

THE COURT THEATRE TRUST

ANNUAL REPORT

20
21



CONTENTS

Highlights and Challenges.....	2
Our Values.....	3
Chair and Chief Executive's Report.....	4
Meet the Board.....	6
The Court Jesters.....	9
Year at a Glance – Key Statistics.....	10
Winding Up.....	11
Things I Know to be True.....	12
Spotlight on: Diversity and Inclusion.....	13
Spotlight on: Celebration.....	13
Ladies Night.....	14
Once.....	15
Disney's Moana JR.....	16
Spotlight on: Community.....	18
Spotlight on: Partnership.....	18
Frankenstein.....	19
Little Shop of Horrors.....	20
Spotlight on: Our Audience.....	21
Capital Campaign – Creating Theatre in the Heart of Our City.....	22
Education: Term and Holiday Classes.....	24
Education: Touring Shows.....	24
Education: Youth Company, Youth Crew and Jesters Youth Company.....	25
Boys.....	26
The Unauthorised Biography of... ..	26
Spotlight on: Volunteers.....	27
Funders.....	27
Sponsors.....	28
The Court Company (as at 31 January 2022).....	29
Financial Statements (for the year ending 31 January 2022).....	30

HIGHLIGHTS

- Six sold-out shows
- Resurrecting *Frankenstein* after lockdown
- Celebrating 50 years of making theatre
- Our successful 2022 season Subscriber Days
- Clocking up four years' worth of donated usher time
- Increased donations in support of The Court

“Even while locked alone in a shed behind the train station this group of passionate people put on Blockbuster shows that rival those of Broadway itself. Expect a good time and good pizza. Update 2022: Still Brilliant!”

- Audience Member Ezra

CHALLENGES OVERCOME

- Covid-19 forcing cancellations and postponements
- Education finding ways to deliver creativity online
- Delays to the new Court in the city build
- Staff changes

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.



THE
COURT
THEATRE

CHAIR AND CHIEF EXECUTIVE'S REPORT

Our new financial year started on 1 February 2021, just a couple of days after the sold-out extended season of *Jersey Boys*. Our pride in that achievement carried us into the new year believing the best, but also making preparations for the worst. We began the year focussed on the importance of the community we serve and meeting their expectations.

The Court Theatre has continued to create a space in which New Zealanders have been able to experience high quality arts. More than that, we are using our stage to reflect and question, and to demonstrate that as an organisation we 'walk the talk' on our values.

Our 50th Birthday Season

The 2021 Season reaped many riches, not only for our audiences, partners, artists, creatives and team, but it enabled us to build capability and develop collaborations with a number of theatre companies and community groups at a level not previously realised.

Sir Roger Hall's *Winding Up*, staged in collaboration with Centrepoint Theatre in Palmerston North, opened in February as planned. However, the season had two disruptions with shifts to Alert Level 2. The planning undertaken in 2020 for this eventuality was implemented with the auditorium being divided by a Perspex partition and a second foyer space created. This allowed us, in line with Alert Level 2 restrictions, to accommodate two groups of up to 100 patrons in each. The show was able to continue with the marvellous casting of Mark Hadlow and Darien Takle in the leading roles, and three extra matinee shows were added to cater for those patrons who could no longer be accommodated during Alert Level 2. While our efforts got almost all patrons who wanted to see the show into the theatre, we did lose revenue of about 10% at the Box Office. Our grateful thanks to Creative New Zealand for the additional grant that was awarded to help mitigate these losses.

Crash Bash is a production that sits squarely in how we think about our public value. It is developed in conjunction with New Zealand Police and Christchurch City Council (CCC), and its purpose is to show young learner drivers the importance of safety. We say that if we can keep just one young driver safe from harm through our messaging, then we have done our job. The *Crash Bash - What if..* tour reached 4,189 students, performing 26 shows at 23 schools. The numbers were slightly lower than normal, and in the debrief with CCC and the NZ Police we agreed that Covid alert level changes affected the appetite for gatherings and school visitors.

We successfully ran our first audio described performance, having sold 10 of the 15 headsets for the show. This initiative was supported by Blind and Low Vision New Zealand and all the patrons who attended really enjoyed their experience. We are planning more of these accessible performances for next season.

In April we celebrated our 50th birthday with a weekend of fun and festivities, including a Gala Dinner and auction (with proceeds going towards our new home in the city), and a special day of entertainment to mark the changing of the name of The Court Theatre Supporters to The Friends of The Court Theatre. The Friends did a marvellous job of all of the organising, in conjunction with a number of the management team. It was also a wonderful chance to host Court Alumni, including our Associates and Fellows. It was particularly good to see Elric Hooper, who was Artistic Director from 1979 to 2000. Our thanks to Derek Hargreaves and Felicity Price for authoring the 50th Anniversary book 'The History of The Court Theatre', which has been enjoyed by all who read it. Our thanks also to Caxton who produced the book, and to Judy Ashton, Cheryl Colley and Annie Bonifant who spent hours compiling the photographs that so beautifully illustrated the stories.

We continued to have a good run of productions with *Things I Know to be True*, *Ladies Night* and *Once* all selling out by the end of their respective seasons and all exceeding their budgets. These shows engaged an impressive array of actors and creatives from around Aotearoa, maintaining the quality for which Court Theatre productions are renowned.

While *Once* was on the stage at night, *Moana JR.* was on the stage during the day. This wonderful production was undertaken in collaboration with YINot and Pacific Underground, two exceptional Pasifika theatre companies, as well as many families from the Pasifika community. The cast was mostly Pasifika and the work to upskill these young artists to tell their story was a wonderful experience for all concerned.

In May the Youth Company production of *Boys* played to sold-out houses in the Pub Charity Studio. The artistic quality of this production was exceptionally high and we asked a lot of the young actors. Significant pastoral care and support were wrapped around the cast and crew at all levels, as some of the themes were confronting and difficult. Part of what we do in these productions is teach craft skills while allowing young people to find their voice and have a voice. *Boys* was a tremendous sell-out success.

Continuing in our commitment to support conversations in our community, The Court hosted the touring production of *YES YES YES*, a show designed specifically for young adults. This show saw 800 young people engage with a play that discussed themes of relationships, consent and sexual coercion.

Our next production, *Frankenstein*, opened as planned, but after only eight shows was discontinued following the Covid Delta outbreak and subsequent move to Alert Level 4. With the exception of one of the lead actors, the remainder of the cast indicated their availability for an extended season should that prove possible. While operating under Alert Level 2 restrictions and with limited audience capacity, the show re-opened on

Wednesday 29 September, closing on Saturday 16 October. This allowed us to reallocate all those patrons who had previously booked for the cancelled shows as well as opening for additional bookings. This production included 15 third-year students from Ara Institute of Canterbury's National Academy of Singing and Dramatic Art (NASDA). Not only did this performance work form part of their course assessment, but it further strengthened an already excellent collaboration with Ara and provided valuable experience for emerging artists in a professional environment.

As part of a collaboration agreement with Ara, the National Academy of Singing and Dramatic Arts (NASDA) third-year production of *The Drowsy Chaperone* was staged at The Court Theatre after *Frankenstein* closed. This is the second year that their final year production has been staged at The Court, providing valuable resources and experience to all the students.

Following the Covid Delta outbreak we were forced to cancel a number of shows, including *OTHER [chinese]*, in part due to travel restrictions. We were able to reschedule *The Māori Sidesteps* and *Potted Potter to 2022* and, in conjunction with Creative New Zealand, to support the artists affected by these cancellations. *Scared Scriptless* and the *Early Early Late Show* were also impacted by cancellations.

Our summer musical, *Little Shop of Horrors*, opened in November and was an outstanding artistic success. We operated within the Ministry of Health Guidelines which initially saw us playing to small houses with social distancing. The cast and crew coped well with these disruptions, a credit to their professionalism. This was the first time we had worked with Director Benjamin Henson and his fresh approach to this well-loved musical was just what The Court and our audiences wanted and needed. So many moments in the show are unforgettable but just three would have to be Brady Peeti as Audrey II (the plant), Roy Snow as the dentist, and the beautiful lyrical singing of Rutene Spooner as Seymour.

Organisational Performance

You will read in the financial statements that The Court Theatre operated well during what became a challenging year with the ongoing disruption of Covid-19. We had been able to rebuild our cash reserves to acceptable levels which gives us a good operating position and an ability to ride out some of the possible adversity as we head into the new financial year.

We were pleased to welcome Ryman Healthcare as the new season sponsor of The Court for three years (2022 – 2024). We look forward to working with their team in this very exciting partnership. We thank outgoing season sponsor Meridian for their support over the past six years.

The work undertaken to futureproof The Court stood us in good stead in the disruptions we encountered in 2021. Significant improvement work was undertaken in systems and processes to better ensure that staff are engaged, informed and supported to work at their best. Health and

Safety, particularly wellbeing, has been uppermost in our minds, and we have now embedded a culture to manage staff working hours so we avoid high stress and burnout, a situation typical of arts companies across the world. The show must go on – but at The Court it must go on safely.

Like most organisations in these turbulent times we farewelled a number of staff during the year as they left to further their careers. We would particularly like to mention: Dan Pengelly, Artistic Director; Rachel Tully, Education and Outreach Manager; Deborah Moor, Costume Manager; Mally Goldberg, Marketing Manager; and Bryce Goddard, Workshop and Premises Manager, and thank them for their significant contributions to The Court over, what was for some, long periods of time. We seek to maintain contact with all our alumni.

