

THE COURT THEATRE TRUST

# ANNUAL REPORT

20  
22



# CONTENTS

Our Values.....	3
Chair and Chief Executive's Report.....	4
Meet the Board.....	7
Year at a Glance – Key Statistics.....	10
The Girl on the Train.....	11
Potted Potter.....	12
Spotlight on: Our Audience.....	13
Spotlight on: Accessibility.....	13
Flagons and Foxtrots.....	14
The Māori Sidesteps.....	15
RENT.....	16
Spotlight on: Community.....	18
Spotlight on: Partnership.....	18
Māui me te Rā.....	19
Crash Bash: Leader of the Pack.....	20
Yes, Yes, Yes.....	20
The Court Youth Company.....	21
Capital Campaign - New Court Theatre Build.....	22
Spotlight on: Sustainability.....	23
Jester Youth Company.....	24
Spotlight on: Education.....	25
Spotlight on: Volunteers.....	26
The Court Jesters.....	27
Funders and Sponsors.....	28
The Court Company (as at 31 January 2023).....	29
Financial Statements (for the year ending 31 January 2023).....	30

# OUR VALUES

## **Māiatanga / Courageous**

We work fiercely and bravely knowing that reward requires risk. We are not afraid to push into the unknown.

## **Manaakitanga / Welcoming**

We make all who come to The Court welcome. The Court is an inclusive place to gather. We are respectful.

## **Whanaungatanga / Belonging**

We are whānau. We celebrate diversity. We share experiences.

## **Kotahitanga / One Team**

We work together as one team.



# CHAIR AND CHIEF EXECUTIVE'S REPORT

**We are pleased to present this annual report to you as an opportunity to look back and celebrate our successes in what was another challenging year.**

The start of the new year and the promise of less interruptions was short lived! As has become almost "business as usual" (BAU), the team swung into action to deal with the implications of the move to the RED setting within the Covid traffic light framework. As before, the team worked cohesively and professionally, responding well to the adjusted government guidelines associated with this period. We were enormously grateful to conclude the summer musical, *Little Shop of Horrors*, but then the Ryman Healthcare 2022 Season was impacted as will be discussed in this report. As we moved into May, post mandatory shut down, we were once again able to welcome our audiences back into The Shed with the hope that the remainder of the year would, as far as possible, run to plan.

Careful attention was paid to our business and ensuring our sustainability for the longer term. However we count among our greatest triumphs of the year, the progression of the new Court in the City with the appointment of the building contractor and achieving more than 75% of our fundraising target. This has been a serious amount of work on top of an already challenging BAU operation, so thanks to our team, our Trust Board and our partners for this incredible mahi.

## The 2022/23 Season

The cast and crew of *Flagons and Foxtrots*, were welcomed at The Court with a mihi whakatau shortly before our new financial year began. After the move to the Covid RED setting, as we got to the end of the five-week rehearsal period, a dress rehearsal performance was held for Court Theatre staff to celebrate the mahi and talents of all involved. After a planned hiatus, the rescheduled production opened Saturday 13 August 2022 and continued to reward our cast and crew with full houses throughout the majority of the season.

The next scheduled production, *Sense and Sensibility* was postponed until the 2023 Season.

Rehearsals for the next mainstage production *The Girl On The Train*, began as planned just after Easter on Tuesday 19 April 2022. The show opened on Saturday 21 May and ran for five weeks, closing on Saturday 25 June 2022.

Our annual touring show, *Crash Bash*, was able to rehearse, but the tour to senior schools in Canterbury was, at the request of the schools, postponed to June 2022. This production, in partnership with Christchurch City Council and NZ Police, has become an important production for public value, using live theatrical performance to deliver strong messaging related to safe driving practices, designed to keep our young people safe and alive on the roads.

As a result of the disruptions, the remainder of the 2022 Season was reviewed. As we needed to postpone *Flagons and Foxtrots*, it was decided to postpone our mid-winter musical, *Next to Normal*, as well and to include it in the 2023 Season. *Flagons and Foxtrots* was moved into the time that had been allocated to *Next to Normal*.

Consequently, with the need for additional safety and care, particularly for cast and crew, we significantly increased the use of understudies. Prior to this year we had managed with swings, but now we are at the point of needing dedicated understudies as well as swings for each role as we couldn't predict where Covid would strike.

As it could be managed within the Covid guidelines, the education programme was able to continue as planned.

*Potted Potter* ran as scheduled in its original time from 2 to 30 July. This was a collaboration with Centrepoint Theatre and Potted Productions. During the show, one of the actors succumbed to COVID and he and his housemate were required to isolate. Due to the nature of the collaboration, there was no understudy available, and certainly not two to cover both parts. The performances that did run were a sell-out success.

*Māui me te Rā* was our bilingual touring show and showed the exceptional talents of the writers, dividers, actors and crew. The show was visually compelling for the littlies to parents and grandparents, and was well received throughout the schools. *Māui me te Rā* was able to run in its planned time slot. The target audience numbers for this show were 5,600 and we achieved 8,169. Our Associate Artistic Director Vanessa Gray co-directed this show with Tom Eason and together they produced high quality, compelling and relateable theatre.

*The Māori Sidesteps* was able to proceed in its usual timeframe and was again a hugely enjoyable show. We did think that numbers might be down a little with the passing of our Monarch, but the show built on its reputation and audiences came and enjoyed. We had anticipated audiences of 4,621 but achieved 5,300.

In September, the Youth Company staged their production of *Katzenmusik* directed by Dr Alison Walls. As always, the young artists delivered a polished performance.

So at this point in the year, by end of September, we had done well to cover off previous losses and our year was looking promising. However, one of the casualties of the Covid shut down was that we were not able to rehearse Disney's *Frozen JR* (takes place on Saturdays and involved children and families) and therefore reluctantly made the decision to postpone to 2023. This decision essentially left us with little product for the month of October/early November as we had earlier committed to having the NASDA third year production of *Grease* in our theatre.

The team then launched headlong into *RENT*, our biggest production of the year. Rehearsals began early October and the show opened in the third week of November. We immediately saw softness in sales and reluctance on the part of patrons to purchase in advance. Once the show opened and people could see its quality there was the usual flurry of activity and the sales graph improved. Covid illness saw us cancel the shows between Christmas and New Year which impacted on our sales. We continued to push through on the marketing and engagement with our patrons but again in January we were shut down for a week for covid sickness. As a result we sold 11,247 tickets compared to our budget of 17,037.

The Court Jesters' Christmas production this year was *Home Alonesome*. Staged in the Pub Charity Studio in a cabaret style, this show was able to run without interruption to better than anticipated audience numbers. We anticipated audiences of 1,746 and achieved 2,032.

In addition to this, the Court Jesters have continued to stage regular Friday late night comedy shows. Following the relaunch in May, these have continued through the remainder of the year.

The Court education programme ran uninterrupted throughout the year. All classes were well subscribed with better than anticipated numbers realised throughout.

The Court Theatre continues to ensure the embedding of Te Reo and tikanga Māori across all activities. A further development in this area was the secondment of our Kaihautū Ahurea to the position of Associate Artistic Director in February 2022 for a 12-month period.

The financial health of The Court Theatre continues in good heart though there are challenges as can be expected. Much attention is paid to revenue and expenses, with the emphasis

always first on growing revenue, matched with prudent spending. To this end our sponsorship portfolio has been significantly revamped and enhanced, and we have found many sponsors willing to increase their support.

We are disappointed that we have made a significant loss in this financial year, but believe we have worked hard and done everything possible to manage the risks and challenges of the year.

In April The Court company completed its negotiations with Equity NZ for the first professional theatre Collective Agreement in Aotearoa.

Our health and safety systems and processes continue to be a focus to improve. A staff health and safety representative was appointed in May 2022 and attended the required training for this role. A member of Equity NZ is also part of our committee which is a welcome addition.

Our priority continues to be looking after our people and wider Court whānau. Happiness levels at The Court continue to show themselves and staff are very pleased with the new staff wellness club Pāpori which is putting together activities and events where people can join together and share. The Court staff celebrated Matariki with a wānanga by Tia Hunt, Māori Engagement Advisor of the Ara Institute of Canterbury Te Pūkenga. Tia explained the significance of Matariki, taught us a new waiata with the names of the stars, and we planted a tree on the Banks Peninsula, before enjoying a welcome day off.

## The New Court in the City

After years of dreaming and planning, it is rewarding to see our New Court in the City quite literally take shape with Hawkins appointed as builders. We owe a huge debt of thanks to our partners, Christchurch City Council, in realising what will be the best theatre spaces in Australasia, if not beyond. During the year we increased our commitment to contribute financially to the build and as a consequence our fundraising target rose to \$12m from \$10m. By the end of the year however, over \$9m had been received or pledged and several significant asks were well in the wings.

Our project team included Tom Clisby and Ross Gumbley who between them kept the build on track from The Court's perspective. Our huge thanks to these two dedicated professionals. Steven van der Pol, Trustee, led the Project Development Committee.

Carolyn Grant headed our Capital Campaign and ran an outstanding banquet and auction event that raised some \$200,000. But more importantly it gave us a chance to engage with and thank our donors, while encouraging new donors to become part of our new theatre.

Susan Rendall held the pen on grant applications that raised \$5,000,000. We are grateful to Lottery Significant Projects Fund for their early support. Towards the end of our year, Minister Kiri Allen and the Ministry for Culture and Heritage Manatū Taonga, granted a significant sum which was a huge boost to our campaign. Steve Wakefield, Trustee, led the Capital Campaign Committee.

## Thank You

We thank our Board of Trustees for their continued support and guidance. Tony Feaver continued in the role of Chair and Paul Bryden stepped into the Chair of Audit and Risk role, upon the retirement of David McBrearty from the Trust Board.

Thank you to the Friends of The Court Theatre Committee, led by Annie Bonifant, for all of the support, whanaungatanga and manaakitanga they bring to all of us every day. We thank them for always being there to lend a hand.

