

**THE COURT THEATRE TRUST
2020 ANNUAL REPORT**



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“OH WHAT A YEAR!”

From the Chair and Chief Executive
Jan 2020 - Jan 2021

As you read this report of our extraordinary year, you will know that whilst we were not alone in facing challenges, we remained cognisant of the community we serve and the role we continue to play.

We welcomed interim Artistic Director, Dan Pengelly, at the end of January 2020. Also, in the final week of January, the Senior Leadership Team met to discuss a new agenda item: “Coronavirus – what is it, and what do we need to do about it?” In those early days we formulated a plan, worked with our OHS sponsor company, and documented new policies for how we would keep our staff and our patrons safe. At the same time we began to consider the impact on our business. Our early courage in this space gave Dan the support to make some programme changes where he felt that we were far too exposed to risk in what was shaping up to be an unknown world.

Dan’s early decisions, though only a pebble dropped in the pond, caused ripples through our industry nationally and artistic community in Christchurch. What were these changes? Why were they necessary? Feedback from our patrons, in surveys, conversations and ticket sales, were telling us that we were not meeting the needs of our stakeholders well enough. It had become clear that disruption, in part, was needed.

A Streetcar Named Desire was an excellent production with a four-week run in February/March. This show had an exceptional cast (Claire Dougan’s notable *Blanche DuBois*), compelling direction by Melanie Luckman, an incredible, elaborate set and the perfect and believable props by Julian Southgate.

Meanwhile, coronavirus now had a name, hand sanitiser was scarce, and we had lost our first New Zealander to the virus, *moe mai rā*. It was not yet called a pandemic. And so we continued with our recovery plans, making

improvements, assessing where we were going, and preparing our next show which was *Lysander’s Aunty*, the new play by Ralph Cubbin-Howell.

Two days before the dress rehearsal of *Lysander’s Aunty*, Caxton Print sent boxes of our newly minted subscription brochure to us. The brochure was high quality and the culmination of a lot of work, of which we were proud. We then got the news that in two day’s time, the country would go into lockdown. We secured The Shed, moved the bar contents into the container, cleaned out the fridges and collected the modems that would allow us to access the network from our homes. The policies we had in place were circulated again to all staff, and we scattered ourselves across the city, determined that we would return – at some point. We had to – the subscription brochures had been posted and funds were starting to pour in.

Wage subsidies were announced and we met the criteria to pick up this much-needed funding. This allowed us to keep our team intact for a number of weeks, and also bite into some quite high leave balances – the tackling of which was already in our business improvement plan.

This was now a new crisis, but with the feeling that a crisis was not new to Christchurch. What we learned in the early days after the earthquakes, was that we needed to care for our team. Without being able to speak to people in person, or call a company meeting, we needed to increase the communication to build comfort and stability, even though we couldn’t give any guarantees. This led to daily CE blogs to all staff, plus our three governance boards/committees as well. At one point challenged to complete the daily blog in rhyming couplets – challenge accepted, “BG, CE!”

Immediately the problem became clear. We were an organisation, like so many others, that had little in our organisational kete for dealing with change of this magnitude, and the month of lockdown was extremely challenging.

We also had the problem of what to do with the ticket sales for the productions that we had cancelled – *Lysander’s Aunty* was the tip of the iceberg. Our cash flow could not support

continues on page 4...

“OH WHAT A YEAR!”

...continued from page 3

40% refunds so we decided to call our recent ticket-buying patrons – a list of 6,500 was put together and a calling team formed. Anyone who could not now do their substantive roles was asked to either join the team, training provided, or take leave. Actions numbering some 750 resulted from the calls – 14% of patrons required refunds, the balance donating their tickets or leaving them as a credit for when we reopened. Actions also included supermarket and pharmacy pick-ups and the facilitation of services. And sometimes, it was just a call back to say hello again and connect. We all seemed to be united in keeping the over 70s out of the supermarket, and out of harm's way.

With the country in lockdown and travel halted, we became incredibly nervous about whether or not we could produce *Rent*. And *Hir* had an overseas director and cast member. But apart from our own logistics, we also concluded that our audiences would be unlikely to want to sit in an auditorium next to 387 other people – the majority of whom they would not know and could have come from anywhere.

