist Ballroom Choreographer** Jonny Williams **Set Designer & Costume Designer** Daniel Williams **Costume Designer & Manager** Daniella Salazar **Lighting Designer** Grant Robertson **Sound Designer** Glen Ruske **Properties Manager** Julian Southgate **Stage Manager** Louise Topping **Assistant Stage Manager** Haydon Dickie & Diana Lines **Sound Operator** Eve Curzon **Lighting Operator** Darren McKane **Properties Assist** Rochelle Wright **Wig Stylist** Patrice Hammond **Dance Captain** Hana Pearce **Makeup Consultant** Jamie Boyd

Cast:

Scott Rania Potaka-Osborne **Fran** Lucy Sutcliffe **Doug** Jonathan Martin **Shirley** Jessie Lawrence **Barry** Roy Snow **Les, Understudy Doug, Rico & Merv** Cameron Clayton **J.J. Kristian Lavercombe** **Rico & Merv** Noah Missell **Abuela & Penny** Camila Leal Rossi **Tina** Monique Clementson **Liz** Sophie Harris **Ken & Understudy J.J.** Ben Freeth **Wayne & Understudy Ken** Isaac Pawson **Vanessa & Understudy Abuela** Tiahli Martyn **Nathan, Ensemble & Understudy Wayne** Olly Humphries **Pam, Ensemble & Understudy Shirley** Hillary Moulder **Ensemble & Understudy Fran** Brylee Bucher **Female Swing & Understudy Tina, Liz & Vanessa** Kira Josephson **Male Swing & Understudy Barry, Les & Nathan** Jeremy Hinman **Ensemble & Understudy Scott** Bryn Monk **Ensemble** Iosia Tofilau **Luke** Ethan Chittock **Natalie, Understudy Luke & Kylie** Charlotte Howe **Kylie** Kate Kelly.

Total Attendance 18,778



"Nothing could dent the continued popularity of Scared Scriptless."

In The Court Jester's last full year in the Shed site at Addington, 2024 saw Producer Flore Charbonnier seconded to Transition Project Manager at The Court Theatre, and multi-talented theatre impresario Lizzie Tollemache step in as Producer and put her own spin on the role. Towards the end of the year, Lizzie's independent theatre activities increased, meaning that she too stepped aside and the Jesters saw the year out being produced by company member Hannah McDougall.

Despite the changes in leadership, nothing could dent the continued popularity of *Scared Scriptless*, the Jesters' weekly signature Friday show and still the longest running late-night comedy show in Australasia, which had over six and a half thousand punters through the door across the year. Popular special events such as our annual *Queered Scriptless* and an NZSL signed *Scriptless*, organised by Riley Harter, shared improv with different communities.

Additionally, there was a 'pop-up' season of *Game of Unknowns*, a riff on the extraordinarily popular George R. R. Martin series *Game of Thrones*, attended by over three hundred people across three nights, some of whom were lucky enough to



witness Kirsty Gillespie 'riding' a horse which was actually Daniel Allan and Ciarán Searle underneath the enormous fur coat that was made for King Dick in *That Bloody Woman*.

The Court Jesters also engaged with corporate and private audiences, performing roaming characters or 'sets' of improv at over 28 events, an increase from the previous year. An interactive mystery, *Murder on the Tormore Express*, written by Brendon Bennetts, was presented on a moving train in partnership with Court Theatre sponsors Great Journeys New Zealand and proved a great success.

The Early Early Late Show once again delighted young audiences in school holiday seasons in both the Winter and Spring holidays in the Pub Charity Studio. Young improv fans were also entranced by the Christmas show offering, *Apprentice Santa*, which saw the Shed's Pub Charity Studio floor painted white for its last ever scheduled performance and was attended by nearly as many people again as the two *Early Early Late Show* seasons.

The eight talented and collegial apprentice Jester intake all adjusted to the company and contributed across operations with aplomb. It was deemed that all eight had earned the right to full membership, and it was with joy and relief that this was announced to all and sundry at a workshop in December.

These gains in personnel were balanced by the resignations of Court Jester veterans Andrew Todd during the year, and Emma and Henry Nelis, at year's end. These three improvisors take with them decades of improvisational excellence and will be missed by our company and regular audience members. We wish them all the best in their new endeavours.

Daniel Allan
Jesters Producer

Scared Scriptless

19 January - 20 December 2024

Total Attendance 6,597

The Early Early Late Show

9 - 20 July & 8 - 12 October 2024

Total Attendance 1,329

Game of Unknowns

25 - 27 July 2024

Total Attendance 311

Apprentice Santa

3 - 21 December 2024

Total Attendance 1,283



"Ensuring The Court Theatre is a welcoming place for all."

Education and Engagement

2024 has been a year of growth and exploration for Education and Engagement at The Court Theatre. Aware that the transition into our new central city home was on the horizon, the year was dedicated to consolidating and improving current offerings and exploring areas of opportunity, particularly in community engagement. We have expanded both our programme delivery and our partnerships, reaching more young people, schools, and communities. With the development of a new strategic plan for the next three years, the groundwork is being laid for deepened collaboration across departments, a refined focus on access and inclusion, and a clearer commitment to growing the next generation of artists, audiences and arts advocates.

Education: Youth Companies, Holiday Intensives, Classes and Workshops

This year saw strong participation across our Youth and Adult Education offerings. Over 900 enrolments were recorded across term-time drama and improv classes and school holiday intensives, marking a notable increase. End of year showcases were well-attended, including the Junior and Senior drama showcases on The Court Theatre mainstage. Our Youth Company continued to thrive, with two major productions: *She Kills Monsters*, (directed by Ben Freeth) and



a devised piece, *MOVE!*, directed by Lizzie Tollemache. The Jester Youth Company performed two original improv shows, with their first show of the year attracting an audience of well over 200, a significant increase from previous years.