Our thanks also to the Court Foundation, chaired by Laura Palomino de Forbes, who continue to be an important part of our organisation.

Towards the end of the year, we sadly reported that our long serving Secretary Derek Hargreaves had passed away. We are enormously grateful to Derek, his wife Kirsty and their whānau for the many years they gave to The Court Theatre and our community.

We are grateful to the support of Creative New Zealand, Ryman Healthcare and all of our funders, sponsors and donors who continue to be there for us year upon year.

And finally, our sincere and heartfelt thanks to all of the Court team, including those who have come and gone, and the independent artists and creatives who so marvellously bring the stories to life.

2022/23 was challenging, but we are one team! Kotahitanga.

### **Tony Feaver**

*Chair - Tiamana o te Poari*

### **Barbara George**

*Chief Executive - Tumu Whakarae*



The Late Derek Hargreaves, Tony Feaver and Kirsty Hargreaves

# MEET THE BOARD



## **Tony Feaver** Board Chair / Tiamana o te Poari

Tony Feaver (B. Com; CA; CMInstD) has been a member of The Court Theatre Trust Board since April 2017, having been appointed by Friends of the Court Theatre Incorporated, of which he and wife Juliana are long time members, as a Friends Trustee. During his time on the Board he has headed the Audit and Risk Committee and was appointed Board Chair in May 2021. He is also closely involved with the Board Committees managing fundraising and the build of the new theatre.

Tony is apparently retired these days but has a finance background with a career which spanned key roles in both public and private sector organisations including Ernst and Young, Ngai Tahu Holdings Corporation, Lyttelton Port Company and latterly Southern Response Earthquake Services Ltd.



## **Paul Bryden** Board Member

Paul has worked in accounting, audit and business advisory for 30+ years, including 16 years as a Partner in Deloitte NZ. Paul has served organisations in a wide range of industries, from large, listed entities to small not-for-profits. He has a particular passion for helping family business and people setting out in business.

Paul has been involved in IPOs, business / key performance analysis and risk management projects, as well as internal audit. He likes to keep finance and accounting as simple as possible, focussing on the future and risk mitigation, while ensuring an eye for detail.

More recently Paul has applied his experience to develop and mentor undergraduates, graduates and those in the early stages of their career.

Paul was appointed to The Court Theatre Trust Board in 2021.



## **Andrea Bankier** Board Member

Andrea is a senior consultant at Sheffield South Island Ltd, working with clients in public, private and not-for-profit sectors. She specialises in executive search and selection, strategic and operational human resources and organisation development.

Andrea has over twenty years assisting clients in creating productive and sustainable work environments and building team capability. Her expertise includes learning and development, leadership and team development, performance management, change and transition management, workforce planning and career coaching. She is passionate about supporting people to transition their careers, grow their leadership skills and make a difference in their work, mahi she loves.

Andrea has been a member of The Court Theatre Trust Board since 2022, appointed as a nomination for The Friends of the Court Theatre Committee.



## **Jenny May** Board Member

Jenny May ONZM, has been a member of the Friends of the Court Theatre for several decades and more recently has become involved at the Friends Committee level and represents the Friends on the Court Theatre Board.

Jenny is an architectural historian and independent heritage consultant. Over time she has been involved in a number of Trusts and Boards locally and nationally particularly in the arts having served on Creative New Zealand Arts Board, the Board of Te Papa and SCAPE Public Art.

Jenny is currently a trustee of the Christchurch Symphony Orchestra Foundation, the Anglican Cathedral Choir Education Trust, the Ravenscar Trust and a member of the Buildings Council Open Christchurch Te Pūtahi Centre for Architecture and City Making.

# MEET THE BOARD



**Erin Jamieson**  
Board Member

Erin is an award-winning communications practitioner with extensive experience in all facets of public relations and strategic communications. She is the co-founder of Convergence Communications & Marketing and has become a trusted adviser to a diverse range of clients throughout the country.

Erin combines creativity and strategic thinking in her approach to clients' projects and excels in crisis management related communications and advice.

As a keen follower of all things political, Erin managed the media relations for former United States Secretary of State Hillary Clinton during her speaking tour in Auckland. Erin has worked with world leading local and international brands.

Erin is passionate about the power of communities and works on community engagement, stakeholder relations, media and issues management for many organisations seeking resource consents or embarking on major projects. She has also worked on private and public health education campaigns and transformational change programmes.



**Anne Newman**  
Board Member

Anne joined The Court Theatre Trust Board in September 2020, bringing with her a strong commercial acumen and ability to drive organisational goals.

Anne has had significant experience in marketing, communications, leadership and governance. She brings her recreational / entertainment industry experience to the Board, having worked for the Christchurch Adventure Park, Crusaders, Canterbury Cricket Trust and Cricket World Cup, and on developments of He Puna Taimoana and the Hagley Oval.

Having spent 15 years living and working internationally, she was a regular supporter of the West End and Broadway and believes The Court Theatre offers the same calibre of show as those on the international stage. She is extremely passionate about homegrown talent and supporting Christchurch businesses in becoming world class.



**Georgina Toomey**  
Board Member

Georgina was appointed to The Court Theatre Trust Board in 2020. Georgina is a corporate lawyer, and is the New Zealand General Manager for LegalVision, a fast growing international law firm committed to innovation including the delivery of legal services in a relevant and cost effective manner via custom built technology.

She has significant legal experience having previously worked in the specialist corporate teams of several top tier firms in New Zealand, and acting for clients in a variety of industries. Her role as the New Zealand General Manager reflects her strong business and commercial acumen.

Georgina is a strong supporter of the Canterbury region, with her other community roles including being a founding trustee of Tātai Whetū Waitaha, and honorary solicitor for the Sumner Surf Life Saving Club.



**Steven van der Pol**  
Board Member

Steven has been in the commercial construction industry for over 40 years and has a wealth of experience including senior roles in construction, project management and business development. Many of the projects Steve has been involved in have been incredibly challenging and in some of the most remote locations imaginable.

Steven was a member of the Arrow International National Executive team for 20 years, National Chair of The New Zealand Institute of Building, and South Island Chair of Property Council of New Zealand. He brought all of this experience to the world of insurance by joining Crombie Lockwood as part of the National Construction Practice. In 2022 Steven left to work in his own construction advisory company.

Steven has served on The Court Theatre Trust Board since March 2010 and played a significant role in the construction of The Shed in Addington. He was appointed as Trust Board Chair in March 2014, a position he held until 2021. He currently chairs the Project Development Committee.



## **Steve Wakefield** Board Member

Steve joined the Court Theatre Board in 2009, prior to the earthquakes. He helped us get through the fundraising, construction and re-establishment of The Court in The Shed in Addington and is now helping lead the way back to the CBD as the Chair of our APPLAUSE Capital Campaign to build the new Court in the city.

With a successful international career in accounting and IT consulting, Steve now focusses on commercial and not-for-profit governance and property development. Steve is a big supporter of the arts and, in addition to supporting The Court Theatre for over 14 years, he is the Chair of the Ravenscar Trust, a philanthropic trust that created the award-winning Ravenscar House and gifted it to the Canterbury Museum on behalf of the people of Christchurch and Canterbury.

His other governance roles have focussed on cricket, grocery retail, food manufacturing, electric vehicles and health



## **Barbara George** Chief Executive / Tumu Whakarae

Barbara George (MBA, Dip Bus, BMus, PG Cert Public Mgmt, Cert Lv4 Te Reo), joined The Court Theatre as Tumu Whakarae Chief Executive in October 2018. Before this she was the Chief Executive of the Western Institute of Technology at Taranaki (WITT) and held this position for five years.

Barbara began her career in orchestra management in 1993 and in 1995 was appointed to her first Chief Executive role at the Canberra Symphony in Australia. From 1995 to the present day, Barbara has held Chief Executive positions in major performing arts companies in New Zealand, Australia and the United States, including Chief Executive of the Adelaide Symphony Orchestra in South Australia immediately before returning to New Zealand in 2013.

As an arts, commercial and entrepreneurial leader, she sees her role as guiding the organisation in an ever-changing and challenging context. A major part of her leadership will see The Court return to the CBD in our purpose built world-class theatre in partnership with the Christchurch City Council.

Barbara's tūrangawaewae is Taranaki, and she is Ngāti Rāhiri o Te Atiawa.

**247**

Total number of ushered performances

**5**

ushers volunteering for 50+ years

**5,515**

Total Number of Usher Hours

*Flagns and Foxtrots* featured a real working 1957 car that was returned to the owner after the show

**325**

Total number of ushers (at 31 Jan 2023)

**265**

Total performances of the year



**1,800**

Friends of the Court Theatre

**54,668**

Total attendances

All voice messages in *The Girl on the Train* were recorded by production staff

**646**

subscriptions covering 1,176 people

**102**

Total actors, creative, and industry employed

For *RENT* the stairwell into the auditorium was decorated by staff and cast



**43,431**

Total paid attendance



**1,507**

Hours of rehearsal

**79,142**

Total attendances at shows

**1,527**

Donations

Real fire was used onstage for the drum, candle and flame torch in *RENT*

In *RENT* the actor playing Angel had just 7 minutes to get into full drag clothing and makeup

**899**

Total education participants

**194**

Improv classes total

**32**

Drama classes



**50**

teams from 23 schools involved in Theatresports™

**123**

Participants in Holiday intensives



**16**

Youth crew participants

**29**

Ambassadors' programme participants

**11**

Backstage Education tours

**92**

Bespoke workshops

**1,611**

Total number of usher shifts



*Potted Potter* used a whole can of silly string every night

# The Girl on the Train

Based on the bestselling novel by Paula Hawkins and DreamWorks film

Adapted by Rachel Wagstaff and Duncan Abel

“The Girl on the Train” is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)