Our new play of the season, *On Springfield Road*, was also not fully developed, and we couldn't see our way clear to how we might navigate this.

Winding Up, the new Roger Hall play, was considered a no-brainer, we were keen to get it produced. But, with the target audience being the over 70s, attempting to draw an audience safely before we were out of Covid danger, could have resulted in a bit of a disaster. Dan postponed it to the February/March 2021 timeslot which would give us enough runway to make further changes if Covid was out of control.

Lockdown provided a golden opportunity for the extended artistic team to read and discuss plays, and make choices of compelling content, capability of production, and being able to cast and hire creatives who were in New Zealand. A couple of exceptions to this were made, and as it turns out, these weren't safe calls and changes have subsequently been made. The education and outreach team did more and more online and continued to run classes. There was a demand for additional sessions and this brought in much-needed revenue. The ingenuity and creativity of the team was quite outstanding. The time was used wisely and the Youth Company devised a play, *Quarantine Diaries*, that was performed once we were back in The Shed, keeping in step with alert level limitations. The result was an entertaining and innovative theatre piece that will be talked about for some time to come.

There was a need right through the organisation to replan much of what had already been committed. Everyone was keen to see *Jersey Boys*. This musical had been top of the wishlist for many years, and it was felt that the hard-won rights could not be given up easily. We went ahead with *Jersey Boys* and at the same time kept everything crossed that we would stay in Alert Level 1.

This approach meant we needed to buy in shows ready-made, beginning with dinner theatre which allowed us to have patrons in The Shed, but only 100 at a time. Ali Harper's *Up Close and Personal* and Penny Ashton's *Promise and Promiscuity* were very popular. We had scheduled *Rants in the Dark* and *Modern Māori Quartet* for September back in the auditorium, but it became clear that this was too early. We cancelled *Modern Māori Quartet* and moved *Rants in the Dark* out a couple of weeks, and this meant we could begin again in the auditorium safely.

In October we hosted NASDA's *Holiday Inn* as part of our partnership with The Ara Institute of Canterbury. These talented third-year students put on a very good show which was very much appreciated by our audiences.

One of our business improvement plans was to reduce the activity on our schedule and create space for busy periods of work. With effective workload planning, we believed we could lessen the peaks and troughs in the loads for our core team. As is so often the case, we are never sure if we are on the right track until we can test it, so again the impact of Covid gave us some room to plan and observe. Remarkably four weeks before *Jersey Boys* opened, the construction manager told me that *Jersey Boys* was all built, but for the painting. There was time then to attend to smartening up our premises before we opened the doors for the biggest musical of the year. New signage replaced the tatty chipboard at the front door, and every "homemade" sign was reworked and with consistent design – little things to give us a more professional look.

Our team understood that there needed to be a new way of working. We changed how we handled front of house and box office activities, focusing on giving exemplary customer service. Box office hours reduced, personnel changed, and spending any available minutes talking to patrons on the phone or in person, helped us build and maintain our loyal customer base. Limitations in our ticketing system and customer database, simply because we had a need for new capability, led to seeking a significant

grant from Creative New Zealand to implement the global Tessitura system – designed for arts organisations to maximise customer engagement through all transactions, comms and fundraising. This work will take place over the 2021 year.

Sponsors enter into partnerships with The Court Theatre as a way of growing their businesses and rewarding their clients. Gala nights at productions, as well as ongoing hosting and networking opportunities prove popular and effective. The impact of Covid left us in a somewhat difficult position. On one hand, we needed the continued revenue from our sponsors, which accounts for approximately 20% of our income, but on the other hand how could we keep our agreements? Our partnerships are based on good and solid relationships so the first move was to communicate. We then decided to make available gala nights for *Jersey Boys* to not only the show sponsor, but a few others as well. This proved to be a good move and had the effect of not only exceeding the expectations of our partners with an incredible show, but also filling up the first few nights of a production run that can have some empty seats until word of mouth, and that all-important first review, kick in.

In the first week of July 2020 The Trust Board signed the Development Agreement with the Christchurch City Council. This was a major milestone in what had been an 8-year quest for our new home in the City. It came about through a tremendous amount of work by so many, and a solid and workable relationship forged with an exceptional project team at Council. Once signed however, we were committed to making it work – the enormity of which was not lost on us all. It began our capital-raising campaign.