We were pleased to welcome into key positions Dr Alison Walls, Education and Outreach Manager, (currently Interim Artistic Director); Daniella Salazar, Costume Manager (stepping up from Costume Technician); Julie McCloy, Communications and Marketing Manager; and Carolyne Grant, Capital Campaign Manager.

The New Court in the City

We have continued to work with Christchurch City Council to progress the plans for our new home in the Performing Arts Precinct in the city, and at the time of writing we are poised to go to market to secure the major contractor. We would like to thank Council staff and the consultants associated with the project for their incredible work in bringing the project to this stage. We would also like to thank Tom Clisby, Project Manager and Ross Gumbley, Artistic Adviser for their detailed work with the project team to ensure that we will have a world-class theatre in one of the most exciting places in the centre of the city. You will be seeing or hearing about the new theatre in the next few months; we can tell you, it is amazing!

Our fundraising Capital Campaign also took shape in the form of *APPLAUSE*, and some 40% of the \$10 million fundraising target has already been raised or pledged. The public phase of the Campaign will be launched later in 2022. Steve Wakefield is the Chair of the campaign steering group which includes members of The Court Theatre Trust Board and The Court Foundation Board.

“The productions that The Court put on never fail to entertain, move and amaze. They push boundaries to reimagine old classics, cult classics and newer works as well, but never lose the ability to connect with new theatre goers whilst keeping old hands enthralled. The food available before the shows is delicious and makes for a great one-stop entertainment experience.”

- Audience Member Fiona

Thank You

We extend our thanks to our Governance Board who continued to guide our efforts for the best possible outcomes. In May, Steven van der Pol stepped down as Chair and we thank him for his leadership of The Court for the past nine years. Steven remained a member of the Board to help with the new Court in the city, contributing his significant expertise to the project.

Thank you to The Friends of The Court Theatre Committee, led by Annie Bonifant, for always being with us and lending a hand when needed. We continue to enjoy working with them and value what they do for and with The Court.

Our thanks also to The Court Foundation Board, led by Catherine Boyer, who continue to be an important part of our whānau.

We are grateful to the support of Creative New Zealand, particularly during the times our operations were impacted by Covid-19, and all of our funders, sponsors and donors, who together ensured that we had what we needed to not only survive, but thrive.

And finally, our sincere and heartfelt thanks to The Court Team. We have built a culture where we look after each other and serve our patrons, our industry and artform. Our values support our behaviour and in this past year we continued to be courageous (māiatanga), welcoming (manaakitanga), inclusive (whanaungatanga), and an excellent team (kotahitanga). Kia kaha! Kia ora!

Tony Feaver

Chair - Tiamana o te Poari

Barbara George

Chief Executive - Tumu Whakarae

BOARD BIOS

MEET THE BOARD



Tony Feaver

**Board Chair /
Tiamana o te Poari**

Tony Feaver (B. Com; CA; CMIInstD), has been a member of The Court Theatre Trust Board since April 2017, having been appointed as a nomination from The Court Supporters' Committee (now re-named The Friends of The Court Theatre). During his time on the Board he has headed the Audit and Risk Committee and was appointed Board Chair in May 2021.

Tony's career spanned key finance roles in the public and private sectors, including Audit Manager for Ernst and Young, Group Financial Controller for Ngai Tahu Holdings Corporation Ltd, and Chief Financial Officer for Southern Response Earthquake Services Ltd.

Together with his wife Juliana, Tony attends all of The Court Theatre productions and events.



David McBrearty

**Chair of Audit
and Risk Committee**

TBC



Paul Bryden

Board Member

Paul has worked in accounting, audit and business advisory for 30+ years, the last 16 of which 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.



Annie Bonifant

Board Member

Annie has been a trustee for the The Court Theatre since 2013, holding various sub-committee roles including Performance and Remuneration, Appointments, the Capital Campaign Steering Group and Personnel.

Annie began her active participation with The Court Theatre as a young usher 44 years ago and she continues as one to this day.

Professionally, Annie specialised in Gifted Education, developing and presenting programmes for teachers, parents and students over many years. On retirement in 2011 she joined The Supporters (now called The Friends) Committee and became Chair in 2019, a position she still holds.

In 2011 Annie was a key member of the Fundraising Committee that raised \$5 million to build "The Shed" in just 17 weeks.

In 2021 she led the 50th Anniversary Celebration Committee, which planned the celebrations of The Court Theatre as the longest surviving full production theatre in New Zealand. She also helped co-ordinate the book 'The History of The Court Theatre'.



Erin Jamieson

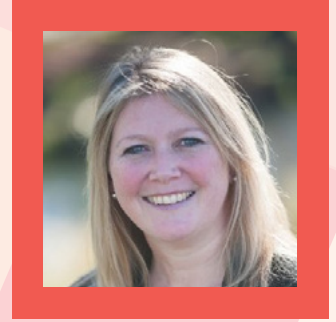
Board Member

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's, 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.



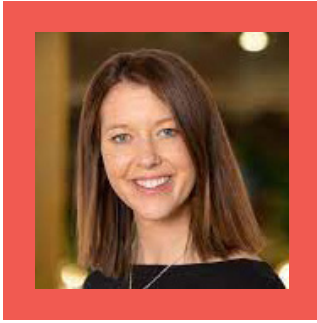
Anne Newman

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 is a Practice Group Leader at LegalVision, specialising in corporate and commercial law. She has over 10 years' experience practising in the specialist corporate teams of several top tier firms in New Zealand, acting for clients in a variety of industries.

Georgina has particular expertise in business sale and purchases, joint ventures, shareholding arrangements and capital raising for both public and private companies. Georgina regularly advises on the Companies Act, NZX and securities law compliance, as well as having experience advising on foreign investment into New Zealand and broader commercial law matters. Georgina works closely with other LegalVision practice areas to ensure her clients receive appropriate and specialist advice in regard to all key aspects of their business.

Outside the office, Georgina can be found enjoying New Zealand's backcountry either mountain biking, trail running or skiing. Georgina was appointed as a trustee to the Trust Board in 2020.



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 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.

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.



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 12 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 joined The Court Theatre as Chief Executive in October 2018. Before this she was the Chief Executive of the Western Institute of Technology at Taranaki for five years.

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

As an arts, commercial and entrepreneurial leader, Barbara sees her role as guiding the organisation in an ever-changing and challenging context. A key focus of her role is preparing The Court for its return to the central city in Christchurch, and the new chapter that will follow.

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

The Court Jesters

In 2021 the Court Jesters proved just how resilient and adaptable they were. As always, The Court could rely on our masters of improvisation to pull a show together at short notice, take new rules in their stride and adapt to new ways of doing things. They stayed creative and productive despite stressful and difficult circumstances.

The Jesters stepped into the breach created by Covid-19 gathering restrictions with *Scriptless Attempts The Crown* and *Scriptless Attempts Riverdale*. They created five long-form improv shows that kept the lights on and provided our patrons with theatre to enjoy.

The Jesters continued to foster a growing relationship with the queer community of Christchurch with a special *Queered Scriptless* during Pride Week. At the end of the year, a special matinee performance of *Scared Scriptless* entertained Year 10 students from Christchurch schools with the hilarity of improvised theatre.

A big focus in 2021 was developing new talent through a much vied-for apprenticeship programme. Approximately 80 people auditioned at the start of the year and 21 successful auditionees joined a 10-week long Jester Boot Camp. Attendees received training from experienced Court Jesters committed to teaching others their craft and bringing new people into this art form. The camp culminated in a show which celebrated their work and new skills.

Ten apprentices then completed a year of learning The Court's style of improv and rounded out the year with two *Scared Scriptless* shows and an *Apprentice All-In* show, attended by friends and families. Four apprentices have since been invited to join the 2022 Court Jesters.

The Court Theatre is very proud to provide such an important space and opportunity to develop talent in the performing arts, serving not only our own programme but feeding artists into the bigger ecosystem of Christchurch and New Zealand performing arts.

"I went to Scared Scriptless at The Court Theatre and it was hilarious! They use whatever set The Court Theatre is using at the time and run with it. Quick witted, full of energy and talent. Definitely worth booking tickets for. You could even make a night of it and buy some drinks or food before the show. Highly recommend."

- Audience Member Hayley

SCARED SCRIPTLESS weekly shows

Total Attendance **5,167**

SCRIPTLESS ATTEMPTS The Crown and Riverdale

Total Attendance **257**

QUEERED SCRIPTLESS

Total Attendance **319**

EARLY EARLY LATE SHOW

Total Attendance **897**



8,618

Total number of usher hours

329

Total performances for the year

Once had a working bar on the stage - patrons ordered drinks here at interval!

1,507

Hours of rehearsal

39

Limited-audience performances due to Covid-19

100

Participants in holiday intensives



663

Subscribers

69,114

Total paid attendance

Things I Know to be True required a character to be rained upon every night - the Stage Manager had to mop it up at interval

156

Participants in improv classes

168

Total actors, creative, and industry employed

For *Little Shop of Horrors*, Audrey II's skirt took five days to make and used 100 metres of fabric - a new Court Theatre record!