Show Sponsor: The Breeze (MediaWorks)

*“This show has stellar production values, a wholly integrated creative vision, a terrific production team, and performers who collectively have led some of the best shows this city has seen in recent years.”*

- Flat City Field Notes

*“A very powerful, amazing and challenging play addressing current issues of our society. The actors were brilliant and kept me connected throughout the whole performance.”*

- Ken, Audience Member

## CREATIVES

Director: Holly Chappell

Set Designer: Daniel Williams

Intimacy Choreographer: Claire Dougan

Stunt / Fight Choreographer: Tom Eason

Sound Designer: Matt Short

Lighting Designer and Operator: Giles Tanner

Costume Designer / Costume Manager: Daniella Salazar

Stage Manager: Jo Bunce

Assistant Stage Manager: Scott Leighton

## CAST

Rachel Watson: Renee Lyons

Anna Watson: Emma Katene

Megan Hipwell: Kira Josephson

Tom Watson: Cameron Douglas

Scott Hipwell: James Kupa

Kamal Abdic: Ahmed Youssef

D.I. Gaskill: Roy Snow

Understudy – Rachel, Anna, Megan: Amy Straker

Understudy – Tom, Scott, Gaskill, Kamal: Tom Eason





Total Attendance **7,550\***

2 JULY – 30 JULY 2022

\*NB 9 performances cancelled due to cast illness

# Potted Potter

Written by Dan Clarkson & Jefferson Turner

Original direction and additional material by Richard Hurst

Associate direction by Dan Clarkson

Music by Phil Innes

Set design by Simon Scullion

Video design by Tom Hillenbrand

Produced by Centrepont Theatre

Show Sponsor: Harmans Lawyers

## CREATIVES

Resident Director: Lizzie Tollemache

Stage Manager: Scott Leighton

Operator: Geoff Nunn

## CAST

Adam Brown

Tama Jarman

*“My 9 yr old daughter and I were captivated by the entire performance. The cast were outstanding. This show is a ‘mental health must’ during an event like a pandemic - to laugh that much is incredibly good for the soul. The cast also kindly agreed to a photo on Platform 9 3/4 after the show which really made our night. Many many thanks to Tama and Adam for making the night so enjoyable.”*

- Anon

## SPOTLIGHT ON:

# OUR AUDIENCE

Our audiences – the people we create for – are always at the forefront of all we do, from the shows we programme and the production standards we strive for to the service we offer.

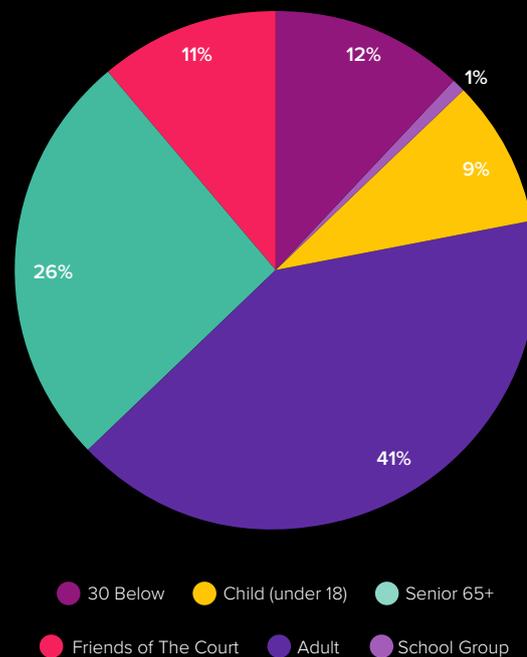
That service includes a wide variety of ticket options to ensure as many people as possible access The Court – Pay What You Can nights; 30 and under reduced pricing options; over 65s discounts, and concessions for group discounts.

\$20 Rush Tickets were introduced for *RENT*, playing homage to the tradition from the 1996 Broadway Premiere of the show. These proved successful, with a number of patrons using the opportunity to see *RENT* multiple times – survey responses show one patron attended five times!

Each show also offers a Forum night in which audience members can learn more about what went in to a show's creation from its cast, creatives and director.

During February – May, when in-person shows weren't possible, our audience stayed engaged through our social media channels, with our Marketing team providing behind-the-scenes and archival content.

Audience Demographics - Mainstage Shows



Shows at The Court appeal to a wide variety of ages and interests.

## SPOTLIGHT ON:

# ACCESSIBILITY

During the Ryman Healthcare 2022 Season, a number of special accessible performances were held. These performances cater to the needs of different communities, who may not otherwise be able to access live theatre.

A Communication Friendly Performance was held for *Flavons and Foxtrots*, enabling those with communication difficulties to attend. Patrons were provided with a plain-language synopsis of the show and hosted by Riley Harter.

Relaxed Performances create a more relaxed atmosphere for theatregoers, particularly those with Autism Spectrum Disorder. Capacity is lower, house lights remain up, and effects are lessened during the performance. Patrons are also provided with a Relaxed Performance Pack to prepare for their visit to the theatre. Due to Covid, the Relaxed Performance of *Potted Potter* was cancelled, but the Pack was still supplied to those who chose to rebook for a regular performance. There was a Relaxed Performance of *The Early Late Show*.

*Scared Scriptless* welcomed NZSL interpreters from Platform Interpreting NZ for a performance, allowing deaf and hard of hearing patrons to enjoy some improvised comedy.

For blind and low-vision audience members, two Audio Described Performances were held, for *Flavons and Foxtrots* and *RENT*. This included a touch tour before the performance, an introduction to the cast and the ability to listen to live audio descriptions on headsets during the performance. The descriptions complement the dialogue/singing with details of visual storytelling to ensure blind and visually impaired audience members are able to fully engage in the production.

When Vaccine Passes were no longer required at the theatre, this created hesitancy for some patrons (who may be immunocompromised or high-risk). In response to this, a Vaccine Pass Required show was held for *The Girl on the Train*. A masks-required performance was also held for *Flavons and Foxtrots*.

*"A show that serves as an antidote – albeit briefly – to the many anxieties of our time, is finally on, including a hilarious and important element of audience interaction... The success of the show is in a tightly drilled cast working together, no individual upstaging the rest, with wonderful comic timing."*

- The Press



Total Attendance **9,488**

13 AUGUST – 17 SEPTEMBER 2022

# Flagons and Foxtrots

Written by Alison Quigley and Ross Gumbley

By arrangement with Playmarket

Show Sponsor: Harmans Lawyers

## CREATIVES

Director: Kathleen Burns

Musical Director: Caelan Thomas

Choreographer: Hillary Moulder

Set Designer: Mark McEntyre

Costume Designer: Stella Gardner

Lighting Designer: Giles Tanner

Sound Designer and Operator: Matt Short

Stage Manager: Jo Bunce

Props Master: Vanessa Reed

## CAST

Jill Jenkins: Anna-Maree Thomas

Rita Vincent: Lily Bourne

Jack Taylor: Ben Freeth

Sid Jenkins: Adam Brookfield

Archie Moore: Finley Hughes

Ina Jenkins: Juliet Reynolds-Midgley

Pinkie Moore: William Burns

Ted – Bobbin Robbin: Mitchell Thomas

Dean – Bobbin Robbin: Cameron Clayton

Swing (Jack, Archie); Innes – Bobbin Robbin: Cameron Douglas

Swing (Rita, Jill): Meredith Jackson

Understudy (Ina): Eilish Moran

Understudy (Sid): Gregory Cooper

Understudy (Pinkie): Christopher Alan Moore



Total Attendance **3,783**

22 SEPTEMBER – 8 OCTOBER 2022

## The Māori Sidesteps

Produced by The Māori Sidesteps Collective Ltd.

Show Sponsor: Ara

*“The laughter and music is what carries the crowd through, but the show is really a noisy celebration of everything that makes Aotearoa the nation it is”*

TheatreScenes

*“Didn’t know what to expect, but it was a perfect mix of humour, entertainment, talent and education!”*

- Rachel, Audience Member

### CREATIVES

Director: Jonathon Hendry

Producer: Sonia Hardie

Lighting Designer: Jason Longstaff

Audio Engineer: Gil Eva Craig

Operator: Giles Tanner

Stage Managers: Jo Bunce and Scott Leighton

### CAST

Erroll Anderson

Cohen Holloway

Jerome Leota

Jamie McCaskill

Regan Taylor

19 NOVEMBER 2022 – 21 JANUARY 2023

Total Attendance **11,755\***

# RENT

\*NB 9 performances cancelled due to cast illness

Books, music and lyrics by Jonathan Larson

Musical arrangements: Steve Skinner

Original concept / additional lyrics: Billy Aronson

Musical supervision and additional arrangements: Tim Weil

RENT was originally produced in New York, by the New York Theatre Workshop and on Broadway by Jeffrey Seller, Kevin McCollum, Allan S. Gordon and New York Theatre Workshop.