At the end of 2019, Ross Gumbley stepped down from his artistic director role of 14 years and busied himself with plans, concepts, zoom meetings and project talk. Come hell or high water, he wants the best theatre in this part of the world. The concept plans for the new theatre are exciting, innovative, compelling and world-class. Everything we could have hoped for, and not a red velvet curtain, nor gold plated tap in sight. The privilege we have in working with world-renown architects Haworth Tompkins, and New Zealand Athfield Architects, underpins the legacy we will leave for our city, our nation, our industry and our community.

Our focus for the remainder of the year was *Jersey Boys*, and the team excelled, not only at an outstanding production, but in catering for a full house every night, and every conceivable

space in the building hosting friends and donors. Gift vouchers proved popular as Christmas presents, and the unintended consequence, in a positive sense, saw these redeemed largely between Christmas and New Year, causing the final month of our production to sell out every seat, every night.

By Christmas, those of the team who could take a break did, and returned for the final weeks of *Jersey Boys*, and to get ready for the first official play of the new year, Roger Hall's *Winding Up*. The response to early ticket sales was such that it looked suspiciously like we could have another sell-out season. You will have to wait for next year's Annual Report to find out if that was the case.

If we ever needed a year to understand our unassailable public value, it was 2020. From the point of view of the organisation, all decisions were made with our community in mind.

We extend our thanks to our Trust Board who continued to guide our efforts for the best possible outcomes. Jane Huria and Stephanie Marsden were due to rotate off the Board earlier in the year but stayed to ensure we were back in safe (ish) waters. Their places we ably filled by Anne Newman and Georgina Toomey.

We extend our thanks to The Court Supporters Committee, led by Annie Bonifant, for always being with us and lending a hand when needed.

Our thanks also extended to The Court Foundation Board, led by Catherine Boyer, who continued to be a steady part of our whānau.

We are grateful to the support of Creative New Zealand, Giesen, and all of our funders, sponsors and donors, who ensured that we had what we needed to not only survive but thrive. We are particularly pleased at the support given to actors and creatives in our industry to ensure that we opened again they were able to come back to the stage.

And finally, our sincere and heartfelt thanks to The Court Team. Our job is to look after each other and to look after our patrons. Our values support our behaviour and in 2020/21 we were indeed courageous (māiatanga), hospitable (manaakitanga), inclusive (whanaungatanga), and a pretty incredible team (kotahitanga). Kia kaha!

Steven van der Pol, Chair

Barbara George, Chief Executive/Tumu Whakarae





REFLECTIONS

From the Artistic Director
Jan 2020 - Jan 2021

Well, that was quite a year to start as Artistic Director.

I believe in every problem there is an opportunity. In 2020, we took lockdown as a chance to reflect on our artistic practice, to dream and to plan.

Already we are seeing positive effects from shifting our season from July to July to an annual season starting and finishing with our hugely popular summer musicals. One of the unseen benefits of this change is that it puts us in line with our fellow NZ theatre companies and their planning timelines. This means we are in a position to talk and collaborate and share resources more, which can only benefit our community and industry moving forward.

One of our reflections was to do less and do it better. I see space starting to form where we can sit and dream about not only the shows we put on but how we want to make the show. What processes and frameworks would best suit to support the work and stories our communities want and need. As one size doesn't fit all, neither does one plan/approach of making a play fit all stories.

Another key conversation that emerged was wanting to widen the communities we provide for as a theatre

company. In 2021, we will offer stories for our Pasifika, Chinese and two for our Māori community. We will make stories for kids, families, teenagers, Millennials, parents and retirees. It is profoundly exciting to have a show for 20 year-old Cantabrians closing on the same night as a show for our refugee communities is opening in the theatre across the foyer. I know this diversity will continue in our programming in 2022.

This also affects who picks the plays, and as a 34 year-old NZ European gay man... I have certain biases. We continue to embed our Māori Engagement Strategy and our Pasifika Engagement Strategy, both of which feed into how we seek out ideas, plays and artists and how we engage with Māori and Pasifika audiences. It is vital that Māori and Pasifika voices feed into the plays we do, the programmes we run, when and where we run them and the frameworks chosen to engage our audiences.