322

Total number of ushered performances



DINER



71

Bespoke workshops with schools and community groups

79,142

Total attendances at shows

1,861

Donations

The cape in *Frankenstein* was 12 metres long

40

Participants in the education Ambassadors programme

4

Ushers volunteering for 50+ years

20

Youth crew participants



30

teams from 15 schools involved in Theatresports™

48

Drama classes



67

Performances cancelled due to Covid-19

There were 20 instruments in *Once*, played by 11 actors, all live on stage

22

Backstage Education tours

2,222

Friends of the Court Theatre

Little Shop of Horrors used 26 wigs



792

Participants in education classes

“What a great night’s entertainment, thoroughly enjoyed Gen and Baz, with some food for thought along the way. Thank you all.”

- Audience Member Dianne



Total Attendance **9,057**

13 FEBRUARY – 13 MARCH 2021

Winding Up

Written by Roger Hall

By arrangement with Playmarket

Co-produced with Centrepoint Theatre

Show Sponsor: Sheffield

“ I’m always impressed by Hadlow’s versatility. He can grasp any role by the horns and really tame the beast. He embodied Barry perfectly and left me equally frustrated, bemused, and amused. Darien was a complementary figure to him, constantly soothing his senility. ”

- Backstage Christchurch

CREATIVES

Director: Kate Louise Elliott

Set Designer: Richard van den Berg

Costume Designer: Deborah Moor

Lighting Designer: Giles Tanner

Sound Designer: Matt Short

Stage Manager: Jo Bunce

Dresser: Annie de Senna

CAST

Barry: Mark Hadlow

Gen: Darien Takle

*"Superb.
To the actors, bravo."*

- Audience Member June



Total Attendance **7,536**

20 MARCH – 17 APRIL 2021

Things I Know to be True

Written by Andrew Bovell

Co-produced with Circa Theatre

“ This is a dark ride at times, with some big surprises along the way, that carries you effortlessly along to a satisfying conclusion. ”

- The Press

CREATIVES

Director: Shane Boshier

Set Designer: Andrew Foster

Costume Designer: Tina Hutchison-Thomas

Lighting Designer: Sean Lynch

Sound Designer: Matt Short

Stage Manager: Scott Leighton

CAST

Bob Price: Stephen Lovatt

Fran Price: Lara Macgregor

Pip Price: Heather O’Carroll

Mark / Mia Price: Simon Leary

Ben Price: Daniel Watterson

Rosie Price: Caitlin Rivers

SPOTLIGHT ON:

DIVERSITY AND INCLUSION

Our theatre is not only a place for entertainment, but one that aspires to reflect experiences of all people. One of The Court Theatre's values is Whanaungatanga – to foster and offer belonging and celebrate diversity.

However, we don't always put our values into practice perfectly and 2021 reminded us of that. In March and April, we staged *Things I Know to be True* – a drama that was funny and poignant, and addressed the conversations we have in our community. It was performed by an exceptional cast and crew, but feedback told us that we had got it very wrong in our casting of the transgender character Mark / Mia.

The Court Theatre aims to serve the whole community, in all its diversity, and to do so respectfully. When we have not achieved our best or, even worse, have caused distress, then we reflect, listen, apologise and work to put things right.

With the assistance of the trans and gender diverse communities, the show's Director and the actor originally cast in the role, we undertook to recast the role of Mark / Mia in time for the Wellington performances which followed the Christchurch season.

As much as we hope to stimulate conversations amongst our audiences, we also welcome the complexity of such conversations and our place in them, knowing that there may be more, or other, discussions required as we grow and go forward. *Things I Know to be True* helped us to improve and reminded us that learning is a continual journey. We can now use this learning to enhance our commitment to diversity and inclusion amongst all of the communities we aspire to reflect and welcome.



SPOTLIGHT ON:

CELEBRATION

“These years are still the years of my prime. It is important to recognise the years of one's prime, always remember that.”

- Muriel Spark, *The Prime of Miss Jean Brodie*

These words featured in *The Prime of Miss Jean Brodie*, the first production staged in The Court Theatre when it opened in 1971 – the brainchild of Yvette Bromley QSM and Mervyn Thompson. In 2021 we celebrated 50 years of extraordinary live theatre, becoming the oldest, longest surviving, full production house in New Zealand.

After several temporary homes, in 1976 The Court Theatre moved to The Arts Centre, its home for 35 years. Come 2011, the Christchurch earthquakes saw The Court looking for a new home, which it found in a grain shed by the railway tracks in Addington, its former origins scarcely recognisable today.

Despite the changes of venue, cast, staff and much more, some things have remained the same, particularly The Court's commitment to creating quality live theatre through the magic of its sets, costumes, props and audiovisual technology.



Taking part in the celebrations were past and current staff, Board members, cast and crew, Foundation trustees, Court Associates and The Supporters (now The Friends). Recording this milestone was the publication of the book 'The History of The Court Theatre', written by Felicity Price with Derek Hargreaves, and sharing highs, lows and behind-the-scenes secrets.

As we approach the years of our prime, we look forward to continuing to grow with our community and achieving new milestones together as we return to the inner city in 2024.

“Can honestly say that I haven’t laughed that much in ages, my cheeks were still sore the next day! Brilliant show with a fantastic cast and a very witty script! Highly recommend this one.”

- Audience Member Tracy



Total Attendance **11,379**

1 MAY – 5 JUNE 2021

Ladies Night

Written by Stephen Sinclair & Anthony McCarten

By arrangement with Playmarket

Show Sponsor: The Breeze

“Set, costumes, choreography, lighting and sound are all very effective and unobtrusively supportive.”

- Theatreview

CREATIVES

Director: Sam Snedden

Set Designer: Nigel Kerr

Costume Designer: Amy Macaskill

Choreographer: Hillary Moulder

Lighting Designer: Giles Tanner

Sound Designer: Matt Short

Stage Manager: Jo Bunce

Assistant Stage Manager: Tim Bain

CAST

Barry: Roy Snow

Craig: Nic Kyle

Wes: Shadon Meredith

Norman: Isaac Pawson

Gavin: Hayden Tee

Glenda: Kathleen Burns

Grahame: Will Hall

Bernie: Phoebe Hurst

Once

Book by Enda Walsh

Music & Lyrics by Glen Hansard & Markéta Irglová

Based on the motion picture

Written & Directed by John Carney

By arrangement with

Music Theatre International (Australasia)

Show Sponsor: Christchurch Casino

CREATIVES

Director: Melanie Luckman

Musical Supervisor: Luke Di Somma

Musical Director: Andy Manning

Set Designer: Daniel Williams

Choreographer: Hillary Moulder

Sound Designer: Glen Ruske (Bounce NZ)

Lighting and AV Designer: Giles Tanner

Costume Designer: Deborah Moor

Stage Manager: Scott Leighton

Sound Operator: Michael Buckley

Lighting Operator: Matt Short

Chaperone: Helena Harvey

ASM / Sound Assistant: Summer Jolly

Czech Accent Coach: Petra Laskova

CAST

Girl: Amy Straker

Guy: Cameron Douglas

Billy: Tom Knowles

Reza: Ania Upstill

Baruska: Juliet Reynolds-Midgley

Bank Manager: William Duignan

Da: Matt Chamberlain

Svec: Christopher Alan Moore

Andrej: Cameron McHugh

Eamon: Andy Manning

Emcee: Helen Fahy

Ivonka: Lily-Marie Chapman and Briar Jarman

“ Amy Straker is a warm-hearted, genuine and musically-talented Girl whose deadpan delivery makes the most of Enda Walsh’s clever, witty script. She has a strong partner in Cameron Douglas’ equally capable and engaging Guy. ”

- Stuff

“ Absolutely stunning!!!

This is one of the best pieces of theatre I’ve ever seen. Congratulations Court Theatre, this was so beautifully done. Spectacular musical talent, acting and directing. I can’t rave enough about this show! ”

- Audience Member Kate



Disney's Moana JR.

Music and Lyrics by Lin-Manuel Miranda, Opetaia Foa'i & Mark Mancina

Book Adapted by Susan Soon He Stanton

Music and Orchestrations Adapted and Arranged by Ian Weinberger

Based on the 2016 Disney film *Moana*

Licensed exclusively by Music Theatre International (Australasia)

In collaboration with YINot and Pacific Underground

Show Sponsor: Toyworld

CREATIVES

Director: Jake Arona

Musical Director: Talia-Rae Mavaega

Choreographer: Albany Peseta

Set Designer: Richard van den Berg

Costume Designer: Nina Oberg-Humphries

Lighting Designer and Operator: Geoff Nunn

Sound Designer: Michael Buckley

Stage Manager: Mandy Perry

Sound Operator: Dean Holdaway

Costume Co-ordinator: Annie Graham

Company Manager: Erica Browne

Mentor / Pacific Underground Rep: Tanya Muagututi'a

Admin Support / YINot Rep: Susi Afitu

Pacific Underground Rep: Flo Lafai

YINot Rep: Josephine Mavaega

KAIMĀTAI WHETŪ CAST

Ruthie Aroha Atherton

Hone Frankie Hurunui

Caziah Aigailetai Leuma

Chelsea Avalii Gali

Maliyah Deziah-Shayden Iosefo

Leilani Mele-Moana Kalauta

Mikaira Aiono-Lambert

Anahera Paris Leo'o

Dvontae Moana

Hydasius Morgan

Ephelia Hazel Audrey Paxie

Matthew Penetito Pelenato

Lynnette Sakaria

Amasio Karaitiana Tiatia

Micahlei Timo

Michael Tukula

Frances Atu Mamoā Nanise Vehikite

Viliami Vehekite

Brooke Wright

TAUTAI TOA CAST

Even Agnew

Sepela Avia

Rebekah Boud

Rebekah Bradbrook

Quinn Dawson

Daisy Roslyn Hinave Fa'Avae

Coastt Gray Mclean Hakaria

Āio Hakaria

Massey Williams-Lemi

Vaiuli Williams-Lemi

Johnny Muamua

Eseta-Claire Navunisaravi

Ezra Neal

Mahina Osai

Miriama Peterson

Laniselota Siaifa

Malia Siataga

Taiana Lavengamonu He Mana Grace Siufanga

“ On the whole the cast, many of whom are new to stage performance, do an admirable job of bringing the show to life. There's a real sense of joy and energy, not to mention pride, especially in large ensemble numbers like *Tulou Tagaloa* and *We Know the Way*. ”