By arrangement with Music Theatre International (Australasia)

Show Sponsor: Golden Healthcare Group

*“The cast is absolutely stacked with some of the best trans-Tasman talent available, and all approach their roles with energy, empathy, and an eye for detail...The design of the show is cohesive, and indicates again the extraordinary talents of the Court’s production and creative teams, from costuming and props, to AV and sound design.”*

- Flat City Field Notes

*“Fantastic show! The characters were mesmerising, and so authentic. I was touched each of the three times I went. I had to go back to take others who weren't going to go but I felt they would miss out on something very special if they didn't see RENT!”*

- Anon



## CREATIVES

Director: Lara Macgregor  
Musical Director: Richard Marrett  
Movement Director: Shane Anthony  
Costume Designer: Tina Hutchison-Thomas  
Stage Manager (until 31 December): Scott Leighton  
Stage Manager (from 4 January): Mandy Perry  
Assistant Stage Manager (rehearsals): Jo Bunce  
Assistant Stage Manager (season): Haydon Dickie  
Assistant Musical Director / Répétiteur: Caelan Thomas  
Intimacy Direction: Jennifer Ward-Lealand  
Lighting Designer: Grant Robertson  
Lighting Operator: Darren McKane  
Sound Designer: Glen Ruske  
Graffiti Artist: Nick Lowry  
Hair and Wigs Co-ordinator: Sarah Buchanan  
Make-up Co-ordinator: Angela Pethig  
AV Designer: Andrew Todd  
Follow Spot / Floor Crew: Greta Casey-Solly

## CAST

Mark Cohen: Ben Freeth  
Roger Davis: James Bell  
Mimi Marquez: Monique Clementson  
Maureen Johnson: Jane Leonard  
Tom Collins: Cameron Clayton  
Angel Schunard: Bailey Dunnage  
Joanne Jefferson: Anna Francesca Armenia  
Benjamin Coffin III (Benny): Elijah Williams  
Ensemble / Featured Vocalist: Brady Peeti  
Ensemble / Mark Understudy: James Foster  
Ensemble / Roger Understudy: Cameron Douglas  
Ensemble / Collins Understudy: Lance Ainof  
Ensemble / Angel Understudy: Jared Pallesen  
Ensemble / Mimi Understudy: Nomi Cohen  
Ensemble / Joanne Understudy: Kathleen Burns  
Ensemble / Benny Understudy: Nic Kyle

## BAND

Keys 1: Richard Marrett  
Guitar: Michael Ferrar  
Bass: Bradley Grainger  
Drums: Mitchell Thomas  
Guitar 2, Keys 2: Tyler Robbins



SPOTLIGHT ON:

# COMMUNITY



Burnett Foundation Aotearoa (formerly the NZ AIDS Foundation and Ending HIV NZ) has been at the forefront of the community response to HIV in Aotearoa for nearly 40 years.

During the rehearsal period for *RENT*, the cast and crew were joined by Peter Ford and Juliet Crew, who work in Services and Outreach for Burnett Foundation in Ōtautahi Christchurch to speak about about HIV and AIDS in New Zealand and what has changed since the 1990s.

This provided an invaluable opportunity for the cast to listen, learn and ask questions to the Burnett Foundation team, who are not only working in the HIV and AIDS community now, but also shared personal experiences of losing friends during the 1980s and 90s.

The support of the Burnett Foundation enabled an authentic story to be shared on stage, along with valuable information shared in the *RENT* programme, and information flyers available for patrons in the foyer.

A *Community Conversation* forum was also held on 30 November, acknowledging World AIDS Day on 1 December. A free event open to all, this forum welcomed the community to an open discussion about HIV and AIDS in 2020s New Zealand, what had changed since the time of *RENT*, and what may be the same. This event featured panelists from Positive Speakers Bureau along with Burnett Foundation Aotearoa.

SPOTLIGHT ON:

# PARTNERSHIP

Partnerships are at the heart of The Court Theatre.

In these challenging times support of the arts is more important than ever. Our sponsors are a loyal and committed group of Canterbury businesses who share a love of the arts and enthusiasm for theatre that enriches our lives and reaches into our community on many levels. We couldn't do what we do without them.

Part of the feel-good factor in supporting The Court Theatre is the direct impact this has on helping us to continue to make quality shows, generate jobs and ensure that more people can experience professional live theatre right here in Ōtautahi Christchurch.

Through us, 65 sponsors "invest" in the local performing arts industry – the people, the work, the legacy and those who come through our doors. They recognize that getting behind The Court Theatre is an investment in local, in the here and now, as well as in the future of theatre in Ōtautahi and theatre for Aotearoa, created right here.

Our thanks go out to all our sponsors who commit to partnering with us to ensure the show can go on.





Total Attendance **8,169**

29 AUGUST – 23 SEPTEMBER 2022

## **Māui me te Rā - Primary Schools tour**

Developed by Rutene Spooner  
and Holly Chappell-Eason

Visited 35 schools, 50 performances

### **CREATIVES**

Co-Directors: Tom Eason and Vanessa Karakia-Kore Grey  
Stage Manager: Scott Leighton  
Costume Manager: Daniella Salazar  
Set / Props Designer: Richard van den Berg  
Graphic Designer: Pae Waitoa

### **CAST**

TJ Snow  
Taylor Rogers  
Selwyn Gamble  
Swing: Kyle Aitken

7 JUNE – 1 JULY 2022

Total Attendance **4,400**

# Crash Bash: Leader of the Pack - Secondary Schools tour

Visited 21 schools, 25 performances

## CREATIVES

Director: Brendon Bennetts  
Stage Manager: James Foster

## CAST

Trubie-Dylan Smith  
Rachel Brebner  
Police Officer: Brent Cosgrove  
Swing: Riley Harter



31 MAY – 3 JUNE 2022

Total Attendance **576**

# Yes, Yes, Yes

Created by Eleanor Bishop and Karin McCracken

## CREATIVES

Director: Eleanor Bishop  
Lighting Designer: Rachel Marlow

## CAST

Karin McCracken



# The Court Youth Company

3 – 10 SEPTEMBER 2022

Total Attendance **490**

## Katzenmusik

Written by Tom Fowler

### CREATIVES

Director: Alison Walls

Set / Properties and AV Designer; Sound and Lighting Operator: Rosie Gilmore

Costume Designer: Findlay Currie

Lighting Designer: Paul Johnson

AV and Sound Designer: William Burns

Stage Manager: Scott Leighton

Stunt / Fight Choreographer: Tom Eason

### CAST

Harmony Beaven

Mahgen Clark

Margot Coleman

Gabriel Collins

Polly Daniels

Jack Gowans

Shayla Hann

Olympia Rose Hodgson

Kayden Leftly

Hayley Lomas

Darcy McMillan

Hayden McWha

Georgia Moynihan

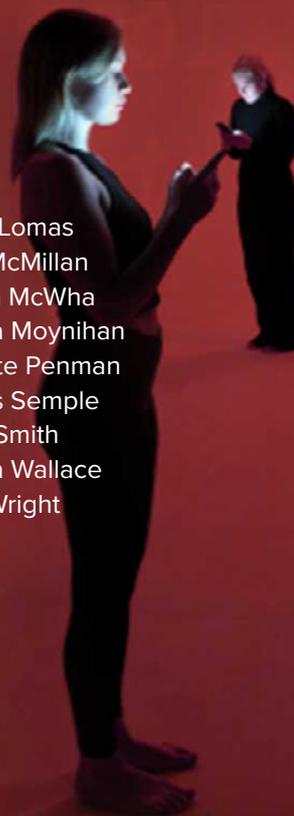
Charlotte Penman

Thomas Semple

James Smith

Georgia Wallace

Sarah Wright



10 – 11 DECEMBER 2022

Total Attendance **160**

## Testing Testing YC

Devised by The Court Youth Company

### CREATIVES

Director: William Burns

Operator: Matt Short

### CAST

Harmony Beaven

Mahgen Clark

Margot Coleman

Gabriel Collins

Polly Daniels

Jack Gowans

Shayla Hann

Kayden Leftly

Hayley Lomas

Darcy McMillan

Hayden McWha

Georgia Moynihan

Charlotte Penman

Thomas Semple

James Smith

Georgia Wallace

Sarah Wright





## CAPITAL CAMPAIGN

# NEW COURT THEATRE BUILD

*The alchemy required for turning a vision into a reality is one part magic and 99 parts hard labour.*

For the project to design and build the new Court Theatre, the last year has been a process of taking the idea of a building and making it into a reality. How do you do that? Two and a half years ago, I barely had a clue - although steeped in the ways of the theatre, I was a construction virgin. So, to witness the work that has been achieved in the last 12 months has been, to say the least, a rude awakening. The design has been examined, questioned and conceptually exploded apart from the tip of the roof apex to the deepest part of the new building's foundation. Every wall, every floor slab, every air conditioning duct, every length of electrical conduit right down to the smallest nut and bolt has been tallied up. We now own a concept of a building from the broadest strokes down to the minutest detail.

So far, so highfalutin; to speak plainly, I'm amazed that anything of any worth ever gets built! It certainly doesn't happen without a design team that is capable of the task.

The Court has been blessed to have a team, assembled by the Council and under the management of Matt Cummins, that is up to this latter-day labour of Hercules.

After a rigorous procurement process, Hawkins NZ emerged as the company to build our new theatre. Hawkins, like our architects Athfields and Haworth Tompkins, exhibit an understanding of and a respect for The Court that shows they are the construction company best suited for building this superb and intricate design. And the build has begun! We entered the new calendar year ready for the build to commence and foundations to be laid; the first step in the process that will make the new Court Theatre the best theatre space in Aotearoa.

**Ross Gumbley**  
*Artistic Adviser*

Render images courtesy of Athfield Architects Limited (NZ) and Haworth Tompkins (London, UK).



## SPOTLIGHT ON SUSTAINABILITY

At the start of the journey to design the new theatre, The Court made a pact with our architects Athfields and Haworth Tompkins, and project managers OCTA, to commit to making the new building as sustainable as it could possibly be.

Here is how we have remained true to that pledge:

**A timber-based structural system.** A significant part of the structure will include wood as both a finish and a structural element.

**Maximum efficiency energy use.** The thermal envelope of the new theatre will be rated far higher than the New Zealand standards, ensuring lower energy use for the life of the building.

**Natural ventilation.** Spaces will be naturally ventilated or have mechanically assisted natural ventilation. The two chimneys that rise from the roof allow a natural flow of air through the new theatre, enabling hot air to be purged during the summer, reducing energy usage and providing healthier conditions for those in the building.

**Water-use efficiency.** Water efficient fixtures will be used throughout the building to align with New Zealand Greenstar water requirements and reduce water consumption.

**Working with nature and physics.** Ground sourced heat pumps will be used to heat spaces where people are working, as heat will rise of its own accord.