Community: Schools Touring Show & Crash Bash

Our touring projects continued to make significant impact in schools. *Crash Bash: Bad Habits* toured over five weeks to more than 20 high schools across Canterbury, bringing an accessible road safety message to more than 5,000 Year 11–13 students. The theme for *Bad Habits* focused on being aware of the distractions on the road and not developing habits that can be dangerous. This includes mobile phone use, cutting corners and navigating intersections. Developed in collaboration with Christchurch City Council and New Zealand Police, the show was supported by animations, music, and digital storytelling to connect with its teen audience. As a step towards forming a rotating repertoire of shows, this year saw the return of a previously created production for our primary school touring offering called *Matatihi: Maia's Journey of Bravery*. The show toured across Canterbury and into South Canterbury, visiting nearly 40 schools and community venues, performing approximately 50 shows to more than 8,500 children and educators. In addition, our partnerships



and collaborations with various community organisations such as Te Tahī Youth and Te Whare Awhero (Hope House) have seen us developing pathways and opportunities for underserved and disadvantaged youth to experience live theatre and gain valuable work experience in the arts.

Engagement: Inclusive Access & Audience Experience

This year saw a continuation of a suite of access initiatives designed to make our theatre more inclusive, including relaxed performances with pre-show touch tour, NZSL-interpreted shows, audio described performances, and accessible price tickets for selected shows. These initiatives have been guided by best-practice models and in consultation with accessibility advisors. While not all planned offerings were able to proceed this season, this has prompted valuable internal reflection around how accessibility is supported across the organisation. As we look ahead, we are actively exploring how to better resource and embed accessibility as a shared responsibility, ensuring we can continue to grow and sustain these important initiatives. We also delivered backstage tours for school and community groups and our post-show forums continue to provide meaningful opportunities for audiences to connect with creatives and deepen their engagement. These efforts represent our ongoing commitment to removing barriers, promoting belonging, and ensuring The Court Theatre is a welcoming place for all.

Ben O'Brien-Limmer
Education And Engagement Manager

Enrolled Students

February – December 2024

Total **905**

Backstage Tours

March 2024 – January 2025

Total Attendance **311**

Crash Bash

19 February – 22 March 2024

Total Attendance **4500**

Matatihi: Maia's Journey of Bravery

26 August – 27 September 2024

Total Attendance **8250**

Now You JYC Me

Jester Youth Company

20 June 2024

Total Attendance **203**

Here we J-Y-Come

Jester Youth Company

5 December 2024

Total Attendance **109**

Move!

Court Youth Company

6 – 7 December 2024

Total Attendance **123**



"Designed to be a safe space for the LGBTQIA+ community to have a shared experience"

The first Rainbow Theatre Weekend took place to coincide with Christchurch Pride in March and was met with enthusiasm, excitement and a truck tonne of glitter and campy! The festival was designed to be a safe space for the LGBTQIA+ community to have a shared experience, tell their stories and see their people on stage. It of course gathered a much wider audience of allies, families and supporters.

Using previous connections, talent was quick to sign on including the Topp Twins for which this was their first public performance after their most recent cancer battle. At a sold out matinee Dame Jools and Dame Lynda Topp shared stories of their past, sang songs and worked the audience in only a way that two of the greatest NZ icons can. It truly was a unique and special event.

Other events included the sold out *Queens of Drag* starring Kita Mean, Rita Menu and



Tess Tickle which took place in the Pub Charity Studio. Kita Mean also guest starred in *Queered Scriptless* which was as always, sold out. We welcomed back Brady Peeti to perform her new cabaret show, held an *Intimacy Direction 101* workshop, presented the NZ premiere of a new play from Australia called *Triple X* and welcomed back Adam Rennie (star of the smash hit for The Court Theatre, *Hedwig and the Angry Inch*) from New York for his personal cabaret show.

Two more unique offerings surprised us in very different ways. We were granted permission to perform *And Tango Makes Three*, the award winning children's book to families with larger than life puppets and beautiful, simple story telling; and in another literary slant we presented famous prose, poetry and words in *Nude Dudes do Dramatic Readings*, a strictly after dark R18 event that audiences laughed, smiled and shed a few tears during.

The support of the Rātā Foundation for this initial outing is greatly appreciated and the feedback from both the audiences and performers was nothing short of exceptional. Many asked for more, a return and for it to become a regular event in The Court Theatre calendar. It was truly a special weekend that The Court Theatre is proud to have presented and had ripples around the rest of the country.

Tim Bain
Associate Artistic Director



Friday 22 March 2024

Brady Peeti: Diva, Icon, Trailblazer, and Dragged Scriptless.

Total Attendance 322

Saturday 23 March 2024

Tea with the Topp Twins, Triple X, Queens of Drag, and Nude Dudes do Dramatic Readings.

Total Attendance 598

Sunday 24 March 2024

And Tango Makes Three, Intimacy Direction 101, and Adam Rennie: One (Queer) Night Only!

Total Attendance 160



"We are deeply grateful to everyone who played a role, large or small, in bringing our new home to life."



2024 was a year of vital progress and deeply appreciated support for The Court Theatre. Across sponsorship, grants, donations and fundraising, we've seen encouraging growth, reflecting the strength of our communities and the value placed on the work we do.

We welcomed 11 new sponsors this year, each playing a key role in sustaining our operational needs and enabling us to plan with more confidence. These partnerships reflect a shared belief in the importance of live theatre and its impact on the city of Ōtautahi Christchurch.

On the grants front, the appointment of a dedicated Grants Manager has helped us significantly increase our support from trusts and foundations. Grant income rose from \$349,730 in 2023 to \$866,300 in 2024, with \$400,000 of that directed toward our capital campaign.