- Flat City Field Notes



“The Moana JR. stage production was awesome, well worth going and quite frankly I would pay to go again. Friendly staff and relaxed atmosphere. Thoroughly enjoyed our experience”

- Audience Member Teresa



SPOTLIGHT ON:

COMMUNITY

Our premiere children's show of the year was *Moana JR.*, a musical chosen to bring young children and our Pasifika communities into The Court to take ownership of this creative space. Conceived of as a partnership and collaboration with YINot and Pacific Underground, *Moana JR.* brought 40 young people of Aotearoa, Pacific, and Māori heritage aged 8 – 18 to the stage, to share and showcase their talents and their cultures.

“This was a learning experience for us all. That final farewell, when (we) were in the foyer singing, crying, thanking and appreciating everyone from the Moana JR. season, showed again the life-long experiences we strive to give our young people”.

Director Jake Arona and advisers / mentors Susi Afitu (YINot) and Tanya Muagututi'a (Pacific Underground) ensured cultural authenticity infused the Pasifika story in the play. With their creative teams, and two passionate and proud youth casts, they ensured aspects of a variety of Pasifika cultures were honoured in the space of musical theatre.

For Jake and the YINot creative team, working on this musical was extra special as they acknowledged that many others had fought hard for Pasifika people to be truly seen. “A show like this – showcasing our kids, our stories, with the support of our families – is one of the many doors they opened up for us,” acknowledges Jake.

The journey was as much a learning one for the partners involved as it was for the children. “Being able to engage directly with our community meant that we had to break some barriers but, it's important to note that those barriers weren't obvious to any of us until we started” Tanya notes. “This was a learning experience for us all. That final farewell, when (we) were in the foyer singing, crying, thanking and appreciating everyone from the *Moana JR.* season, showed again the life-long experiences we strive to give our young people.”

This path of collaboration is one that enables The Court to make place in our theatre space for community stories and storytellers, and truly make The Court Theatre a place for, and of, Aotearoa.

SPOTLIGHT ON:

PARTNERSHIP

Partnership and collaboration are intrinsically linked with the success of The Court Theatre. We especially value partnerships that not only bring benefit to each partner, but to our wider community. An ideal example of an ever-developing partnership is that with Ara Institute of Canterbury.

The Court Theatre is the region's premier theatrical brand and Ara is a long-established source of learning for generations of Cantabrians in many fields, including music, theatre, design and fashion.

The intersection of purpose, values and resources is where the magic happens. Performing arts students from Ara's National Academy of Singing and Dramatic Art (NASDA) are initiated into the world of a working professional theatre through access to The Court Theatre stage for their annual musical production and, occasionally, in support roles for The Court Theatre's own shows (thank you, *Frankenstein* ensemble of 2021!) In turn, The Court Theatre benefits from Ara's connection with extensive audiences, particularly a large youth audience. We are also able to reach out to a wide range of industry groups and to access Ara's teaching and learning resources to upskill or inform staff.

Ara knows that a strong theatrical company operating in Christchurch helps to make the city attractive to visitors, investors, businesses and students – especially those studying performing arts and related topics. Both parties can provide more opportunities for learners, business partners and audiences to draw closer to the magic of the theatre.

Together, we are planning more meaningful collaborations and initiatives to benefit current and future Cantabrians.



Frankenstein

By Nick Dear

From the novel by Mary Shelley

Licensed by Rosica Colin Limited, London

Show Partner: Ara Institute of Canterbury

“ I was absolutely blown away by the clever choices made by the cast and creative team... This show is one of the most unique offerings I've seen at The Court Theatre and I enjoyed it immensely. ”

- Backstage Christchurch

“ Saw ‘Frankenstein’ here. I loved the show, so evocative of Mary Shelley’s novel with truly wonderful physical portrayal of nature’s elements by a dexterous ensemble. Strong characterisation by the actors, creating sympathy for the Creature in its loneliness and persecution even as the ripples of his despair create wider tragedy around him. Memorable and befitting a classic. ”

- Audience Member Clayton

CREATIVES

Director: Holly Chappell

Movement Director: Tom Eason

Set Designer: Harold Moot

Costume Designer: Steven Junil Park

Sound Designer: Matt Short

Lighting Designer: Sheena Baines

Operator: Giles Tanner

Stage Manager: Jo Bunce

Assistant Stage Manager: Tim Bain

Stand-in Stage Manager: Scott Leighton

CAST

Victor Frankenstein | The Creature: Wesley Dowdell

Victor Frankenstein | The Creature: James Kupa

Elizabeth | Agatha: Elisabeth Marschall

De Lacey | Monsieur Frankenstein: Roy Snow

Ewan | Felix / Victor Frankenstein | The Creature: Tom Eason

Clarice | Ensemble: Abigail McDonald

Female Creature | Ensemble: Asuka Kubo

Rab | Ensemble: Ben Jarrett

Ensemble: Georgia Carnegie

Ensemble: Jayshri Ratnam

Gretel | Ensemble: Katie Atkins

Ensemble | Elizabeth | Agatha understudy: Krystal Ramirez O’Gorman

William | Ensemble: Kyle Aitken

Ensemble: Leo Munro

Gustav | Ensemble: Matthew Farnell

Female Creature | Ensemble: Nadia Hill

Clarice | Ensemble: Nicole Brebner

Klaus | Ensemble: Nicole Wilson

William | Ensemble: Tristan Valencia

Ewan / Felix | Ensemble: Xavier Paul





Total Attendance **13,922**



20 NOV 2021 – 22 JAN 2022 (SEASON EXTENDED)

Little Shop of Horrors

Book & Lyrics by Howard Ashman

Music by Alan Menken

Based on the film by Roger Corman

Screenplay by Charles Griffith

By arrangement with Music Theatre International (Australasia)

Show Sponsor: Golden Healthcare Group

“ Benjamin Henson’s retro sci-fi, purple and green, larger-than-life, musical stage creation is truly a sight to behold. Bravo to the team who have pulled together this strange, imaginative world in such strange times. Audiences should definitely run – don’t walk! – to feed the plants! ”

- Backstage Christchurch

“I absolutely adored Little Shop of Horrors!! Surprises everywhere, and I was even more impressed with the set and costume design. Absolutely amazing work from all involved!!”

- Audience Member Anneke

CREATIVES

Director: Benjamin Henson
Musical Director | Keys 1: Richard Marrett
Set and Costume Designer: Daniel Williams
Choreographer: Kira Josephson
Sound Designer: Glen Ruske (Bounce NZ)
Lighting Designer: Giles Tanner
Motion Graphics Designer: Vanessa Gray
Props and Puppet Design: Julian Southgate
Lighting Operator: Darren McKane
Sound Operator: Paris Daniel
Stage Manager: Scott Leighton
Assistant Stage Manager (until 22 Dec): Jo Bunce
Assistant Stage Manager (from 22 Dec): Tim Bain
Assistant Stage Manager 2 | Dresser: Danielle Rackham
Wig Stylist: Sarah Greenwood-Buchanan
Metal Worker: Richard Daem
Graffiti Artist: Nick Lowry
Mean Green Mother Orchestrator: Mark Dickman
Mean Green Mother Costume Construction:
 Tina Hutchison-Thomas

CAST

Seymour Krelbourn: Rutene Spooner
Audrey: Monique Clementson
Audrey II: Brady Peeti
Orin / Audrey II Understudy: Roy Snow
Mr. Mushnik: Jonathan Martin
Ronnette: Ezra Williams
Chiffon: Kristin Paulse
Crystal: Jane Leonard
Swing / Audrey standby: Kira Josephson
Ensemble / Seymour | Orin | Mushnik understudy:
 Ben Freeth
Ensemble / Crystal | Chiffon | Ronnette understudy:
 Tiahli Martyn

BAND

Bass: Bradley Grainger
Drums: Mitchell Thomas
Guitar: Mike Ferrar
Keys 2 | Keys 1 Cover: Kimberley Wood
Keys 2 cover: Caelan Thomas
Reeds 1: Georgina Rees-Stevenson
Reeds 2: Jimmy Rainey
Reeds 2 cover: Robert Dil
Trumpet: Barrett Hocking
Trumpet: Iain McLachlan

SPOTLIGHT ON:

OUR AUDIENCE

“ Excellent local Theatre. If you haven’t already, you have to go to one of their shows. They have a great variety of events for all age groups. Facilities are great, good selection of food and drink for you to enjoy before your event. Staff are great, and there are lots of them. ”

- Audience Member Pam

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.