**Encouraging biodiversity.** The building will reintroduce biodiversity into the surrounding areas by the use of climbing plants on the exterior of the building. This will also provide solar shade to reduce heating and cooling demands.

**Accessibility.** Wheelchair positions will be available in the auditoriums on all levels and the building will provide facilities that maximise access. The building has been fully peer reviewed to make sure no stone was unturned when it came to accessibility.

**Local and natural.** Wherever possible local, sustainable and natural materials are being used and natural light will be in abundance.

By keeping sustainability and accessibility in mind we are ensuring that the new Court Theatre will responsibly serve the audiences of Ōtautahi for decades to come.

# Jester Youth Company

Total Attendance **132**

3 JULY 2022

## Live on The Scene

MC: Brendan Bennetts

Jester Musician: Dan Robertson



Total Attendance **106**

11 SEPTEMBER 2022

## Story Showdown

MC: Maddie Harris

Jester Musician: Criss Grueber



Total Attendance **71**

11 DECEMBER 2022

## Final Call

MC: Brendan Bennetts

Jester Musician: Criss Grueber

### JESTER YOUTH COMPANY 2022

Harmony Beaven  
Lily Bourne  
Sam Bowden Cooke  
Andrea Cochrane  
Polly Daniels  
Xavier Dickason  
Jorja Farrant  
Jack Gunn  
Laura Kelliher

Charis Knowles  
Sasha Kucenko-Howie  
Zebedee Lumb  
Alistair Morgan  
Dylan Pawson  
Adam Raitt  
Fynn Skelton  
Israel Thomas  
Ben Wilson

## SPOTLIGHT ON:

# EDUCATION

While mainstage shows faced Covid-related delays, The Court Education Programme had its first uninterrupted year since 2019.

Across the year, term-time youth drama and improv classes and school holiday intensives ran at almost full capacity, with nearly 900 students participating. This included continuing classes from February to May, when there were no performances at The Court Theatre. A highlight for these classes was the return of the Term 3 showcase on the mainstage after two years of Covid cancellations.

Delayed from March, *Crash Bash: Leader of the Pack* (in partnership with the Christchurch City Council) hit the road in June, visiting 21 secondary schools with 25 performances. *Crash Bash* showcasing the importance of safe driving, even when you're not the driver's seat.

Younger students didn't miss out on the fun, with the first primary schools tour since 2019, *Māui me te Rā*, touring 35 schools for 50 performances in August and September. Co-directed by Vanessa Karakia-Kore Gray and Tom Eason,

this production showcased Māori performing arts through waiata (song), poi and rākau, used to create some of the creatures Māui met on his journey.

The Court Youth Company welcomed both new and returning young people, keen to develop their performance skills over the year. Then Interim Artistic Director, Dr Alison Walls, directed the Youth Company's production of *Katzenmusik*, a dark comedic drama about a cat massacre, told backwards. Youth Company members also devised original pieces, presented to friends and whānau, in *Testing Testing YC*.

The Jester Youth Company built on its foundations for a second year of laughs. Eighteen budding improvisors trained weekly with various Court Jesters as Teaching Artists. The JYC took to the mainstage for three performances, showcasing their skills in improvisation, character creation and performance.

Youth Crew did not run on a regular basis in 2022, but a one-off Youth Crew Masterclass on Set Design was held with Teaching Artist Rosie Gilmore (Set Designer of *Katzenmusik*).



SPOTLIGHT ON:

# VOLUNTEERS

The Friends of The Court Theatre are the backbone of our volunteer team and their contribution is essential to both our customers' experience, and the Court's operations.

Friends volunteer to perform essential tasks for the theatre, such as serving audience members at the Coffee Bar or joining the ushering team, and their gifted time literally saves The Court hundreds of thousands of dollars each year.

Last year our volunteers once again showed their amazing flexibility as Covid rearranged the theatre's season for the third year in a row. Our annual refresher training was delayed slightly to May to ensure that everyone was up to speed for the return of audiences in mid-May.

As the face of The Court Theatre, volunteers welcome people to The Shed, answering their questions, providing snacks and showing them to their seats. The role of usher is a particularly prized one, and those lucky to be selected go through comprehensive training which includes procedures for evacuation and incidents or medical emergencies, as well

as agreement to Codes of Conduct and Dress codes. We particularly extend our thanks to Allanah James, who completed two years of service as Usher Convenor during this period.

In the last year five people celebrated 50+ years of ushering – that is certainly an impressive commitment! All of our ushers embraced the new scanning technology and the space age sounds of the scanners were a particularly big hit with all involved!

In 2022 The Court Theatre's volunteer team numbered 325, and together they worked 5,515 hours across 247 performances. That's the equivalent of 138 40-hour work weeks. Although these numbers are lower than 2021, that is because of Covid-related closures of the theatre.

Our volunteers are truly one of the Theatre's greatest assets. They are instrumental in helping bring brilliant creative art to Ōtautahi Christchurch, and ensuring the front-of-house experience is as professional as that presented onstage.



# The Court Jesters

*Scared Scriptless*, the signature show of The Court Jesters, and the longest running theatre show in Aotearoa, continued to entertain and delight in 2022, though needing to creatively work around the impacts of Covid-19 with shows in February and then again in May through to the end of the year. The May “re-opening” was styled the *Double Shot Weekend* with well-attended celebratory shows on both Friday and Saturday nights.

The Court Jesters performed several different types of shows throughout the year, including *Scriptless Attempts A Musical* and *The Early Early Late Show* with content suitable for enthralling young audiences.

A favourite on the *Scriptless* calendar each year is *Queered Scriptless* which in 2022, played to a full house.

The end of year Jesters show, *Home Alonesome*, performed in The Court’s Pub Charity Studio, sold out the final two weeks of performances, making an excellent festive treat for those lucky enough to secure a ticket.

The Jesters performed at private functions and corporate gigs throughout the year with appropriately themed and delivered offerings.

Towards the end of the year, a new season of eight *Scriptless* shows was produced called *Hot Scared Scriptless Summer*. Themes included a galactic holiday, Christmas, and an “all-in” end of year spectacular featuring almost all of the Jesters, apprentices and musicians.

The Court Jesters remain an integral part of The Court Theatre whānau, producing and delivering comedy shows to diverse audiences, particularly the late-night theatre-goer.

## **SCARED SCRIPTLESS** weekly shows

Total Attendance **4,306**

## **SCRIPTLESS ATTEMPTS** a musical

Total Attendance **145**

## **QUEERED SCRIPTLESS**

Total Attendance **362**

## **EARLY EARLY LATE SHOW**

Total Attendance **1,090**

## **HOME ALONESOME**

Total Attendance **1,791**

## **PRIVATE SHOWS**

Total Performances **26**



# THANK YOU TO

## OUR FUNDERS AND MAJOR DONORS

CORE FUNDER



Ministry for Culture & Heritage



MAINLAND FOUNDATION  
Proud to Support Our Community



Pamela Webb Charitable Trust



Elizabeth Ball Charitable Trust



The Robert & Barbara Stewart Charitable Trust



Air Rescue and Community Services

Farina Thompson Charitable Trust

## OUR SPONSORS

SEASON SPONSOR



TAHĀ



PŌHĀ



KETE



ROUROU

Academy Funeral Services  
Adgraphix  
Calder Stewart  
Cavell Leitch  
Chamlang  
CIPM Limited  
Coca Cola

Court Florist  
Curtis Vision Optometrists  
Denis Cunningham Ltd.  
Digital Imports  
DSV  
Enlightened Fire Solutions  
Elastomer Products Ltd

Foot Science International  
Fulton Ross Team Architects  
Garden City Chemdry  
Green Acres  
John Rhind Funeral Directors Ltd.  
Metalcraft Roofing  
NZIML

Phantom Billstickers  
Security Specialists  
Southfreeze Refrigeration  
The Fitting Room  
The George Christchurch  
TIMG (NZ) Ltd  
Totalpos

Nā tō rourou, nā taku rourou, ka ora ai te iwi. With your food basket and my food basket, the multitudes will thrive.

Contact our team about sponsorship opportunities at [fundraising@courttheatre.org.nz](mailto:fundraising@courttheatre.org.nz)

# COURT COMPANY 2022

As at 31 January 2023

**Chief Executive | Tumu Whakarae**  
Barbara George

## ARTISTIC

**Artistic Director (Team Lead)**  
Dr Alison Walls

**Associate Artistic Director**  
Vanessa Karakia-Kore Gray

## BUSINESS DEVELOPMENT

**Business Development Manager (Team Lead)**  
Paul Dawson

**Barista**  
Kaylee Morris

## Bartenders

Lily Bourne  
Rachel Brebner  
Amber Campbell  
Anna Cropp  
Shannon Douglas  
Renee Eden  
Maddison Jones  
Eva Lynch  
Lea McEwan  
Bailey Mogg  
Dirk Ravanes  
Danielle Reiser  
Jack Taylor  
Helen Vessey

## Box Office and/or Lead Host

Helen Brocklehurst  
Margot Coleman  
Annah Johnstone  
Niamh McCormick  
Mandy Perry  
Rebecca Radcliffe  
Rose Spoelstra  
Elise Stewart  
Karyn Willetts