Thanks to the generosity of our major donors, funders, loyal audiences, and the momentum generated through our campaign in The Press, we're proud to have reached our ambitious \$12 million capital campaign target. We are deeply grateful to everyone who played a role, large or small, in bringing our new home to life.

But we remain mindful of the road ahead. Our new theatre will be more expensive to operate, with increased running costs at a time of economic uncertainty. As we look to the future, rebuilding reserves and ensuring sustainable income remain critical.

We extend our heartfelt thanks to all our partners, funders, and supporters. Your commitment makes our work possible, and your belief in the power of theatre inspires us every day.

Sophie Hicks
Partnerships and Development Manager





Fulfilling Our Commitment: Enabling a World-Class Theatre for Ōtautahi Christchurch

It is with great pride that the Court Foundation acknowledges the fulfilment of our \$1.1 million donation towards the fit-out of The Court Theatre's extraordinary new home in the heart of Ōtautahi Christchurch.

This contribution, pledged over a year ago, represented our deep belief in the vital role The Court Theatre plays in our city's cultural life—and our commitment to seeing this \$56 million vision realised. It has been an honour

to support the creation of a purpose-built theatre that not only meets the technical and creative needs of a modern performing arts institution but also serves as a vibrant gathering place for our diverse community.

The Court Foundation exists to support the long-term sustainability and success of The Court Theatre, and this gift is one of the most significant in our history. It reflects both the philanthropic generosity of our supporters and the careful stewardship of the Foundation's resources to ensure that investments like this create lasting impact.

We are immensely proud to have played a part in bringing this project to life. The new theatre is a symbol of confidence, resilience, and ambition—qualities that have long defined The Court Theatre.

We know it will inspire artists and audiences alike for generations to come.

Congratulations to the entire Court Theatre team. We look forward to standing alongside you as this new chapter unfolds.

Hall Cannon
Chair of The Court Foundation

"Loyal and passionate supporters."

The Friends are a major part of The Court Theatre, with around 2000 members who support the theatre through funding and an indispensable usher service. We are a unique group of loyal supporters who've given time, talents, and funds to The Court Theatre for the past 54 years.

This year, we continued sponsoring the Education and Engagement Department and are launching a new initiative — 'The Director Circle'. This will give us special access to the directors of each show, including the possibility of their involvement in fundraising events.

As part of our 2024 year, our new Honorary Solicitor, Samantha McArthur, has been revising our constitution to comply with the Incorporated Societies Act 2022 — we are most grateful to her. Jay Pollock stepped down as Membership Secretary after 25 years of exemplary service. We welcomed two new members to the committee this year, Helen Crooks-Scarf and Carolyne Grant. The passing of Richard Bromley, a long-time member and son of our founder, Yvette Bromley was felt by us all.

In the middle of the year, we co-hosted a major fundraiser, *Mark Hadlow Unleashed* — a successful evening of cocktails, auctions and on-stage reminiscing. Our annual dinner with celebrity guest Paul Barrett and the always-popular quiz night brought laughter and connection.

The Usher Awards celebrated the incredible work of our 300 ushers, who continue to be the warm and professional face of the theatre each night.



We handed over management of the Coffee Bar in the new theatre. While it had been a major income source, consolidating into one bar makes operations more efficient, and all proceeds still go to the same cause.

In the words of Mark Hadlow:

"The theatre in New Zealand is in crisis. Christchurch has the best and most prolific theatre in the country and leads with the most supportive patrons in the country. Please continue to keep this alive by supporting every aspect of live professional theatre."

Thank you to all our members, patrons, donors, and ambassadors for your continued dedication.

Annie Bonifant

Chair of The Friends of the Court Theatre



THE COURT COMPANY

as of 31 January 2025

OUR VALUES

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

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

Executive Director
Gretchen La Roche

ARTISTIC

Artistic Director
Dr Alison Walls

Associate Artistic Director
Tim Bain

EDUCATION AND ENGAGEMENT

Education and Engagement Manager
Ben O'Brien-Limmer

Education Administrator
Madeleine Murphy

FRONT OF HOUSE

Customer Experience Manager
Rachel Vavasour

Box Office and / or Lead Hosts

Helen Brocklehurst
Margot Coleman
Haydon Dickie
Helen Fahy
Amélie Harris
Annah Johnstone
Leanne Kearney
Mandy Perry
Rebecca Radcliffe
Rose Spoelstra
Cécile Wagener
Lauren Ward
Karyn Willetts

Customer Experience Administrator
Erin Hills

Food and Beverage Manager
Petra Laskova

Duty Managers
Anthea Johnson
Jack Taylor
Scott Willoughby

Food and Beverage
Beatrice Billcliff
Ben Cox
Cameron Clayton
Helen Fahy
Bradley Grainger
Sienna Holland-Reiser
Davinder Kaur
Jana Maxova
Lea McEwan
David Patullo
Danielle Reiser
Ben Robertson
Melissa Sheldon
Helen Vessey