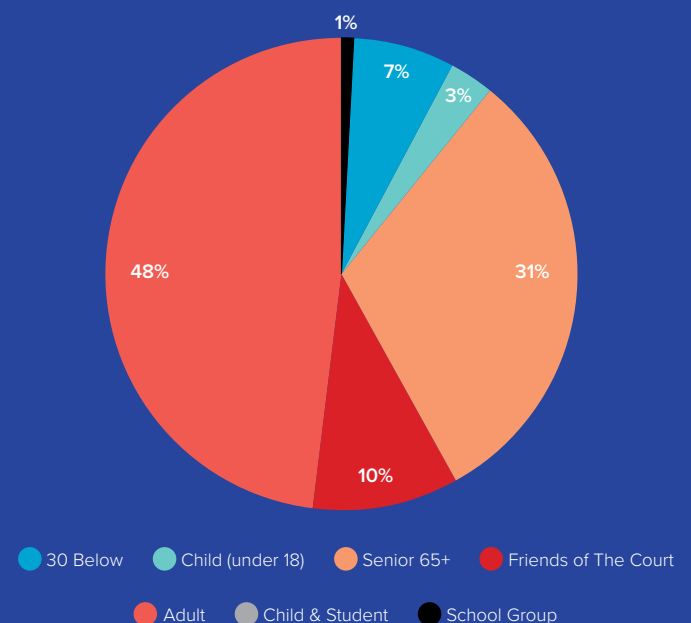
That service includes a wide variety of ticket options to ensure as many people as possible access The Court – Pay What You Can nights; 30 and under reduced pricing options; over 65s discounts, and concessions for group discounts. Each show also offers a Forum night in which audience members can learn more about what went into a show’s creation from its cast, creatives and director.

Last year we introduced something new – Subscriber Open Days. These provided an opportunity for current and new season subscribers to talk with a member of The Court team about the new season shows, visit behind-the-scenes on backstage tours and create bespoke subscriptions.

Whilst we were not able to welcome our audiences into The Court as consistently as we had planned, we took every opportunity to do so, safely, by adding shows for limited audiences to *Winding Up*, welcoming back *Scriptless Attempts*, and resurrecting *Frankenstein* after lockdowns eased.

Thank you to our loyal audiences for all of your support. The Court Theatre is your theatre, whoever you are.

Audience Demographics - Mainstage Shows



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



CAPITAL CAMPAIGN

CREATING THEATRE IN THE HEART OF OUR CITY



Even for a city, and an audience, who is used to accepting multiple 'new normals', 2021 may take the biscuit as the year when the proverbial really hit the fan – and what a biscuit it has been to take. Yet this Company has risen to the challenge. We have focussed very clearly on our future and it is our future that we keep in mind as we complete the design of the new Court Theatre.

I am pleased to report that after the year and a half we have been working on the design, the overwhelming feeling I'm left with is gratitude. Gratitude for the respect that has been paid to The Court. Respect from both of our dual architectural practices – Athfield Architects and Haworth Tompkins – and the respect we have been shown by our partners in this project – the Christchurch City Council. We express our warmest thanks to the Council, and the whole design team, for the work they are doing for this company.

The design of any building is the codification of a series of ideas. Ideas that come wave after wave, each wave informed and adapted from the last. Those ideas are analysed, discussed, evolved and sometimes rejected, until the best option steps forward – the best option being the one that most suits the client's needs. This iterative approach is the process The Court has been involved in, a veritable game of tennis with the design team. The design process has made it clear that the new Court will be the best theatre space in Aotearoa. It will serve our city, our practitioners and especially the public for generations. Bring it on!

Ross Gumbley
Artistic Adviser



What To Expect From Your New Theatre

The new Court Theatre on the corner of Gloucester and Colombo streets will be the leading theatre space in New Zealand. Our new home's land was blessed in November 2021 in a celebration led by a mana whenua, marking another milestone in the project to bring The Court Theatre back into the heart of our city.

Groundworks are now well underway, with construction due to start on the three-storey theatre in mid-2022. The new building should be ready to open to the public in 2024. The plans are ground-breaking, setting a new standard in international theatre design.

The new space will be made for everybody; it will be an open invitation to anyone who wants to intimately share the diverse programme of The Court Theatre's work. We will return city audiences to dedicated theatre spaces purpose-built to bring the viewer closer to our art.

The multipurpose facilities will include a main theatre with 360 seats, a studio theatre seating 120 to 150, several flexible studios and an education, outreach and wellbeing studio. We are building a sustainable theatre that responsibly addresses its energy consumption and carbon footprint, built to the strictest ecological principles.

The Theatre will welcome a diverse community of creatives, actors, audience members and students who reflect the many faces of our city. It will bring hustle and bustle to the precinct and re-energise the city seven days a week with shows, rehearsals and spaces available for use every day.

Our new home will be the cornerstone of central Christchurch's Performing Arts Precinct, opposite Tūranga, and it will be an architectural and living expression of human creativity. Building on a proud 50-plus-year history of serving the Christchurch, Canterbury and New Zealand community with excellent theatre and outreach programmes, you can support the future of theatre in Christchurch by joining the *APPLAUSE* campaign.

For more information on our progress and how to get involved, visit www.courttheatre.org.nz/applause



EDUCATION:

TERM AND HOLIDAY CLASSES

Our education classes continued to thrive in 2021, despite restrictions on face-to-face interaction. Covid interrupted part of Term 3 and it was a testament to our Education team that many patrons chose to donate the cost of their missed classes to the Theatre.

Highlights included our Term 1 Youth Drama classes selling out; maintaining engagement during lockdowns through emails, Zoom classes and creative competitions; and running a drama programme for the Homeschool Network.

Our Teaching Artists also ran bespoke workshops in schools, including two and a half days at St Joseph's in Ashburton, leading workshops with the entire school and running a professional development course for the teachers.

We ran nine holiday intensives in 2021, enabling passionate children and young people to immerse themselves in theatre-making, culminating in showcases in which students shared their skills on our mainstage.

EDUCATION:

TOURING SHOWS

Once again we partnered with Christchurch City Council and New Zealand Police on *Crash Bash*. *Crash Bash - What if...* toured numerous high schools, providing entertainment and education on safe driving to over 4,000 students.

Sadly, our planned primary school tour, *Whā*, was cancelled due to Covid-19.



EDUCATION:

YOUTH COMPANY, YOUTH CREW AND JESTERS YOUTH COMPANY

In early 2021 The Youth Company worked with our Director in Residence, Rose Kirkup, on a provocative piece called *Boys*. This show had a sell-out season and brought a youth voice to our stage, as well as sparking some confronting and important conversations around toxic masculinity.

In Term 4, The Youth Company performed *The Unauthorised Biography Of...* Devised under the direction of William Burns, *The Unauthorised Biography Of...* explored the histories of Nancy Wake, Connie Summers and Falema'i Lesa. The need to move off-site due to Covid restrictions spurred an exciting collaboration with the Canterbury Museum, taking the production into the installation *Isolation Hotel*, which provided a highly evocative stage on which to dramatise the lives of these history-making New Zealand women.

The young people in our Youth Crew finished up two terms of workshops in the technical side of theatre having explored scene painting, props, wigs and costume, among other specialist areas.

The Jesters Youth Company completed its inaugural year under the guidance of Millie Hanford. The Company staged two successful improv shows called *Past our Bedtime* (327 attendees) and three members of the 2021 company were offered apprenticeships with The Court Jesters for 2022.

“Went to the Past our Bedtime show and we both loved it! Thoroughly recommend for a fun night out”

- Peter

We supported mainstage shows *Things I Know to be True* and *Frankenstein* with education packs linked to the New Zealand Curriculum Framework. Backstage tours continued to be popular, with an incredible range of people, from primary school students to U3A groups, attending one of our 22 tours. We brought 874 secondary school students and their teachers into the Theatre to see *YES YES YES*, a play by Eleanor Bishop and Karin McCracken which focussed on the vital question of consent and healthy relationships.

Our TheatreSports™ in Schools competition saw 15 schools compete, with the Senior (won by Cashmere High School) and Junior (won by Papanui High School) Competitions run by The Court Jesters. We also provided workshops and theatre experiences to up to 40 Year 12 and 13 Ambassadors.



12 – 15 MAY 2021

Total Attendance **676**

Boys

Written by Eleanor Bishop

Adapted from Greg McGee's *Foreskin's Lament*

"Ambitious, interesting and well-delivered, Boys examines several patriarchal jigsaw pieces."

- NZ Herald



CREATIVES

Director: Rose Kirkup

Assistant Director: Vanessa Gray

Lighting Designer and Operator: Isadora Lao

Costume Designer: Nephtalim Antoine

Intern Stage Manager: Haydon Dickie

CAST

Oscar Parkes

Robbie Stephenson

Charlotte Penman

Marissa Gaffney

Polly Daniels

Georgia Moynihan

Jasmine Wilde

Olivia Brinkmann

Harmony Beaven

Hayley Lomas

Heather Wright

Selwyn Gamble

Dylan Watkins

Jonty Coulson

Olympia Hodgson

Timmy Heritage

Austin Jenks

Oliver Bol

8 DEC – 11 DEC 2021

Total Attendance **442**

The Unauthorised Biography Of...