## Customer Experience Administrator

Erin Hills

## Customer Experience Manager

Rachel Vavasour

## Duty Managers

Anthea Johnson  
Sue Fraser  
Juliet Robertson  
Isayah Snow  
Laura Wilson

## Food and Beverage Manager

Petra Laskova

## Food and Beverage Manager (Deputy)

Taylor Ballantyne

## Front of House Assistant

Sienna Rolland-Reiser

## Tessitura (CRM) Manager

Anisha Thomas

## Jesters Producer

Flore Charbonnier

## COMPLIANCE AND REPORTING

**Chief Financial Officer (Team Lead)**  
Tamara Rowse

**Administration Assistant**  
Fiona Haines

## COMMUNICATIONS AND MARKETING

**Communications and Marketing Manager (Team Lead)**  
Julie McCloy

**Communications and Marketing Co-ordinators**  
Lauren Douglas  
Ellen Geerarets

**Graphic Designer**  
Sarah Griffin

## FUNDRAISING

**Development and Fundraising Manager (Team Lead)**  
Sahra Grinham

**Client Manager**  
Andrea Winder

**Sponsorship Manager**  
Layla Moutrib

## PRODUCTION

**Production Manager (Team Lead)**  
Tim Bain

**Construction and Premises Manager**  
Matt McCutcheon

**Costume Manager**  
Daniella Salazar

**Costume Technician**  
Findlay Currie

**Education and Outreach Production Manager**  
Riley Harter

**Head Stage Manager**  
Jo Bunce

**Head Technician**  
Giles Tanner

**Production Administrator**  
Amanda Hare

**Properties Manager**  
Julian Southgate

**Set Construction**  
Seth Edwards-Ellis  
Nigel Kerr  
Richard van den Berg

**Stage Manager**  
Scott Leighton

## THE NEW COURT IN THE CITY

**Artistic Adviser / Lead Director**  
Ross Gumbley

**Capital Campaign Manager**  
Carolyne Grant

**Project Manager**  
Tom Clisby

## TEACHING ARTISTS

Dan Allan  
Lisa Allan  
John Bayne  
Rachel Brebner  
Olivia Brinkman  
William Burns  
Holly Chappell-Eason  
Jeff Clark  
Tom Eason  
Ben Freeth  
Millie Hanford  
Maddie Harris  
Reylene Hilaga  
Alys Hill  
Aaron Jelley  
Cain Liang  
Hannah McDougall  
Nathan Munn  
Caitlin Penhey  
Anna Richardson  
Ciarán Searle

## COURT JESTERS

Dan Allan  
Brendon Bennetts  
Emma Brittenden  
Kathleen Burns  
Jeff Clark  
Emma Cusdin  
Kirsty Gillespie  
Criss Grueber  
Millie Hanford  
Maddie Harris  
Riley Harter  
Robbie Hunt  
Aaron Jelley  
Benjamin Kent  
Scott Koorey  
James Kupa  
Damon Lockwood  
Hannah McDougall  
Henri Nelis  
Dan Pengelly  
Ciarán Searle  
Jarred Skelton  
Trubie-Dylan Smith  
Andrew Todd  
Vanessa Wells

## Jester Musicians

Deen Coulson  
Frankie Daly  
Kris Finnerty  
Criss Grueber  
Hamish Oliver  
Dan Robertson

## Jester Apprentices

Rachel Brebner  
Selwyn Gamble  
Caitlin Penhey  
Tilly Walbom

## TRUST BOARD

**Chair**  
Tony Feaver

**Board**  
Andrea Bankier  
Paul Bryden  
Erin Jamieson  
Jenny May  
Anne Newman  
Georgina Toomey  
Steven van der Pol  
Steve Wakefield

**Secretary**  
Susan Rendall

## FOUNDATION BOARD

**Chair**  
Laura Palomino de Forbes

**Treasurer**  
Christopher Weir

**Board**  
Hall Cannon  
Tina Duncan  
Cilla Glasson

## FRIENDS

**Patron**  
Dame Adrienne Stewart DNZM, QSM

**Chair**  
Annie Bonifant

**Deputy Chair**  
Allanah James

**Secretary**  
Charles Duke

**Treasurer**  
Lynn Vandertie

**Committee**  
Andrea Bankier  
Pat Braithwaite  
Cheryl Colley  
Tony Feaver  
Jenny May  
Jay Pollock  
Raewyn Raynel  
David Winfield (Theatre Chaplain)

## ASSOCIATES

Bryan Aitken  
Stuart Alderton  
Paul Barrett  
Judie Douglass  
Tony Geddes  
The Late Derek Hargreaves MNZM  
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 Statements

The Court Theatre Trust  
For the year ended 31 January 2023

# Contents

<b>32</b>	Directory
<b>33</b>	Statement of Service Performance
<b>34</b>	Statement of Comprehensive Revenue and Expenses
<b>35</b>	Statement of Changes in Equity
<b>36</b>	Statement of Financial Position
<b>37</b>	Statement of Cash Flows
<b>38</b>	Notes to and Forming Part of the Financial Statements
<b>49</b>	Independent Auditor's Report

# Directory

## The Court Theatre Trust For the year ended 31 January 2023

### 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** Tony Feaver

**Trustees** Annie Bonifant (Ceased 30/05/2022)  
Paul Bryden  
Erin Jamieson  
David McBrearty (Ceased 30/05/2022)  
Anne Newman  
Georgina Toomey  
Steven van der Pol  
Steve Wakefield  
Andrea Bankier (Effective Date 30/05/2022)  
Jenny May (Effective Date 30/05/2022)

### Chief Executive Tumu Whakarae

Barbara George

### Chief Financial Officer

Paul Dawson (Ceased 31/12/2022)

Tamara Rowse (From 01/01/2023)

### Secretary to the Board

Susan Rendall

### Bankers

Bank of New Zealand

### Solicitors

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

### Auditor

Ashton Wheelans Limited

# Statement of Service Performance

The Court Theatre Trust

For the year ended 31 January 2023

	Performance Measures	Results
<b>1. Quality Arts Practice</b> An artistic programme that continually adapts to the changing needs of Stakeholders.	250 or more performances each year are presented to audiences.	265 performances over 10 shows. (Note that covid impacts cancelled and postponed shows).
	4 new or existing Aotearoa works presented.	3 new and 2 existing Aotearoa works were staged.
	4 international works presented.	5 international works were staged.
	2 Māori/Pasifika/Asian works presented.	2 Māori works were staged.
<b>2. Enriching Communities</b> 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.	899 children and youth attended drama classes. 35 young people participated in Youth Company in 2022.
	Bilingual children's show toured to 35 schools in Canterbury.	The bilingual Te Reo Māori/English children's show toured to 50 schools, reaching 8,169 school children.
	75 bespoke workshops in schools and community groups.	92 bespoke workshops in schools and community groups.
<b>3. Building a World Class Theatre</b> Our new home in the city will be an architectural expression of human creativity that reflects and serves the many faces of our community.	\$6,000,000 paid or pledged donations towards the capital campaign by the end of the year.	\$9,300,000 in paid or pledged donations towards the capital campaign. See Note 13.
	20 major donors, corporates or grant makers contributing to the capital campaign.	32 major donors, corporates or grant makers have pledged or paid contributions.
	Contract awarded to the building contractor.	The contract was awarded to Hawkins NZ in November 2022.
<b>4. Growing Audiences</b> 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 54,668 people attended shows throughout the year. The lower number is as a result of numerous cancelled shows as impacted by Covid.
	600 Subscribers signed up for the 2022 season.	A total of 646 subscribers signed up for the 2022 season.
	3 performances for audience with accessibility barriers.	5 performances for audience with accessibilities including: 1 relaxed performance was staged for people with sensory impairments. A further relaxed performance was cancelled due to Covid interruption. 1 communication friendly performance and 2 audio described performances were staged.

# Statement of Comprehensive Revenue and Expenses

## The Court Theatre Trust For the year ended 31 January 2023

	NOTES	2023	2022
<b>Revenue</b>			
Production Revenue	4	2,931,288	3,880,292
Sponsorship Revenue	4	658,127	795,786
Grants & Donations	4	2,901,835	3,009,717
Other Revenue	4	61,934	21,281
<b>Total Revenue</b>		<b>6,553,184</b>	<b>7,707,076</b>
<b>Expenses</b>			
Production Expenses	5	3,701,405	3,293,055
Operating Expenses	5	3,069,792	3,110,284
<b>Total Expenses</b>		<b>6,771,196</b>	<b>6,403,339</b>
<b>Net Surplus / (Deficit) Before Depreciation and Amortisation</b>		<b>(218,012)</b>	<b>1,303,738</b>
<b>Depreciation and Amortisation</b>			
Depreciation and Amortisation	8	789,811	860,280
Amortisation - Trademarks		830	830
<b>Total Depreciation and Amortisation</b>		<b>790,641</b>	<b>861,110</b>
<b>Total Comprehensive Revenue and Expenses for the Year Surplus/(Deficit)</b>		<b>(1,008,653)</b>	<b>442,628</b>
	NOTES	2023	2022
<b>Total Comprehensive Revenue and Expenses for the Year Surplus/(Deficit) attributed to:</b>			
Surplus/(Deficit) from Operating Activities		(1,547,506)	67,659
Surplus from Fundraising - Court in the City	13	538,853	374,969
<b>Total Comprehensive Revenue and Expenses for the Year Surplus/(Deficit)</b>		<b>(1,008,653)</b>	<b>442,628</b>

These financial statements are to be read in conjunction with the accompanying Notes. These statements have been audited.

# Statement of Changes in Equity

## The Court Theatre Trust

For the year ended 31 January 2023

	NOTES	THEATRE DEVELOPMENT FUND (ADDINGTON)	COURT IN THE CITY DEVELOPMENT FUND	REVENUE RESERVE	TOTAL ACCUMULATED FUNDS
<b>2022</b>					
Opening Balance at 1 February 2021	13	337,132	347,302	2,268,011	2,952,445
Total Comprehensive Revenue & Expenses for the Year	13	-	374,969	67,658	442,627
Transfer between Reserves	13	(337,132)	-	337,132	-
<b>Closing Balance at 31 January 2022</b>		<b>-</b>	<b>722,271</b>	<b>2,672,801</b>	<b>3,395,072</b>
	NOTES	THEATRE DEVELOPMENT FUND (ADDINGTON)	COURT IN THE CITY DEVELOPMENT FUND	REVENUE RESERVE	TOTAL ACCUMULATED FUNDS
<b>2023</b>					
Opening Balance at 1 February 2022	13	-	722,271	2,672,801	3,395,072
Total Comprehensive Revenue & Expenses for the Year	13	-	538,853	(1,547,506)	(1,008,653)
<b>Closing Balance as at 31 January 2023</b>		<b>-</b>	<b>1,261,124</b>	<b>1,125,295</b>	<b>2,386,419</b>

These financial statements are to be read in conjunction with the accompanying Notes. These statements have been audited.