FINANCE

Finance Manager
Kevin Fee

Administration Assistant
Fiona Haines

Payroll and Accounts Administrator
Annah Johnstone

HUMAN RESOURCES

Human Resources Manager
Viv Palmer

MARKETING AND COMMUNICATIONS

Sales and Marketing Manager
Virna Smith

Graphic Design & Social Media Specialist
Georgia Bingham

Marketing Coordinator
Prue Griffiths

FUNDRAISING

Partnerships and Development Manager
Sophie Hicks

Partnerships and Development Account Manager
Andrea Winder

Grants Manager
Anna Colthart

PRODUCTION

Production Manager
Annie de Senna

Production Coordinator
Emma Finlay

Head Stage Manager
Jo Bunce

Head Technician
Giles Tanner

Lighting and Sound Technician
Geoff Nunn

Properties Manager
Julian Southgate

Properties Assistant
Rochelle Wright

Costume Manager
Daniella Salazar

Costume Technician
Findlay Currie

Workshop Manager
Matthew Duffy

Set Construction
Seth Edwards-Ellis
Edward Roche

THE NEW COURT IN THE CITY

Artistic Adviser / Lead Director

Ross Gumbley

Transition Project Manager

Flore Charbonnier

Project Manager
Tom Clisby

TEACHING ARTISTS

Daniel Allan
Lisa Allan
Nikki Bleyendaal
Ryan Goodwin
Ben Jarrett
Hannah McDougall
Myrna Mortada
Ben O'Brien-Limmer
Krystal O'Gorman
Stacey Schembri
Jamie Spyker
Grace Von Huben

COURT JESTERS

Daniel Allan
Jorja Baylee
Harmony Beaven
Brendon Bennetts
Kathleen Burns
Nelly Campbell-Reeves
Jeff Clark
Kirsty Gillespie
Ryan Goodwin
Criss Grueber
Maddie Harris
Riley Harter
Reylene Rose Hilaga
Bryony Jamison
Benjamin Kent
Scott Koorey
James Kupa
Hannah McDougall
Emma Nelis
Henri Nelis
Emma Newborn
Dan Pengelly
Caitlin Penhey
Ciarán Searle
Jarred Skelton
Vito Strati
Gabby Wakefield
Tilly Walbom

Jester Musicians

Gabriel Baird
Deen Coulson
Kris Finnerty
Criss Grueber
Hamish Oliver
Dan Robertson

Jesters Producer

Hannah McDougall

TRUST BOARD

Chair
Steve Wakefield

Deputy Chair
Jenny May ONZM

Board
Andrea Bankier
Paul Bryden
Sela Faletolu-Fasi
Pete Glasson
Tanya McCall
Anne Newman
Georgina Toomey
Steven van der Pol

FOUNDATION BOARD

Chair
Laura Palomino de Forbes

Treasurer
Christopher Weir

Board
Hall Cannon
Cilla Glasson
Carolyne Grant

FRIENDS

Patron
Ben Gough

Chair
Annie Bonifant

Deputy Chair
Cheryl Colley

Secretary
Charles Duke

Treasurer
Lynn Vandertie

Membership Secretary
Jay Pollock

Committee
Andrea Bankier
Pat Braithwaite
Helen Crooks-Scarf
Carolyne Grant
Jenny May ONZM
Raewyn Raynel
David Winfield

ASSOCIATES

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

FELLOWS OF THE COURT

John Harrison ONZM
John McSweeney
Felicity Price ONZM

Financial Report

The Court Theatre Trust
For the year ended 31 January 2025

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Directory

The Court Theatre Trust

For the year ended 31 January 2025

Entity

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

Nature of Business

To maintain and administer a professional theatre company in Christchurch.

Registered Office

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

Trustees

Chair	Steve Wakefield
Trustees	Jenny May (Deputy Chair) Andrea Bankier Paul Bryden Pete Glasson Erin Jamieson (Ceased 01/04/24) Tanya McCall Anne Newman Georgina Toomey Sela Faletolu - Fasi (Effective 22/7/2024) Steven van der Pol

Chief Executive Tumu Whakarae

Steve Wakefield - Acting (Effective 23/09/23) until Gretchen La Roche (Effective 06/05/2024)

Finance Manager

Kevin Fee

Secretary to the Board

Pauline Hayes

Bankers

Bank of New Zealand

Solicitors

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

Independent Auditor

Ashton Wheelans Limited

Statement of Service Performance

The Court Theatre Trust

For the year ended 31 January 2025

	Performance Measures	Results
1. Quality Arts Practice An artistic programme that continually adapts to the changing needs of Stakeholders.	250 or more performances each year are presented to audiences.	377 performances over 16 shows. (2024: 385 performances over 17 shows)
	4 new or existing Aotearoa works presented.	4 Aotearoa works were staged. (2024: 3 new and 4 existing)
	4 international works presented.	9 international works were staged. (2024: 6)
	2 Māori/Pasifika/Asian works presented.	2 Māori/Pasifika works were staged. (2024: 4 Māori and 1 Pasifika)
2. Enriching Communities A community outreach programme that ensures all elements of the Canterbury diaspora are included in programming and other decisions.	800 children and youth attending drama classes, 20 aspiring young actors participated in the Youth Company.	905 enrolments in children, youth and adult drama and improv classes. 19 young people participated in Youth Company. (2024: 898 children)
	Bilingual children's show toured to 35 schools in Canterbury.	The bilingual Samoan/English children's show toured to 34 schools, reaching 8,152 school children. (2024: 26 Schools. 6,067 school children)
	75 bespoke workshops in schools and community groups.	37 bespoke workshops in schools and community groups. (2024: 64)
3. Building a World Class Theatre Our new home in the city will be an architectural expression of human creativity that reflects and serves the many faces of our community.	\$12,000,000 paid or pledged donations towards the capital campaign by the end of the year.	\$11,612,116 in paid or pledged donations towards the capital campaign. See Note 14.
	20 major donors, corporates or grant makers contributing to the capital campaign.	41 major donors, corporates or grant makers have pledged or paid contributions. (2024: 41)
	The construction of the new theatre commenced.	Construction is in progress in accordance with the Christchurch City Council's contract with Hawkins NZ.
4. Growing Audiences Increase our reach in the community by growing and diversifying our audiences.	A total of 80,000 people attending shows throughout the year.	A total of 82,487 people attended shows throughout the year. (2024: 64,418)
	600 Subscribers signed up for the 2024 season.	A total of 1,147 subscribers signed up for the 2025 season. (2024: 651)
	3 performances for audience with accessibility barriers.	7 performances for audience with accessibilities (2024:10) including: 2 relaxed performances were staged for people with sensory impairments. 1 communication friendly performance and 1 audio described performances were staged. 7 performances were NZSL interpreted.