Although 2020 was hard, we come out of it with a new artistic team and an evolving artistic vision for the company and our diverse and vibrant communities.

**Ngā mihi nui,
Daniel Pengelly**



AT A GLANCE

671 Total subscriptions

201 Total actors, creative, and industry employed

53,305 Total attendances

44 Onsite programmes

52 Online drama classes over lockdown

270 People visited the theatre on a backstage tour

Education

54 Workshops taken in schools

14 Backstage tours

54 Wigs in one show

80 Belts in one show - Jersey Boys

New Costume Records

19 Costume changes for one person in one show - Jersey Boys

\$18,000 Garage sale funds raised

6,500 Patrons called

410 Refunds issued

1,794 Donations received

15 Cancelled shows

57 Artists supported

Covid

23 NOVEMBER 2019 - 18 JANUARY 2020

THE WIND IN THE WILLOWS

By Kenneth Grahame

Adapted for the stage by Alan Bennett

Music and additional lyrics by Jeremy Sams

PRODUCTION

Director Ross Gumbley Musical Director & Sound Designer Richard Marrett

Assistant Director & Costume Designer Stephen Robertson Set Designer Julian Southgate

Lighting Designer Giles Tanner Fight Choreographer Dan Bain Sound Consultant Tane Hipango

Stage Manager Erica Browne Assistant Stage Manager Scott Leighton Lighting Operator Darren McKane

Sound Operator Dean Holdaway Show Company Manager Mandy Perry



Show sponsor

GOLDEN
HEALTHCARE
GROUP

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

TOTAL ATTENDANCE | 11,486

CAST

Toad Cameron Rhodes Mole Eilish Moran Ratty Gregory Cooper Badger Tom Trevela

Albert Andrew Todd Weasel Wilfred/Mouse Martha/Gaoler's Daughter Hannah Austin

Weasel Norman Kathleen Burns Otter/Motorist Monica/Squirrel Greta Casey-Solly

Squirrel Shirley/Mouse Margaret/Magistrate Monique Clementson

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

Rabbit Robert/Motorist Rupert/Police/Understudy Toad Ben Freeth Stoat Cyril/Mouse Malcom Sam Harris

Chief Weasel/Train Driver Fergus Inder Squirrel Samuel/Stoat Stuart/Fortune Teller Kira Josephson

Rabbit Stu/Mouse Martin/Understudy Mole AJ Juer Stoat Ian/Washerwoman Squirrel Brylee Lockhart

Hedgehog Herbert/Mouse Mark/Ferret Fred Tim Maguire

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

Fox/Barge Woman Isaac Pawson Portly/Mouse Maureen Laurel Rose

Court Clerk/Hedgehog Harry Trubie-Dylan Smith Rabbit Rose/Mouse Mary Lucy Vanner

22 FEBRUARY - 14 MARCH 2020

A STREETCAR NAMED DESIRE

By Tennessee Williams

PRODUCTION

Director Melanie Luckman **Set Designer** Julian Southgate
Costume Designer Tony De Goldi **Lighting Designer** Giles Tanner
Stage Manager Jo Bunce **Sound Designer & Operator** Matt Short
Dialect Coach Fergus Inder **Photographer** Emma Brittenden



CAST

Blanche Claire Dougan **Stanley** Chris Tempest **Stella** Amy Straker **Mitch** Tom Eason
Eunice Hillary Moulder **Steve** Cameron Douglas **Pablo** Fergus Inder **Young Ma /Strange Man** Isaac Pawson
Anne Marie Anita Mapukata **Flower Selle /Woman** Hester Ulliyart



WINTER WARMER SERIES

631

TOTAL ATTENDANCE



5 - 8 AUGUST 2020

UP CLOSE & PERSONAL WITH ALI HARPER & TOM RAINEY

CAST & PRODUCTION

Creator/Performer Ali Harper **Musician** Tom Rainey
Producer Iain Cave **Stage Manager** Jo Bunce
Operator Giles Tanner

Ali-Cat
PRODUCTIONS Ltd

407

TOTAL ATTENDANCE



20 - 23 AUGUST 2020

PROMISE & PROMISCUITY

A New Musical by Jane Austen & Penny Ashton

CAST & PRODUCTION

Creator/Performer Penny Ashton
Stage Managers Jo Bunce, Erica Browne
Operators Giles Tanner, Matt Short