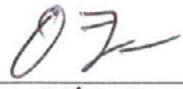
# Statement of Financial Position

## The Court Theatre Trust As at 31 January 2023

	NOTES	31 JAN 2023	31 JAN 2022
<b>Assets</b>			
<b>Current Assets</b>			
Cash and Cash Equivalents	6	2,831,347	2,423,475
Accounts Receivable	7	1,494,423	193,671
Inventories		18,288	32,095
Work In Progress		196,120	145,913
Prepaid Expenses		84,259	126,497
<b>Total Current Assets</b>		<b>4,624,437</b>	<b>2,921,651</b>
<b>Non-Current Assets</b>			
Property, Plant and Equipment	8	1,634,169	2,207,930
Intangibles		9,697	10,527
<b>Total Non-Current Assets</b>		<b>1,643,866</b>	<b>2,218,457</b>
<b>Total Assets</b>		<b>6,268,303</b>	<b>5,140,109</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Trade and Other Payables		552,967	430,473
Employee Entitlements		171,359	166,731
Income in Advance	9	3,157,555	1,147,830
<b>Total Current Liabilities</b>		<b>3,881,882</b>	<b>1,745,035</b>
<b>Total Liabilities</b>		<b>3,881,882</b>	<b>1,745,035</b>
<b>Net Assets</b>		<b>2,386,421</b>	<b>3,395,074</b>
<b>Equity</b>			
Accumulated Funds		1,125,297	2,672,803
Court in the City Development Fund	13	1,261,124	722,271
<b>Total Equity</b>		<b>2,386,421</b>	<b>3,395,074</b>

Approved for and on behalf of the Trustees on 17 May 2023

Signed by:

	<u>17/5/2023</u>
Trustee	Date
	<u>17/5/2023</u>
Trustee	Date

These financial statements are to be read in conjunction with the accompanying Notes. These statements have been audited.

# Statement of Cash Flows

## The Court Theatre Trust For the year ended 31 January 2023

2023 2022

### Statement of Cashflows

#### Cash Flows from Operating Activities

##### Receipts

Receipts from Customers	3,079,681	3,905,377
Receipts from Grants and Donations	2,153,709	2,630,637
Receipts from Fundraising/Sponsorship Activities	478,536	795,786
<b>Total Receipts</b>	<b>5,711,926</b>	<b>7,331,800</b>

##### Payments

Payments to Suppliers and Employees	(6,594,534)	(6,522,494)
<b>Total Payments</b>	<b>(6,594,534)</b>	<b>(6,522,494)</b>

<b>Net Cash Flows/(Outflow) from Operating Activities</b>	<b>(882,608)</b>	<b>809,306</b>
---	------------------	----------------

#### Cash Flows from Investing Activities

##### Receipts

Interest Received	18,306	4,001
<b>Total Receipts</b>	<b>18,306</b>	<b>4,001</b>

##### Payments

Payments for Property, plant and equipment	(212,073)	(328,146)
<b>Total Payments</b>	<b>(212,073)</b>	<b>(328,146)</b>

<b>Net Cash Flows/(Outflow) from Investing Activities</b>	<b>(193,767)</b>	<b>(324,145)</b>
---	------------------	------------------

#### Cash Flows from Financing Activities

##### Receipts

Receipts from Grants and Donations - CITC	1,367,981	374,969
Receipts from Fundraising - CITC	152,668	-
Interest Received - CITC	24,631	-
<b>Total Receipts</b>	<b>1,545,280</b>	<b>374,969</b>

Supplier payments for fundraising - CITC	(61,032)	-
--	----------	---

<b>Net Cash Flows/(Outflow) from Financing Activities</b>	<b>1,484,248</b>	<b>374,969</b>
---	------------------	----------------

<b>Net increase/(decrease) in cash and cash equivalents</b>	<b>407,873</b>	<b>860,130</b>
---	----------------	----------------

2023 2022

Cash and cash equivalents at beginning of year	2,423,475	1,563,345
Cash and cash equivalents at end of year	2,831,347	2,423,475

These financial statements are to be read in conjunction with the accompanying Notes. These statements have been audited.

# Notes to and Forming Part of the Financial Statements

## The Court Theatre Trust For the year ended 31 January 2023

### 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 public benefit entity (PBE) for financial reporting purposes.

### 2. Basis of Preparation

#### Statement of Compliance

The financial statements have been prepared in accordance with New Zealand Generally Accepted Accounting Practice ("NZ GAAP"). They comply with Public Benefit Entity International Public Sector Accounting 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 revenue.

#### Measurement Basis

The financial statements have been prepared on a historical cost basis.

#### Functional and Presentation Currency

The financial statements are 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

The accounting policies set out below have been applied consistently to all periods in these financial statements.

#### Going Concern

The financial statements have been prepared on the basis that the entity is a going concern. The trustees assessed whether circumstances likely to occur within one year from the date of approval of these financial statements support the basis of preparation. Based on budget and cashflow projections prepared using a business-as-usual basis the going concern basis remains appropriate.

#### Use of Judgements and Estimates

The preparation of the financial statements 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.

## **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 included in 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 9 Deferred Revenue).

#### Sale of Goods

Revenue from the sale of goods 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 The Court Theatre's revenue for the year in sponsorship revenue. 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.

## **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. 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: 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: 6.67 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.

### **vii. 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.

#### **viii. Theatrical materials**

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

#### **ix. 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.

#### **x. 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.

#### **xi. 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.

The Trust classifies financial assets into loans and receivables and financial liabilities into 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:

##### Loans and receivables

Loans and receivables are financial assets with fixed or determinable payments that are not quoted in an active market. Loans and receivables are measured at amortised cost using the effective interest method, less any impairment losses. They comprise cash and cash equivalents and receivables.

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, employee entitlements, deferred revenue, loans and other current liabilities. 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.

#### 4. Revenue

##### Revenue from Exchange Transactions

##### Production Revenue

Hospitality Income	638,136	783,406
Ticketing Income	1,761,970	2,709,640
Other Production Revenue	531,182	387,246
<b>Total Production Revenue</b>	<b>2,931,288</b>	<b>3,880,292</b>

##### Sponsorship

Corporate Sponsorship	658,127	795,786
<b>Total Sponsorship</b>	<b>658,127</b>	<b>795,786</b>

##### Other Revenue

Sundry Income	18,996	17,281
Interest Received	42,938	4,001
<b>Total Other Revenue</b>	<b>61,934</b>	<b>21,281</b>

<b>Total Revenue from Exchange Transactions</b>	<b>3,651,349</b>	<b>4,697,359</b>
---	------------------	------------------

##### Revenue from Non-Exchange Transactions

Grants & Donations - Operating	2,479,249	2,634,748
Grants & Donations - CITC	422,586	374,969
<b>Total Revenue from Non-Exchange Transactions</b>	<b>2,901,835</b>	<b>3,009,717</b>

<b>Total Revenue</b>	<b>6,553,184</b>	<b>7,707,076</b>
----------------------	------------------	------------------

## 5. Expenses

### Production Expenses

Bar Expenditure	489,821	407,453
Royalties	286,347	252,405
Sundry Production Expenses	33,131	10,375
Theatrical Salaries & Wages	2,494,561	2,310,088
Theatrical Materials & Consumables	272,830	214,179
Travel & Accommodation Visiting Artist	124,715	98,555
<b>Total Production Expenses</b>	<b>3,701,405</b>	<b>3,293,055</b>

### Operating Expenses

Administration Costs	334,103	431,106
Administration Salaries & Wages	1,591,523	1,677,572
Advertising and Publicity	236,750	291,558
Audit Fees	30,050	16,508
Insurance	95,424	96,111
Premises	432,556	421,918
Printing & Stationery	31,752	20,003
Professional Fees	128,282	69,055
Repairs & Maintenance	30,042	28,050
Sponsorship/Fundraising Expenses	86,395	20,960
Ticketing	60,802	31,997
Training	12,113	5,448
<b>Total Operating Expenses</b>	<b>3,069,792</b>	<b>3,110,284</b>

<b>Total Expenses</b>	<b>6,771,196</b>	<b>6,403,339</b>
-----------------------	------------------	------------------

2023

2022

## 6. Cash and Cash Equivalents

Cash on Hand	4,585	4,686
Bank of New Zealand - Current Accounts	113,676	201,996
Bank of New Zealand - Saving Accounts	546,183	1,380,069
Bank of New Zealand - Capital Campaign Account	2,166,902	836,724
<b>Total Cash and Cash Equivalents</b>	<b>2,831,347</b>	<b>2,423,475</b>

2023

2022

## 7. Accounts Receivable

Receivables from Exchange Transactions	268,018	131,605
Receivables from Non Exchange Transactions	1,226,405	62,066
<b>Total Accounts Receivable</b>	<b>1,494,423</b>	<b>193,671</b>