Statement of Comprehensive Revenue and Expenses

The Court Theatre Trust
For the year ended 31 January 2025

	NOTES	2025	2024
Revenue			
Production Revenue	4	4,490,928	3,701,133
Sponsorship Revenue	4	928,242	726,631
Grants & Donations	4	3,127,398	4,153,426
Other Revenue	4	306,584	189,051
Total Revenue		8,853,153	8,770,241
Expenses			
Production Expenses	5	5,455,026	5,053,160
Operating Expenses	5	3,145,172	3,251,477
Audit Fees		36,483	22,820
Total Expenses		8,636,681	8,327,458
Net Surplus / (Deficit) Before Depreciation and Amortisation		216,471	442,783
Depreciation and Amortisation			
Depreciation and Amortisation	10	132,611	778,028
Total Depreciation and Amortisation		132,611	778,028
Total Comprehensive Revenue and Expenses for the Year		83,860	(335,245)
	NOTES	2025	2024
Total Comprehensive Revenue and Expenses for the Year attributed to:			
Surplus/(Deficit) from Operating Activities		(929,347)	(1,838,802)
Surplus from Fundraising - Court in the City	15	1,013,207	1,503,557
Total Comprehensive Revenue and Expenses for the Year		83,860	(335,244)

These financial Statements are to be read in conjunction with the accompanying Notes and the Independent Auditor's Report

ASHTON
WHEELANS

Statement of Changes in Equity/Net Assets

The Court Theatre Trust

For the year ended 31 January 2025

	NOTES	COURT IN THE CITY DEVELOPMENT FUND	ACCUMULATED FUNDS	EQUITY
2024				
Opening Balance at 1 February 2023	15	1,261,124	1,125,295	2,386,422
Total Comprehensive Revenue & Expenses for the Year	15	1,503,557	(1,838,801)	(335,245)
Closing Balance as at 31 January 2024		2,764,681	(713,506)	2,051,177

	NOTES	COURT IN THE CITY DEVELOPMENT FUND	ACCUMULATED FUNDS	EQUITY
2025				
Opening Balance at 1 February 2024	15	2,764,681	(713,507)	2,051,177
Total Comprehensive Revenue & Expenses for the Year	15	1,013,207	(929,345)	83,860
Closing Balance at 31 January 2025		3,777,888	(1,642,852)	2,135,037

These financial Statements are to be read in conjunction with the accompanying Notes and the Independent Auditor's Report

ASHTON
WHEELANS

Statement of Financial Position

The Court Theatre Trust

As at 31 January 2025

	NOTES	31 JAN 2025	31 JAN 2024
Assets			
Current Assets			
Cash and Cash Equivalents	7	6,334,723	2,973,283
Accounts Receivable	8	242,489	304,034
Term Deposits	9	500,000	3,090,340
Inventories		9,120	12,466
Work In Progress		246,861	98,168
Prepaid Expenses		31,497	76,492
Total Current Assets		7,364,690	6,554,783
Non-Current Assets			
Property, Plant and Equipment	10	2,082,984	1,133,486
Intangibles		9,697	9,697
Total Non-Current Assets		2,092,681	1,143,183
Total Assets		9,457,371	7,697,966
Liabilities			
Current Liabilities			
Trade and Other Payables	13	958,501	707,741
Employee Entitlements	13	237,995	147,099
Income in Advance	11	6,125,838	4,791,950
Total Current Liabilities		7,322,334	5,646,789
Total Liabilities		7,322,334	5,646,789
Net Assets		2,135,037	2,051,177
Equity			
Accumulated Funds		(1,642,851)	(713,504)
Court in the City Development Fund	15	3,777,888	2,764,681
Total Equity		2,135,037	2,051,177

Approved for and on behalf of the Trustees on 07 July 2025

Signed by:



Trustee - Steve Wakefield



Trustee - Paul Bryden

These financial Statements are to be read in conjunction with the accompanying Notes and the Independent Auditor's Report

ASHTON
WHEELANS

Statement of Cash Flows

The Court Theatre Trust
For the year ended 31 January 2025

	NOTES	2025	2024
Statement of Cashflows			
Cash Flows from Operating Activities			
Receipts			
Receipts from Customers		4,753,181	3,859,890
Receipts from Grants and Donations		1,963,718	2,548,322
Receipts from Fundraising/Sponsorship Activities		960,324	711,773
Total Receipts		7,677,223	7,119,985
Payments			
Payments to Suppliers and Employees		(8,367,865)	(8,078,820)
Total Payments		(8,367,865)	(8,078,820)
Net Cash Flows/(Outflow) from Operating Activities		(690,642)	(958,835)
Cash Flows from Investing Activities			
Receipts			
Interest Received		391,569	175,130
Total Receipts		391,569	175,130
Payments			
Work in Progress - CITC		(1,072,379)	-
Payments for Property, plant and equipment		(9,730)	(263,759)
Funds Transferred from /(Placed on) Deposit - CITC		2,590,340	(3,090,340)
Total Payments		1,508,231	(3,354,099)
Net Cash Flows/(Outflow) from Investing Activities		1,899,800	(3,178,969)
Cash Flows from Financing Activities			
Receipts			
Receipts from Grants and Donations - CITC		2,179,794	4,299,909
Receipts from Fundraising - CITC		-	-
Interest Received - CITC		-	-
Total Receipts		2,179,794	4,299,909
Supplier payments for fundraising - CITC		(27,512)	(20,171)
Net Cash Flows/(Outflow) from Financing Activities		2,152,282	4,279,738
Net increase/(decrease) in cash and cash equivalents		3,361,440	141,934
	NOTES	2025	2024
Cash and cash equivalents at beginning of year		2,973,283	2,831,347
Cash and cash equivalents at end of year	7	6,334,723	2,973,283