Devised by The Court Youth Company

"It's a production that strongly highlights the strengths and challenges of devising work with young performers."

- Flat City Field Notes

CREATIVES

Director: William Burns with Tanya Muagututi'a, Talia-Rae Mavaega and Jake Arona

Kaihautū Ahurea: Vanessa Gray

Costume and Set Designer: Rosie Gilmore

Lighting Designer: Paul Johnson

Stage Manager and Operator: Haydon Dickie

CAST

Harmony Beaven

Austin Jenks

Oliver Bol

Hayley Lomas

Olivia Brinkmann

Georgia Moynihan

Jonty Coulson

Oscar Parkes

Polly Daniels

Charlotte Penman

Marissa Gaffney

Robbie Stephenson

Selwyn Gamble

Dylan Watkins

Jack Gowans

Jasmine Wilde

Olympia Hodgson

Heather Wright



SPOTLIGHT ON:

VOLUNTEERS

Every year we are humbled by the support and kindness of our ushers, all of whom are Friends of The Court. Without doubt they are one of the reasons that The Court Theatre is such an outstanding professional theatre.

They are the face of The Court Theatre, welcoming people to The Shed, answering their questions and showing them to their seats to watch magic unfold. Nearly 80 of our current ushers have been giving their time and energy for between 30 and 50 years! Despite months of upheaval in the schedule of 2021 shows, they continued to show enormous resilience, flexibility and understanding.

The role of usher is a prized one, and numbers are restricted. Those lucky to be selected go through comprehensive training (and ongoing refresher training) which includes evacuation procedures; an understanding of procedures for incidents or medical emergencies; and agreement to Codes of Conduct and Dress Codes. If they don't know an answer, they will find out – Customer Service is their forte.

Chief Ushers are invited to quarterly updates to keep them abreast of what is going on and they in turn share this with their teams.



In 2021 The Court Theatre's usher team grew to 335-strong and between them they donated over a staggering 8,600 hours of time. That's the equivalent of 215 40-hour work weeks, or four years of work, a contribution that The Court could not possibly fund.

Our ushers are truly one of the Theatre's greatest assets – and they are wonderful ambassadors.

Funders

CORE FUNDER



Elizabeth Ball Charitable Trust



Pamela Webb Charitable Trust



“Wonderful spot for some laughs. Don't be deterred by its hidden location - you are in for some talent. Great place for a drink and some food beforehand too! Highly recommend Scared Scriptless. It made me want to be an actor all over again.”

- Audience Member Lila

Sponsors

HOURUA WHAKAIHUWAKA

PRINCIPAL SPONSOR

SEASON SPONSOR



TAHĀ



PŌHĀ



KETE



ROUROU



Nā tō rourou, nā taku rourou, ka ora ai te iwi.
 With your food basket and my food basket, the multitudes will thrive.
 To inquire about how a sponsorship relationship with The Court Theatre
 could add value to your business, please contact our Sponsorship Manager
 Layla Moutrib at Layla.moutrib@courttheatre.org.nz

COURT COMPANY 2021

As at 31 January 2022

EXECUTIVE

Chief Executive / Tumu Whakarae

Barbara George

Artistic Director

Dan Pengelly

Chief Financial Officer

Paul Dawson

Manager Grants, Systems and Governance

Susan Rendall

SENIOR LEADERS

Artistic Adviser / Lead Director

Ross Gumbley

Capital Campaign Manager

Carolyne Grant

Communications and Marketing Manager

Julie McCloy

Customer Experience Manager

Rachel Vavasour

Education and Outreach Manager

Dr Alison Walls

Food and Beverage Manager

Petra Laskova

Kaihautū Ahurea

Vanessa Gray

Interim Production Manager

Tim Bain

Production Manager

Flore Charbonnier

Sponsorship Manager

Layla Moutrib

COMPANY

Accountant

Claudia Fe Jambalos

Administration (Finance)

Fiona Haines

Administration Manager

Amanda Hare

Education Co-ordinator / Head Tutor

Riley Harter

Campaign Assistant

Ruchika Gulati

Client Manager

Andrea Winder

Corporate and Donor Engagement Manager

Sahra Grinham

Costume Manager

Daniella Salazar

Costume Technician

Findlay Currie

Customer Experience Administrator

Erin Hills

Customer Experience Box Office

Christie Arthur

Becky Gallacher

Annah Johnstone

Niamh McCormick

Mandy Perry

Rebecca Radcliffe

Jackie Scott

Jesters Manager (Artistic)

Trubie-Dylan Smith

Deputy Production Manager

Erica Browne

Graphic Designer

Sarah Griffin

Head Stage Manager

Jo Bunce

Head Technician

Giles Tanner

Interim Construction and Premises Manager

Matt McCutcheon

Communications and Marketing Co-ordinator

Lauren Douglas

Project Manager

Tom Clisby

Properties Manager

Julian Southgate

Set Construction

Seth Edwards-Ellis

Set Construction

Nigel Kerr

Set Construction

Richard van den Berg

Stage Manager

Scott Leighton

Tessitura (CRM) Manager

Anisha Thomas

Theatre Chaplain

David Winfield

COURT JESTERS

Dan Allan

Brendon Bennetts

Emma Brittenden

Kathleen Burns

Jeff Clark

Emma Cusdin

Hannah Dougall

Kirsty Gillespie

Eleri Griffiths

Criss Grueber

Millie Hanford

Maddie Harris

Riley Harter

Robbie Hunt

Aaron Jelley

Benjamin Kent

Scott Koorey

James Kupa

Damon Lockwood

Hillary Moulder

Henri Nelis

Dan Pengelly

Ciarán Searle

Jarred Skelton

Andrew Todd

Jester Musicians

Katie Cowan

Deen Coulson

Frankie Daly

Kris Finnerty

Criss Grueber

Hamish Oliver

Jack Page

Dan Robertson

Jester Apprentice

Selwyn Gamble

TRUST BOARD

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Tony Feaver

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Erin Jamieson

David McBrearty

Anne Newman

Georgina Toomey

Steven van der Pol

Steve Wakefield

Secretary

Susan Rendall

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Chair

Catherine Boyer

Secretary

Laura Palomino de Forbes

Treasurer

Christopher Weir

Board

Hall Cannon

Tina Duncan

Cilla Glasson

David McBrearty

FRIENDS OF THE COURT

Patron

Dame Adrienne Stewart
DNZM, QSM

Chair

Annie Bonifant

Deputy Chair

Allanah James

Secretary

Charles Duke

Treasurer

Lynn Vandertie

Membership Secretary

Jay Pollock

Friends Committee

Andrea Bankier

Pat Braithwaite

Wendy Carryer

Cheryl Colley

Tony Feaver

John McSweeney

David Winfield

ASSOCIATES

Bryan Aitken

Stuart Alderton

Paul Barrett

Judie Douglass

Tony Geddes

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

Felicity Price ONZM

Financial Statements

The Court Theatre Trust

For the year ended 31 January 2022

Contents

Page	Description
31	Directory
32	Statement of Comprehensive Revenue and Expenses
33	Statement of Changes in Equity
34	Statement of Financial Position
35	Statement of Cash Flows
36	Notes to the Financial Statements
46	Auditors Report

Directory

The Court Theatre Trust

For the year ended 31 January 2022

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.

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
		Paul Bryden (from 15 July 2021)
		Erin Jamieson
		David McBrearty
		Anne Newman
		Georgina Toomey
		Steven van der Pol
		Steve Wakefield
Chief Executive Tumu Whakarae		Barbara George
Chief Financial Officer		Paul Dawson
Secretary to the Board		Susan Rendall
Bankers		Bank of New Zealand
Solicitors		Harmans Lawyers, Saunders Robinson Brown, Duncan Cotterill, Buddle Findlay, McPhail Gibson Zwart
Auditor		Ashton Wheelans

Statement of Comprehensive Revenue and Expenses

The Court Theatre Trust

For the year ended 31 January 2022

	Notes	<u>2022</u>	<u>2021</u>
		\$	\$
		12 Months	13 Months
Revenue			
Production Revenue		3,880,292	2,599,921
Grants & Donations		3,805,503	3,680,760
Other Revenue		21,282	34,500
Total Revenue	2	<u>7,707,077</u>	<u>6,315,181</u>
Expenses			
Production Expenses		3,292,972	2,937,921
Operating Expenses		3,110,368	2,672,951
Total Expenses	3	<u>6,403,340</u>	<u>5,610,872</u>
Net Surplus/(Deficit) Before Depreciation and Amortisation		<u>1,303,737</u>	<u>704,309</u>
Depreciation and Amortisation			
Depreciation	6	860,280	677,777
Amortisation		830	954
Total Comprehensive Revenue & Expenses for the Period		<u>442,627</u>	<u>25,578</u>
Total Comprehensive Revenue and Expenses attributed to:			
Operating Surplus/(Deficit) for the year		67,658	(194,724)
Court in the City Development Fund	9	<u>374,969</u>	<u>220,302</u>
		<u>442,627</u>	<u>25,578</u>

This statement is to be read in conjunction with the Notes to the Financial Statements and the Auditor's Report.