## 8. Property, Plant and Equipment

	FURNITURE & FITTINGS	COMPUTER EQUIPMENT	PLANT & EQUIPMENT	THE SHED	THEATRE INVENTORY	WORK IN PROGRESS - COURT IN THE CITY	TOTAL
<b>2023</b>							
<b>Cost</b>							
Opening Balance	354,180	163,484	434,393	5,616,043	370,407	369,123	7,307,630
Additions	1,095	16,106	11,629	-	-	187,219	216,049
Disposals	-	-	-	-	-	-	-
<b>Closing Balance</b>	<b>355,275</b>	<b>179,590</b>	<b>446,022</b>	<b>5,616,043</b>	<b>370,407</b>	<b>556,342</b>	<b>7,523,679</b>
<b>Accumulated Depreciation</b>							
Opening Balance	311,922	149,911	370,915	4,178,305	88,646	-	5,099,699
Depreciation Charge	19,328	10,205	20,676	700,125	39,477	-	789,811
Disposals	-	-	-	-	-	-	-
<b>Closing Balance</b>	<b>331,250</b>	<b>160,116</b>	<b>391,591</b>	<b>4,878,430</b>	<b>128,123</b>	<b>-</b>	<b>5,889,510</b>
Book Value 2023	24,025	19,474	54,431	737,613	242,284	556,342	1,634,169
Book Value 2022	42,257	13,573	63,478	1,437,738	281,761	369,123	2,207,930

## 9. Deferred Revenue

### Deferred Revenue from Exchange Transactions

Production Revenue in Advance	594,296	592,023
Sponsorship in Advance	269,818	116,958
<b>Total Deferred Revenue from Exchange Transactions</b>	<b>864,114</b>	<b>708,982</b>

### Deferred Revenue from Non Exchange Transactions

#### Grants in Advance

Grant in Advance - CITC	1,878,728	-
Grants in Advance - Creative NZ	192,962	278,099
Grants In Advance - Other	221,752	160,750
<b>Total Grants in Advance</b>	<b>2,293,442</b>	<b>438,849</b>

<b>Total Deferred Revenue from Non Exchange Transactions</b>	<b>2,293,442</b>	<b>438,849</b>
--	------------------	----------------

<b>Total Deferred Revenue</b>	<b>3,157,555</b>	<b>1,147,830</b>
-------------------------------	------------------	------------------

## 10. 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 renewed the lease on 6 January 2020 for a further three years to 12 May 2023. The Court Theatre has a right of renewal for a further 3 years to 12 May 2026. On 2 February 2023 The Court Theatre Trust exercised the right of renewal. The table below includes this renewal.

## Lease Commitments

### Non-Cancellable Operating Lease Payments

Less than One Year	225,420	222,805
Between One and Five Years	525,980	303,175
Greater Than Five Years	-	-
<b>Total Non-Cancellable Operating Lease Payments</b>	<b>751,400</b>	<b>525,980</b>

<b>Total Lease Commitments</b>	<b>751,400</b>	<b>525,980</b>
--------------------------------	----------------	----------------

## 11. Financial Instruments

### Financial Assets

Cash and Cash Equivalents	2,831,347	2,423,475
Accounts Receivable	1,494,423	193,671
<b>Total Financial Assets</b>	<b>4,325,769</b>	<b>2,617,145</b>

### Financial Liabilities - Amortised Cost

Trade & Other Payables	(552,966)	(430,474)
Employee Entitlements	(171,359)	(166,731)
Deferred Revenue	(3,157,555)	(1,147,830)
<b>Total Financial Liabilities - Amortised Cost</b>	<b>(3,881,880)</b>	<b>(1,745,036)</b>

## 12. Related Party Transactions

Related parties include The Court Theatre Foundation, 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.

	<b>2023</b>	<b>2022</b>
Total Key Leadership Remuneration	\$886,006	\$1,048,466
Number of Key Leadership Personnel	19	20

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 2023:

- A payment of \$22,000 from Friends of The Court Theatre Incorporated for sponsorship of a show in the 2023 season (2022: nil).
- A receipt of a gift of \$24,000 from Friends of The Court Theatre Incorporated as a contribution to the cost of co-ordination of volunteer usher teams (2022: \$24,000).
- A grant of \$194,000 from The Court Theatre Foundation towards the costs of the capital campaign (2022: \$119,000).
- A receipt of \$18,996 from The Court Theatre Foundation for administration services (2022: \$17,281).
- The Court Theatre has received cash donations to the value of \$108,333 towards the capital campaign from Trustees and associated entities.
- 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 2023.

The following related party balances were outstanding at 31 January 2023

- An amount of \$105,405 owed by The Court Theatre Foundation
- An amount of \$9,653 owed to Friends of The Court Theatre Incorporated for revenue collected by the The Court Theatre Trust on behalf of the Friends of the Court Theatre Incorporated

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

### 13. 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 \$556,342 has been spent (2022: \$369,123).

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 in late-2024. 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 late-2025. Making total payments to the CCC \$7 million.

The Trustees are confident that fundraising activities, that have already commenced, 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.

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 late-2024.

#### 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.

As at 31 January 2023

- \$1,261,124 has been recognised in the development fund (2022: \$722,271), refer to Statement of Changes in Equity and table below.
- \$2million grant from The Lottery Grants Board has been recognised. \$1million received at balance date with an additional \$1million included in receivables from non-exchange transactions, refer Note 7. As per the specific accounting policy outlined in Note 3i, revenue from non-exchange transactions, the \$2 million is being released to the profit and loss as build costs are incurred and to the reserve development fund. Total amount released at balance date from this grant is \$121,272.
- A conditional offer has been received to grant up to \$3million to The Court Theatre Trust from the Ministry for Culture and Heritage made in the seventh round (2022/23) of the Regional Culture Heritage Fund. This will be recognised in the financial statements upon signing of the contract.
- As at balance date further pledges of some \$3million have been confirmed. These will not be recognised in the financial statements until received.

	2023	2022
<b>Court in the City Development Fund</b>		
Balance at beginning of Financial Year	722,271	347,302
Donations - Capital Campaign	301,314	374,969
Grants - CITC	121,272	-
Interest Received CITC	24,631	-
Net Fundraising Revenue	91,636	-
<b>Balance at end of Financial Year</b>	<b>1,261,124</b>	<b>722,271</b>

#### **14. Impact of Covid-19**

New Zealand, from 2 December 2021 to 12 September 2022, was subject to the Covid-19 Protection Framework as established by the New Zealand Government. The Application of the Framework resulted in the closure of the Court Theatre from 23 January 2022 to 13 April 2022 when it re-opened on a limited basis with performances recommencing on 21 May 2022.

Further short-term cancellation of performances took place during the reporting period as a result of Covid-19 outbreaks amongst cast and crew. Due to the unpredictable nature of the Covid-19 pandemic future disruption cannot be ruled out.

During the financial year The Court Theatre received government assistance in the form of grants (\$630k) to assist with the costs associated with cancelled shows and to ensure The Court Theatre could honor the commitment to independent artists.

#### **15. Contingent Assets and Liabilities**

The Trust has a contingent liability for the end of lease remediation in respect of the building currently occupied by The Court Theatre. Until the Trustees confirm the remediation requirements, in agreement with the lessor, 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 of at this time.

The Trust has a contingent asset for the conditional grant of \$3million for the new theatre. Refer to note 13.

#### **16. Capital Commitments**

The Trust has committed to moving to a new theatre in the Performing Arts Precinct see note 13 for further details. There are no other capital commitments existing at 31 January 2023.

#### **17. Events After Reporting Date**

There have been no events subsequent to balance date that would materially effect the financial statements. (Prior Year: Nil)

## INDEPENDENT AUDITOR'S REPORT

To the Trustees of the Court Theatre Trust

### Opinion

We have audited the Financial Statements of the Court Theatre Trust (the Trust) on pages 31 to 48, which comprises the statement of financial position as at 31 January 2023 and the statement of service performance, the statement of comprehensive revenue and expense, statement of changes in equity and the statement of cash flows for the year ended 31 January 2023, and the statement of accounting policies and other explanatory information.

In our opinion:

- a) the reported outcomes and outputs, and quantification of the outputs to the extent practicable, in the statement of service performance are suitable;
- b) the Financial Statements on pages 33 to 48 presents fairly, in all material respects:
  - the service performance for the year then ended; and
  - the financial position of the Trust as at 31 January 2023 and its financial performance and 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 the audit of the statement of service performance in accordance with International Standard on Assurance Engagements (New Zealand) ISAE (NZ) 3000 (Revised). 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 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.

Except for this matter & other than in our capacity as auditor we have no relationship with, or interests in the Trust.

### Other Information

The Trustees are responsible for the other information. The other information comprises the information included in the annual report but does not include the Financial Statements and our auditor's report thereon.

Our opinion on the Financial Statements (pages 33 to 48) does not cover the other information in the annual report and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the Financial Statements, our responsibility is to read the other information identified above 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 have 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.

### Trustees' Responsibilities for the Financial Statements

The trustees are responsible on behalf of the Trust for:

- a) Identifying outcomes and outputs, and quantifying the outputs to the extent practicable, that are relevant, reliable, comparable and understandable, to report in the statement of service performance;
- b) The preparation and fair presentation of the Financial Statements on behalf of the Trust which comprises.
  - the statement of service performance; and
  - the statement of comprehensive revenue and expense, statement of changes in equity, statement of financial position, statement of cash flows, statement of accounting policies and notes to the Financial Statements in accordance with Public Benefit Entity Standards Reduced Disclosure Regime, and
- c) for such internal control as the trustees determine is necessary to enable the preparation of the Financial Statements that is free from material misstatement, whether due to fraud or error.

In preparing the Financial Statements, the trustees are responsible on behalf of the Trust 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 Statements

Our objectives are to obtain reasonable assurance about whether the Financial Statements 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 ISAE (NZ) 3000 (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, they could reasonably be expected to influence the economic decisions of users taken on the basis of this Financial Statements.

As part of an audit in accordance with ISAs (NZ) and ISAE (NZ) 3000 (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 Statements, 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 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.
- 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 auditor's report to the related disclosures in the Financial Statements 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 auditor's 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 Statements, including the disclosures, and whether the Financial Statements represents the underlying transactions and events in a manner that achieves fair presentation.
- Perform procedures to obtain evidence about and evaluate whether the reported outcomes and outputs, and quantification of the outputs to the extent practicable are relevant, reliable, comparable and understandable.

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

19 May 2023



SEASON SPONSOR



CORE FUNDER



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