These financials are to be read in conjunction with the accompanying Notes and the Independent Auditor's Report

ASHTON
WHEELANS

Notes to and Forming Part of the Financial Report

The Court Theatre Trust

For the year ended 31 January 2025

1. Reporting Entity

The Court Theatre is incorporated under the provisions of the Charitable Trust Act 1957 and registered as a charitable entity under the Charities Act 2005, registration number CC11114. The Court Theatre Trust has designated itself as a not for profit public benefit entity (PBE) for financial reporting purposes.

2. Basis of Preparation

Statement of Compliance

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

Measurement Basis

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

Functional and Presentation Currency

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

Changes in Accounting Policies

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

Going Concern

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

The Court Theatre has had three years of significant losses from a combination of Covid lockdowns/performance cancellations and smaller than anticipated audience attendance, and escalating costs through inflation, particularly creative/production wages. This has put our balance sheet under pressure, with significant negative operating working capital. However, the Court Theatre has no external debt and continues to receive support from funders and sponsors. Our most recent shows have enjoyed above budgeted attendances, and a rebuilding of the management team has been completed. Management have prepared a budget for 2025/26 that sees further pressure on cash flow based on judgments and assumptions that are uncertain, and which include:

1. A 2025 season of shows that will achieve at least budget attendances
2. The entity successfully achieving a reduction in production costs and discretionary overheads
3. Continued support from funders, sponsors and donors in an environment of economic uncertainty
4. A successful exit from the existing premises and into the new Court in the City (CITC) without unforeseen expense.

In addition, in the past financial year The Court Theatre Foundation and the Friends of the Court Theatre Incorporated have provided financial support, as disclosed in note 13. The Court Theatre has obtained sufficient assurances of further support through a combination of grant and debt facilities, should we not achieve our budgeted outcomes.

Use of Judgements and Estimates

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

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

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

Useful lives and residual values

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

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

Grants and Donations Received for CITC

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

Lease Commitment

The lease for "The Shed" in Addington goes through to 31 May 2026.

The lease for the new Court in the City is yet to be signed, however the Development Agreement with Christchurch City Council requires this to be completed and executed within 3 months of Completion Date. Therefore, a commitment for lease has been included in note 11.

3. Specific Accounting Policies

i. Revenue and Income from Transactions

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

Revenue from Exchange Transactions

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

Ticketing Income

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

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

Sale of Goods

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

Interest Received

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

Sponsorship Income

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

Revenue from Non- Exchange Transactions

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

Grants and Donations

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

ii. Inventory

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

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

iii. Goods and Services Tax

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

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

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

iv. Cash and cash equivalents

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

v. Investments

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

vi. Property, Plant and Equipment

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

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

The Court Theatre uses rates based on the useful lives of asset classes.
These are assessed as:

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

Computer Equipment: 3 -12 years

Fixtures, Fittings and Furniture: 2 -15 years

Plant & Equipment: 2 -17 years

Theatrical Materials: 5-10 years

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

Work-in-Progress – Court in the City

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

vii. Accounts receivable

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

viii. Income Tax

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

ix. Financial Instruments

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

Financial liabilities are classified as amortised cost. Financial instruments are initially measured at fair value. Subsequent measurement is dependent on the classification of the financial instrument and is detailed in the accounting policies below:

Financial Assets

Financial Assets are measured at amortised cost using the effective interest method, less any impairment losses. They comprise cash and cash equivalents and receivables.

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

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

Financial liabilities

Financial liabilities at amortised cost include trade and other payables. All financial liabilities are initially recognised at fair value and are measured subsequently at amortised cost using the effective interest method.

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

	2025	2024
4. Revenue		
Revenue from Exchange Transactions		
Production Revenue	4,490,928	3,701,133
Sponsorship	928,242	726,631
Other Revenue	306,584	189,051
Total Revenue from Exchange Transactions	5,725,754	4,616,815
Revenue from Non-Exchange Transactions		
Grants & Donations - Operating	2,141,704	2,668,989
Grants & Donations - CITC	985,694	1,484,437
Total Revenue from Non-Exchange Transactions	3,127,398	4,153,426
Total Revenue	8,853,153	8,770,241

	2025	2024
5. Expenses		
Production Expenses		
Bar Expenditure	589,265	567,788
Royalties	450,334	252,895
Sundry Production Expenses	(76,509)	107,704
Theatrical Salaries & Wages	3,835,419	3,433,627
Theatrical Materials & Consumables	466,999	478,756
Travel & Accommodation Visiting Artist	189,519	212,390
Total Production Expenses	5,455,026	5,053,160
Operating Expenses		
Administration Costs	522,480	498,464
Administration Salaries & Wages	1,453,584	1,588,296
Advertising and Publicity	413,680	306,954
Audit Fees	36,483	22,820
Insurance	46,077	63,874
Premises	555,604	483,056
Professional Fees	19,824	132,376
Repairs & Maintenance	19,350	33,272
Sponsorship/Fundraising Expenses	54,339	43,737
Ticketing	56,403	97,405
Training	3,832	4,043
Total Operating Expenses	3,181,655	3,274,297
Total Expenses	8,636,681	8,327,458