Statement of Changes in Equity

The Court Theatre Trust

For the year ended 31 January 2022

	Note	Theatre Development Fund (Addington) \$	Court in the City Development Fund \$	Revenue Reserve \$	Total Accumulated Funds \$
Balance at 1 January 2020		1,014,909	-	1,911,958	2,926,867
Total Comprehensive Revenue & Expenses for the Period		-	-	25,578	25,578
Transfer between Reserves	9	(677,777)	-	677,777	-
Transfer between Reserves	9	-	347,302	(347,302)	-
Balance at 31 January 2021		337,132	347,302	2,268,011	2,952,445
Total Comprehensive Revenue & Expenses for the Year		-	-	442,627	442,627
Transfer between Reserves	9	(337,132)	-	337,132	-
Transfer between Reserves	9	-	374,969	(374,969)	-
Balance at 31 January 2022		-	722,271	2,672,801	3,395,072

This statement is to be read in conjunction with the Notes to the Financial Statements and the Auditor's Report.

Statement of Financial Position

The Court Theatre Trust

As at 31 January 2022

	Notes	2022	2021
		\$	\$
Assets			
Current Assets			
Cash and Cash Equivalents	4	2,423,475	1,563,345
Accounts Receivable	5	193,671	246,591
Inventories		32,095	22,666
Work in Progress		145,913	86,461
Prepaid Expenses		126,497	69,895
Total Current Assets		2,921,651	1,988,958
Non-Current Assets			
Fixed Assets	6	2,207,930	2,736,449
Intangible Assets		10,527	11,357
Total Non-Current Assets		2,218,457	2,747,806
Total Assets		5,140,108	4,736,764
Liabilities			
Current Liabilities			
Trade & Other Payables	7	378,426	299,258
GST Payable	7	52,048	81,461
Employee Entitlements	7	166,731	196,054
Income in Advance	7	1,147,831	1,207,546
Total Current Liabilities		1,745,036	1,784,319
Net Assets		3,395,072	2,952,445
Accumulated Funds			
Revenue Reserves	9	2,672,801	2,268,011
Court in the City Development Fund	9	722,271	347,302
Theatre Development Fund	9	-	337,132
Total Accumulated Funds		3,395,072	2,952,445

Approved for and on behalf of the Board of Trustees on 4th May 2022

Trustee

Trustee

This statement is to be read in conjunction with the Notes to the Financial Statements and the Auditor's Report.

Statement of Cash Flows

The Court Theatre Trust

For the year ended 31 January 2022

	Notes	2022 \$ 12 Months	2021 \$ 13 Months
Cash flows from operating activities			
Proceeds from:			
Goods and services provided		3,905,377	3,016,071
Grants & Donations		3,801,392	3,961,415
Payments to suppliers and employees		(6,522,494)	(5,860,726)
Net cash inflow from operating activities		1,184,275	1,116,760
Cash flows from investing activities			
Interest received		4,001	2,237
Payments for purchase of property, plant and equipment		(328,146)	(167,943)
Net cash inflow/(outflow) from investing activities		(324,145)	(165,706)
Net increase/(decrease) in cash and cash equivalents		860,130	951,054
Cash and cash equivalents at beginning of period		1,563,345	612,291
Cash and cash equivalents at end of period	4	2,423,475	1,563,345

This statement is to be read in conjunction with the Notes to the Financial Statements and the Auditor's Report.

Notes to the Financial Statements

The Court Theatre Trust

For the year ended 31 January 2022

1. Statement of Accounting Policies

Reporting Entity

The Court Theatre is incorporated under the provisions of the Charitable Trust Act 1957 and registered as a charitable entity under the Charities Act 2005, registration number CC11114. The Court Theatre Trust has designated itself as a public benefit entity (PBE) for financial reporting purposes.

Basis of Reporting

These financial statements have been prepared in accordance with New Zealand Generally Accepted Accounting Practice (‘NZ GAAP’). They comply with Public Benefit Entity Standards Reduced Disclosure Regime (‘PBE Standards RDR’) 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 Tier 2 reporting entity as for the two most recent reporting periods it has had between \$2m and \$30m operating revenue.

Basis of Measurement

The financial statements of The Court Theatre Trust have been prepared on a historical cost basis.

Comparative Balances

The comparative balances represent a thirteen-month period.

COVID-19

The outbreak of the novel coronavirus COVID-19 which was designated a pandemic by the World Health Organization on 11 March 2020 has been a rapidly evolving situation adversely affecting global commercial activities.

The COVID-19 pandemic continued throughout 2021 and is still present in 2022. Measures taken by the New Zealand government to minimize the impact of the pandemic in New Zealand affected the Court Theatre, although for much of 2021 we were able to host performances at full capacity. However, performances were cancelled between the 18 August and 12 September 2021, and from late January 2022 as a result of the omicron variant reaching New Zealand.

The organisation took a number of measures to monitor and mitigate the effects of COVID-19, such as safety and health measures for our people and for those attending our productions.

The Trustees will continue to monitor the developments relating to the pandemic. We will continue to follow the various government policies and advice and, in parallel, we will do our utmost to continue our operations in the best and safest way possible so as not to jeopardise the health of our people and our customers.

The lock down and restrictions on public gatherings during the reporting period had financial implications for the Trust however this was mitigated by the receipt of Government wage subsidies and grants and prompt action by the Trust to preserve cash and review parts of the business. The organisation remains vigilant and prepared to act quickly in the event of restrictions being re-imposed.

Going Concern

It is acknowledged, due to the unpredictable nature of the COVID-19 pandemic, that future restrictions impacting on the Court Theatre might be imposed by the New Zealand Government. This could impact the level of future revenue from productions, grants and supporters. There could also be additional costs arising from a requirement to respond to the possible restrictions. The Trustees have considered the appropriateness of the financial statements being prepared on a going concern basis, with a particular focus on the COVID-19 situation.

Based on the supportive response of the New Zealand government to the creative sector during this pandemic, an improvement in the entity's financial position during the year to 31 January 2022, the continued support provided by The Court Theatre Foundation, and the ability for the organisation to adapt to changing circumstances the Trustees have concluded that the going concern assumption is appropriate.

Use of Judgements and Estimates

The preparation of the financial statements requires management 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.

Presentation Currency and Rounding

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

Specific Accounting Policies

I. Exchange and non-exchange transactions

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

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

II. Operating Revenue

Operating revenue is recognised in the accounting period in which the production is performed. A portion of sponsorship revenue is box office receipts, this cannot be quantified so remains sponsorship revenue.

III. Grants and Donations

Grant revenue is recognised as 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 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.

IV. Interest Income

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

V. Inventory

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

VI. Goods and Services Tax

These Financial Statements have been prepared on a GST exclusive basis with the exception of Accounts Receivable and Accounts Payable which are reported inclusive of GST (where applicable).

VII. Cash and cash equivalents

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

VIII. Investments

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

IX. Fixed Assets

Fixed Assets are recorded at cost less depreciation charged to date. Depreciation has been charged against fixed assets using the straight-line method where the original cost is written off evenly over the estimated lives of the assets. The Trust uses rates based on the useful lives of assets classes.

These are assessed as:

Buildings	3-15 years
Computer Equipment	3-12 years
Fixtures, Fittings & Furniture	2-15 years
Plant & Equipment	2-17 years
Theatrical Materials	6.67 years

X. Intangible Assets

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

XI. Theatrical materials

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

XII. 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.

XIII. Income Tax

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

Changes in Accounting Policies

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

2. Revenue

	<u>2022</u>	<u>2021</u>
	\$	\$
	12 Months	13 Months
Revenue from exchange transactions		
Production Revenue		
Hospitality Income	783,406	529,977
Box Office Receipts	2,698,797	1,751,739
Other Production Revenue	398,089	318,205
Total Production Revenue	3,880,292	2,599,921
Sponsorship		
Corporate Sponsorship	795,786	731,938
Total Grants & Donations	795,786	731,938
Other Revenue		
Sundry Income	17,281	32,263
Interest Received	4,001	2,237
Total Other Revenue	21,282	34,500
Total Revenue from exchange transactions	4,697,360	3,366,359
Revenue from non-exchange transactions		
Grants & Donations		
Gifts & Donations - Operating	68,882	131,020
Gifts & Donations – Court in the City	374,969	220,302
Creative New Zealand Grant	1,479,494	1,687,694
Local Body Grants	110,000	110,000
Other Grants	976,372	799,806
Total Grants & Donations	3,009,717	2,948,822
Total Revenue from non-exchange transactions	3,009,717	2,948,822
Total Exchange and non-exchange revenue transactions	7,707,077	6,315,181

3. Expenses

	<u>2022</u>	<u>2021</u>
	\$	\$
	12 Months	13 Months
Production Expenses		
Bar Expenditure	407,453	199,661
Royalties	252,405	248,915
Sundry Production Expenses	10,353	41,726
Theatrical Materials & Consumables	213,629	189,578
Theatrical Salaries & Wages	2,310,577	2,161,780
Travel & Accommodation Visiting Artist	98,555	96,261
Total Production Expenses	3,292,972	2,937,921
Operating Expenses		
Administration Costs	429,290	319,083
Administration Salaries & Wages	1,679,223	1,418,579
Advertising & publicity	291,805	263,860
Audit Fees	16,508	14,325
Insurance	96,111	71,767
Premises	421,918	391,053
Printing & Stationery	20,003	16,559
Professional Fees	69,055	66,839
Repairs & Maintenance	28,050	47,699
Sponsorship Expenses	20,960	24,551
Ticketing	31,997	34,304
Training	5,448	4,332
Total Operating Expenses	3,110,368	2,672,951
Total Expenses	6,403,340	5,610,872