THE EARLY EARLY LATE SHOW

Improvvised by The Court Jesters



TOTAL YEARLY ATTENDANCE | **1,819**

JESTERS

Dan Bain, Brendon Bennetts, Emma Brittenden, Kathleen Burns, Jeff Clark, Monique Clementson, Emma Cusdin, Trubie-Dylan Smith, Kirsty Gillespie, Criss Grueber, Millie Hanford, Robbie Hunt, Scott Koorey, Henri Nelis, Dan Pengelly, Ciarán Searle, Jarred Skelton, Andrew Todd, Gabby Wakefield, Vanessa Wells
Jester Musicians Deen Coulson, Frankie Daly, Kris Finnerty, Criss Grueber, Tom Harris, Hamish Oliver, Jack Page **Jester Apprentices** Maddie Harris, Riley Harter, Aaron Jelley, Hillary Moulder

5 - 16 JULY 2020

KIDSFEST!

Improvvised by The Court Jesters

CAST & PRODUCTION

Directors & Performers Jeff Clark, Millie Hanford **Performers** Emma Cusdin, Kirsty Gillespie, Riley Harter, Ciarán Searle, Andrew Todd **Stage Managers** Erica Browne, Jo Bunce **Operators** Matt Short, Giles Tanner

TOTAL ATTENDANCE | **1,139**





EVERY FRIDAY NIGHT AT 10:15PM

SCARED SCRIPTLESS

Improvised by The Court Jesters



JESTERS Dan Bain, Brendon Bennetts, Emma Brittenden, Kathleen Burns, Jeff Clark, Monique Clementson, Emma Cusdin, Trubie-Dylan Smith, Kirsty Gillespie, Criss Grueber, Millie Hanford, Robbie Hunt, Scott Koorey, Henri Nelis, Dan Pengelly, Ciarán Searle, Jarred Skelton, Andrew Todd, Gabby Wakefield, Vanessa Wells **Jester Musicians** Deen Coulson, Frankie Daly, Kris Finnerty, Criss Grueber, Tom Harris, Hamish Oliver, Jack Page **Jester Apprentices** Maddie Harris, Riley Harter, Aaron Jelley, Hillary Moulder

SCARED SCRIPTLESS ATTEMPTS:

Improvised by The Court Jesters

A MUSICAL

10 JULY 2020
MC Jeff Clark

12 SEPTEMBER 2020
MC Jeff Clark

SHAKESPEARE

11 JULY 2020
MC Brendon Bennetts

WITCHCRAFT & WIZARDRY

17 JULY 2020
MC Brendon Bennetts

JANE AUSTEN

18 JULY 2020
MC Emma Brittenden

A ROMANTIC COMEDY

24 JULY 2020
MC Trubie-Dylan Smith

5 SEPTEMBER 2020
MC Trubie-Dylan Smith

BATTLE ROYALE

25 JULY 2020
MC Emma Cusdin

Stage Managers Erica Browne, Jo Bunce **Operators** Giles Tanner, Matt Short **Musicians** Tom Harris, Frankie Daly, Deen Coulson, Hamish Oliver **Performers** Emma Cusdin, Hillary Moulder, Ciarán Searle, Jarred Skelton, Andrew Todd, Emma Brittenden, Jeff Clark, Emma Cusdin, Trubie-Dylan Smith, Riley Harter, Dan Pengelly, Millie Hanford, Henri Nelis, Kirsty Gillespie, Brendon Bennetts, Vanessa Wells, Robbie Hunt, Maddie Harris, Criss Grueber, Robbie Hunt, Aaron Jelley, Scott Koorey, **Guest Jester** Tara Swadi

TOTAL ATTENDANCE | 920

14 - 15 AUGUST 2020

SCARED SCRIPTLESS SAVES THE DAY!

Improvised by The Court Jesters

CAST & PRODUCTION

MC's Brendon Bennetts, Trubie-Dylan Smith **Performers** Emma Brittenden, Millie Hanford, Maddie Harris, Riley Harter, Ciarán Searle, Dan Pengelly **Musician** Kris Finnerty **Musician** Jack Page
Stage Manager Erica Browne **Operator** Matt Short

Total Attendance | 142

16 OCTOBER 2020

SCARED SCRIPTLESS: THIRTY!