	2025	2024
6. Fees incurred for the services provided by the audit firm - Ashton Wheelans Limited		
2023 Audit Fees	6,380	19,978
2024 Audit Fees	21,898	1,557
Other Services	8,205	1,285
Total Fees incurred for the services provided by the audit firm - Ashton Wheelans Limited	36,483	22,820

	2025	2024
7. Cash and Cash Equivalents		
Cash on Hand	4,417	4,733
Bank of New Zealand - Current Accounts	479,483	124,081
Bank of New Zealand - Saving Accounts	91	2,343,384
Bank of New Zealand - Capital Campaign Account	4,350,732	501,085
Term Deposits	1,500,000	-
Total Cash and Cash Equivalents	6,334,723	2,973,283

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

	2025	2024
8. Accounts Receivable		
Receivables from Exchange Transactions	155,705	195,224
Receivables from Non Exchange Transactions	86,784	108,810
Total Accounts Receivable	242,489	304,034

	2025	2024
9. Term Deposits		
Term Deposit	500,000	3,090,340
Total Term Deposits	500,000	3,090,340

Term Deposit is with Jarden Wealth and matured during February 2025 earning interest at various interest rates per annum:

4.45%	500,000
3.25%	500,000
3.75%	500,000
4.55%	500,000

10. Property, Plant and Equipment

Refer to page 21

	2025	2024
11. Deferred Revenue		
Deferred Revenue from Exchange Transactions		
Production Revenue in Advance	574,678	442,664
Sponsorship in Advance	287,042	254,960
Total Deferred Revenue from Exchange Transactions	861,720	697,624
Deferred Revenue from Non Exchange Transactions		
Grants in Advance		
Grant in Advance - CITC	4,888,299	3,694,200
Grants in Advance - Creative NZ	200,578	196,821
Grants in Advance - Other	175,241	203,305
Total Deferred Revenue from Non Exchange Transactions	5,264,119	4,094,326
Total Deferred Revenue	6,125,838	4,791,950

12. Lease Commitments

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

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

The Court Theatre Trust entered into a lease agreement on 29 July 2011 for a period of three years from 13 May 2011, subject to options of renewal of four terms of three years each with a final end date of 12 May 2026. The Court Theatre Trust has renewed the lease for a final 3 years to 12 May 2026. The table below includes this renewal.

The Court Theatre is obligated under the Development Agreement with Christchurch City Council to enter into a lease for an initial 35 year period, within 3 months of Commencement date. While the lease has yet to be completed, a commitment for lease payments is included in the following table:

	2025	2024
Lease Commitments		
Non-Cancellable Operating Lease Payments		
Less than One Year	454,170	225,420
Between One and Five Years	1,295,140	300,560
Total Lease Commitments	1,749,310	525,980

2025 2024

13. Financial Instruments**Financial Assets**

Cash and Cash Equivalents	4,834,723	2,973,283
Accounts Receivable	242,489	304,034
Term Deposits	2,000,000	3,090,340
Total Financial Assets	7,077,212	6,367,657

Financial Liabilities - Amortised Cost

Trade & Other Payables	(958,675)	(707,741)
Employee Entitlements	(237,995)	(147,099)
Deferred Revenue	(6,125,838)	(4,791,950)
Total Financial Liabilities - Amortised Cost	(7,322,508)	(5,646,789)

14. Related Party Transactions

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

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

	2025	2024
Total Key Leadership Remuneration	\$938,797	\$972,561
Number of Key Leadership Personnel	19	18

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

The following related party transactions occurred in the year ended 31 January 2025:

- \$30,000 from Friends of The Court Theatre Incorporated for contribution to the Education and Outreach programme for the 2025 year. (2024: \$30,000 as Show sponsorship).
- A receipt of a gift of \$100,000 from Friends of The Court Theatre Incorporated as a contribution to the overall operational cost of the Theatre. (2024: \$50,000).
- The Court Theatre has received cash donations to the value of \$50,000 towards the capital campaign from Trustees and associated entities. (2024: \$124,000)
- Trustees and associated entities have participated in fundraising activities and provided donations in kind.

There have been no other related party transactions for the year ended 31 January 2025.

The following related party balances were outstanding at 31 January 2025

- An amount of \$22,025 owed to Friends of The Court Theatre Incorporated for revenue collected by The Court Theatre Trust on behalf of the Friends of the Court Theatre Incorporated. (2024: \$22,217)

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

The trust acknowledges The Court Theatre Foundation provided grants totaling \$300,000 for working capital during the year. The Foundation is not a related party as defined by PBE Standard (RDR)

15. Court in the City

The Board of Trustees signed a Development Agreement with the Christchurch City Council (CCC) on 7 July 2020 in relation to the design and build of a new theatre in the Performing Arts Precinct in the city centre. The terms of this agreement require The Court Theatre to contribute \$7 million to the cost of the theatre and to also fund the fixtures and fit-out, estimated to be a further \$5 million. Total estimated costs for The Court Theatre Trust for the new theatre are \$12million. As at balance date \$1,881,173 has been spent (2024: \$808,794).

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

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

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

Court in the City Development Fund

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

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

	Pledged	Received	Remaining
Donations and Sponsorships	\$ 4,920,206	\$ 3,321,381	\$ 1,598,825
Grants	\$ 6,691,910	\$ 5,591,910	\$ 1,100,000
Total	\$11,612,116	\$ 8,913,291	\$ 2,698,825

Additional to this, other fundraising activities and events have contributed a further \$23,096 (net of associated costs).

As at 31 January 2025, \$3,777,888 has been recognised in the development fund (2024: \$2,764,681), refer to Statement of Changes in Equity and table below.