4. Cash and Cash Equivalents

	<u>2022</u>	<u>2021</u>
	\$	\$
Cash on Hand	4,686	7,452
Bank of New Zealand - Current Accounts	201,996	149,423
Bank of New Zealand - Saving Accounts	1,494,522	1,404,157
Bank of New Zealand - Capital Campaign Account	722,271	-
Bank of New Zealand - Fundraising Account	-	2,293
ANZ Bank New Zealand - Current Account	-	20
Total cash & cash equivalents	2,423,475	1,563,345

5. Accounts Receivable

	<u>2022</u>	<u>2021</u>
	\$	\$
Receivable from the sale of goods and services (exchange)	131,605	102,189
Receivable from The Court Theatre Foundation	62,066	144,402
	<u>193,671</u>	<u>246,591</u>

6. Non-Current Assets

Fixed Assets

12 Months ended 31 January 2022

	Buildings	Computer Equipment	Fixtures, fittings & furniture	Plant & Equipment	Work in progress	Theatrical materials	Total
	\$	\$	\$	\$	\$	\$	\$
Opening Cost	5,616,043	151,035	350,500	431,443	135,204	291,643	6,975,868
Additions	-	12,449	3,679	2,950	233,919	78,764	331,761
Disposals and transfers	-	-	-	-	-	-	-
Closing Cost	5,616,043	163,484	354,179	434,393	369,123	370,407	7,307,629
Opening Accum. Depreciation	3,434,486	133,173	287,079	345,197	-	39,484	4,239,419
Depreciation Expenses	743,819	16,738	24,843	25,718	-	49,162	860,280
Disposals	-	-	-	-	-	-	-
Closing Accum. Depreciation	4,178,305	149,911	311,922	370,915	-	88,646	5,099,699
Net Book Value	<u>1,437,738</u>	<u>13,573</u>	<u>42,257</u>	<u>63,478</u>	<u>369,123</u>	<u>281,761</u>	<u>2,207,930</u>

The classification of some assets has been changed which has altered opening position within the categories when compared with the previous year. The depreciation rate for assets related to the leased building in Addington have been increased to ensure fully depreciated by the time The Court Theatre moves from its Addington venue.

Total depreciation for the year was \$860,280 (2021 \$677,777).

13 Months ended 31 January 2021

	Buildings	Computer Equipment	Fixtures, fittings & furniture	Plant & Equipment	Work in progress	Theatrical materials	Total
	\$	\$	\$	\$	\$	\$	\$
Opening Cost	5,801,296	142,180	286,547	313,985	52,271	214,865	6,811,144
Additions	-	8,855	-	-	82,933	76,778	168,566
Disposals and transfers	-	-	(1,136)	(4,372)	-	-	(5,508)
Closing Cost	5,801,296	151,035	285,411	309,613	135,204	291,643	6,974,202
Opening Accum. Depreciation	2,939,844	102,525	252,568	236,007	-	29,865	3,560,809
Depreciation Expenses	469,019	30,648	9,653	35,666	-	9,619	554,605
Additional Depreciation	123,172						123,172
Disposals	-	-	-	(833)	-	-	(833)
Closing Accum. Depreciation	3,532,035	133,173	262,221	270,840	-	39,484	4,237,753
Net Book Value	2,269,261	17,862	23,190	38,773	135,204	252,159	2,736,449

New Theatre 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 \$6 million to the cost of the Theatre and to also fund the internal fit out of the new Theatre.

The CCC and The Court Theatre will enter an initial 35-year lease for the new Theatre, with this lease to commence from the date of practical completion, expected to be mid-2024.

The Court Theatre will not have ownership rights to the building but will own the internal fit out. The Court Theatre to date has paid \$0.05 million to the CCC under this agreement and will be required to pay a further \$4.95 million when the building works are practically completed apart from minor omissions and defects. This is anticipated to be in mid-2024. A further \$1 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 mid-2025.

The Trustees are confident that fundraising activities, that have already commenced, will generate the funds required to meet the obligations to the CCC and to meet the costs of the internal fit out of the new Theatre (estimated to be \$2.0 million) and other transitional costs.

7. Payables and Deferred Revenue

	2022	2021
	\$	\$
Income in Advance		
Revenue in Advance	592,023	534,428
Sponsorship in Advance	116,959	158,153
Grants in Advance	438,849	514,965
Total Income in Advance	1,147,831	1,207,546
Payables and deferred revenue under exchange transactions		
Trade & Other Payables	378,426	299,258
Employee Entitlements	166,731	196,054
Revenue in Advance	592,023	534,428
Sponsorship in Advance	116,959	158,153
Total payables and deferred revenue under exchange transactions	1,254,139	1,187,893
Payables and deferred revenue under non-exchange transactions		
Grants in Advance	438,849	514,965
GST Payable	52,048	81,461
Total Payables and deferred revenue under non-exchange transactions	490,897	596,426
Total Payables and Deferred Revenue	1,745,036	1,784,319

8. Financial Instruments

	2022 Carrying Amount	
	Financial Assets	Financial Liabilities
	\$	\$
Cash and Cash Equivalents	2,423,475	
Accounts Receivable	193,671	
Trade & Other Payables		378,426
GST Payable		52,048
Total cash & cash equivalents	2,617,146	430,474

	2021 Carrying Amount	
	Financial Assets	Financial Liabilities
	\$	\$
Cash and Cash Equivalents	1,563,345	
Accounts Receivable	246,591	
Trade & Other Payables		299,258
GST Payable		81,461
Total cash & cash equivalents	1,809,936	380,719

9. Theatre Development Fund

Theatre Development Fund (Addington)

The Trustees established the Theatre Development Fund for the purpose of Theatre Development at Addington. Total proceeds of the fundraising campaign for the new theatre in 2011 were \$5,000,977, which were transferred to the Theatre Development Fund to offset future depreciation of the Addington Theatre assets. There were no restrictions placed on how the accumulated funds may be utilised to further the aims of the Trust. The Trustees have resolved to transfer \$337,132 (2021: \$677,777) from the Theatre Development Fund to General Revenue Reserves, being the balance of the fund, for the purposes of partially covering the depreciation expenses for Fixed Assets for the 2021/22 year, leaving a remaining balance of \$0.

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 in the Performing Arts Precinct. It is estimated that \$10 million will be raised to fund the move into the new Theatre in the Performing Arts Precinct. To date \$722,271 has been recognized in the fund. In the prior year \$347,302 was recognized and this included historic donations to the fund. As at balance date further pledges of some \$2.6m have been confirmed but these will not be recognized in the financial statements until received.

10. Related Party Information

Related parties include The Court Theatre Foundation, Friends of The Court Theatre Incorporated (formerly Court Theatre Supporters Incorporated) and key management personnel.

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

	2022	2021
Total Senior Leadership Team Remuneration	\$1,048,466	\$991,162
Number of Key Leadership Personnel	20	19

Friends of the Court Theatre have the right to appoint up to three Trustees (Friends Trustees) to The Court Theatre Trust and have made these appointments.

The following related party transactions occurred in the year ended 31 January 2022:

- The 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 (2021: \$26,000).
- A grant of \$119,000 from The Court Theatre Foundation (2021: \$250,000).
- The receipt of \$17,281 from The Court Theatre Foundation for administration services (2021: \$23,400).

There have been no other related party transactions for the year to 31 January 2022.

11. Lease Commitments

The Court Theatre Trust entered into a lease agreement on 29 July 2011 for a period of three years from 13 May 2011, subject to options of renewal of four terms of three years each. The Court Theatre Trust renewed the lease on 6 January 2020 for a further three years to 12 May 2023.

Lease commitments expire as follows:	2022	2021
	\$	\$
Less than one year	222,805	225,420
One to five years	303,175	525,980
	525,980	751,400

12. Capital Commitments

The Trust has committed to moving to a new Theatre in the Performing Arts Precinct. The investment in this project is estimated to be \$10 million for which there is a fundraising campaign underway. Note 6 and Note 9 also provide details regarding this project.

13. Contingent Liabilities

The Trust has a contingent liability for end of lease remediation in respect of the building currently occupied by the 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. (2021: Nil)

14. Subsequent Events

The outbreak of the novel coronavirus COVID-19 which was designated a pandemic by the World Health Organisation on 11 March 2020 is an ongoing evolving situation adversely affecting global commercial activities.

The Trustees will continue to monitor the developments relating to the pandemic. There have been no other significant events after the reporting date.

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 32 to 45, which comprise the statement of financial position as at 31 January 2022 and the statement of comprehensive revenue and expense, statement of changes in net equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Trust as at 31 January 2022, and its financial performance and its cash flows for the year ended in accordance with Public Benefit Entity Standards (Reduced Disclosure Regime) issued by the New Zealand Accounting Standards Board.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)). 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 (Revised) *Code of Ethics for Assurance Practitioners* issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

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

Trustees' Responsibilities for the Financial Statements

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

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

As part of an audit in accordance with ISAs (NZ) 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 represent the underlying transactions and events in a manner that achieves fair presentation.

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

A handwritten signature in black ink that reads "Ashton Wheelans".

ASHTON WHEELANS

Chartered Accountants
Christchurch

5 May 2022

PRINCIPAL SPONSOR



SEASON SPONSOR



CORE FUNDER



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