	2025	2024
Court in the City Development Fund		
Balance at beginning of Financial Year	2,764,681	1,261,124
Donations - Capital Campaign	679,794	1,299,908
Grants - CITC	305,900	184,528
Interest Received CITC	1	(9)
Net Fundraising Revenue	27,512	19,129
Balance at end of Financial Year	3,777,888	2,764,681

16. Contingent Assets and Liabilities

The Trust has a contingent liability for the end of lease remediation in respect of the building previously occupied by The Court Theatre until May 2025.

17. Other Commitments

The Trust commitments in respect of moving to a new theatre in the Performing Arts Precinct are disclosed in note 14. There are no other commitments existing on 31 January 2025. (2024: Commitments in relation to CITC move as disclosed in note 14)

18. Events After Reporting Date

The Court Theatre successfully moved to the new theatre in the Christchurch CBD in April/May 2025 and opened its first show there on 3 May 2025 (2024: nil)

Property, Plant & Equipment

The Court Theatre Trust

For the year ended 31 January 2025

2025	FURNITURE & FITTINGS	COMPUTER EQUIPMENT	PLANT & EQUIPMENT	MOTOR VEHICLES	THE SHED	THEATRICAL MATERIALS	WORK IN PROGRESS - COURT IN THE CITY	TOTAL
Cost								
Opening Balance	356,813	187,620	447,761	13,586	5,616,043	370,407	808,794	7,801,020
Additions	-	7,731	2,000	-	-	-	1,072,379	1,082,110
Disposals	-	-	-	-	-	-	-	-
Closing Balance	356,813	195,351	449,761	13,586	5,616,043	370,407	1,881,173	8,883,130
Accumulated Depreciation								
Opening Balance	350,084	173,967	410,664	3,964	5,567,213	161,643	-	6,667,535
Depreciation Charge	2,035	9,865	11,160	2,863	17,864	88,824	-	132,611
Disposals	-	-	-	-	-	-	-	-
Closing Balance	352,119	183,832	421,824	6,827	5,585,077	250,467	-	6,800,146
Book Value 2025	4,694	11,519	27,937	6,759	30,966	119,940	1,881,173	2,082,984
Book Value 2024	6,729	13,653	37,097	9,622	48,830	208,764	808,794	1,133,486

INDEPENDENT AUDITOR'S REPORT

To the Trustees of The Court Theatre Trust

Opinion

We have audited the financial report of the The Court Theatre Trust (the Trust) which comprise the financial statements on pages 5 to 21, and service performance information on page 4. The complete set of financial statements comprise the statement of financial position as at 31 January 2025, and the statement of comprehensive revenue and expense, statement of changes in equity/net assets, and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and other explanatory information.

In our opinion, the accompanying financial report presents fairly, in all material respects:

- the financial position of the Trust as at 31 January 2025, and its financial performance, and its cash flows for the year then ended; and
- the service performance for the year ended 31 January 2025, in that the service performance information is appropriate and meaningful and prepared in accordance with the Trust's measurement bases or evaluation methods

in accordance with Public Benefit Entity Standards – Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board.

Basis for Opinion

We conducted our audit of the financial statements in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)) and the audit of the service performance information in accordance with the ISAs (NZ) and New Zealand Auditing Standard NZ AS 1 (Revised) *The Audit of Service Performance Information*. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Trust in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand)* issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

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

Trustees's Responsibilities for the Financial Report

The Trustees are responsible on behalf of the Trust for:

- The preparation, and fair presentation of the financial report in accordance with the applicable financial reporting framework;
- The selection of elements/aspects of service performance, performance measures and/or descriptions and measurement bases or evaluation methods that present service performance information that is appropriate and meaningful in accordance with the applicable financial reporting framework;
- The preparation and fair presentation of service performance information in accordance with the Trust's measurement bases or evaluation methods, in accordance with the applicable financial reporting framework;
- The overall presentation, structure, and content of the service performance information in accordance with the applicable financial reporting framework; and
- Such internal control as the Trustees determine is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, 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.

INDEPENDENT AUDITOR'S REPORT

To the Trustees of The Court Theatre Trust

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (NZ) and NZ AS 1 (Revised) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate or collectively, they could reasonably be expected to influence the decisions of users taken on the basis of this financial report.

As part of an audit in accordance with ISAs (NZ) and NZ AS 1 (Revised), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Trust's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management and the Trustees.
- Obtain an understanding of the process applied by the Trust to select its elements/aspects of service performance, performance measures and/or descriptions and the measurement bases or evaluation methods.
- Evaluate whether the selection of elements/aspects of service performance, performance measures and/or descriptions and measurement bases or evaluation methods present an appropriate and meaningful assessment of the Trust's service performance in accordance with the applicable financial reporting framework.
- Evaluate whether the service performance information is prepared in accordance with the Trust's measurement bases or evaluation methods, in accordance with the applicable financial reporting framework.
- Conclude on the appropriateness of the use of the going concern basis of accounting by the Trustees and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Trust's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our report. However, future events or conditions may cause the Trust to cease to continue as a going concern.
- Evaluate the overall presentation, structure, and content of the financial report, and whether the financial report represents the underlying transactions and events, and elements/aspects of service performance in accordance with the applicable financial reporting framework, in a manner that achieves fair presentation.

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



ASHTON WHEELANS LIMITED

Chartered Accountants
Level 2, 83 Victoria Street
Christchurch
8 July 2025

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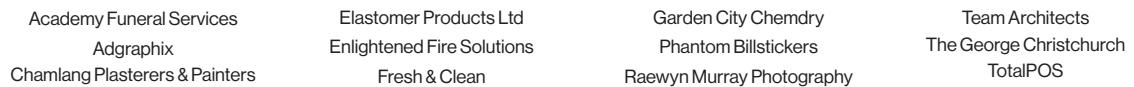
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FUNDERS AND MAJOR DONORS

CORE FUNDERS



Information accurate as of 31 Jan 2025