Improvised by The Court Jesters

CAST & PRODUCTION

MC Emma Cusdin **Performers** Brendon Bennetts, Emma Brittenden, Jeff Clark, Kirsty Gillespie, Millie Hanford, Robbie Hunt, Henri Nellis, Dan Pengelly, Ciarán Searle, Jarred Skelton, Trubie-Dylan Smith, Andrew Todd, Vanessa Wells **Musician** Criss Grueber **Musician** Hamish Oliver **Stage Manager** Mandy Perry **Operator** Dean Holdaway

Total Attendance | 282

19 SEPTEMBER 2020

SCARED SCRIPTLESS: OFF THE MAP

Improvised by The Court Jesters

CAST & PRODUCTION

Director/Performer Brendon Bennetts **Performers** Emma Brittenden, Emma Cusdin, Maddie Harris, Dan Pengelly

Total Attendance | 84

SCARED SCRIPTLESS TOTAL YEARLY ATTENDANCE | **1,428**

26 SEPTEMBER - 3 OCTOBER 2020

RANTS IN THE DARK

Based on the book by Emily Writes
Adapted for the stage by Mel Dodge, Lyndee-Jane Rutherford & Bevin Linkhorn

PRODUCTION

Director Lyndee-Jane Rutherford Producer Bevin Linkhorn
Stage Manager Niamh Campbell-Ward Operator Tony Black

CAST

Performers Renee Lyons, Bronwyn Turei, Amelia Reid-Meredith

"The resounding feedback from mothers who watch this show is 'I feel seen'. But this show is definitely not just for mothers; it is for anyone who knows a mother, or has one, or has ever been a baby."

Sophie Ricketts, BACKSTAGE CHRISTCHURCH



TOTAL ATTENDANCE | 2,042

Produced by

**GOOD
TIMES**
COMPANY

24 OCTOBER 2020

BOY MESTIZO

By James Roque

CAST & PRODUCTION

Creator/Performer James Roque Stage Manager Jo Bunce Operator Giles Tanner



238

TOTAL ATTENDANCE

Produced by

**square
sums
& CO**





21 NOVEMBER 2020 - 30 JANUARY 2021 (SEASON EXTENDED)

JERSEY BOYS

Book by Marshall Brickman & Rick Elice

Music by Bob Gaudio

Lyrics by Bob Crewe

PRODUCTION

Director/Choreographer/Costume Designer Stephen Robertson

Musical Director Richard Marrett Set Designer Harold Moot Sound Designer Bounce, Glen Ruske

Sound Operator Paris Daniel Lighting Designer The Light Site, Grant Robertson AV Designer Dave Spark

Wig Stylist/Dresser 1 Sarah Greenwood Buchanan Wig Stylist/Dresser 2 Racheal Mountsevens

Stage Manager Erica Browne Assistant Stage Managers Jo Bunce & Scott Leighton

Lighting Operators Giles Tanner & Darren McKane Stage Hand Loren Emerson



Show sponsor

GOLDEN
HEALTHCARE
GROUP

"A rousing, roof-raising return for musical theatre ... The show is a thrilling musical journey." Grant Shimmin, THE PRESS

TOTAL ATTENDANCE | 22,687

CAST

Frankie Valli Kristian Lavercombe **Bob Gaudio** Isaac Pawson **Tommy DeVito** Fergus Inder
Nick Massi Cameron Douglas **Frankie Valli Understudy/Others** Josh Johnson **Bob Crewe/Others** Nick Purdie
Gyp DeCarlo/Others Jack Marshall **Mary Delgado/Others** Monique Clementson
Lorraine/Others Jane Leonard **Francine/Others** Nomi Cohen **Female Cover/Dance Captain** Hillary Moulder
Norm Waxman/Nick DeVito/Others Ben Freeth **Joey/Others** Tom Worthington
Barry Belson/Others Lewis Francis **Hank/Others** Jake Byrom

BAND

Musical Director/Keyboard 1 Richard Marrett **Bass** Michael Story **Guitar 1** Mike Ferrar
Guitar 2 Heather Webb **Drums** Mitchell Thomas **Keyboard 2/Keyboard 1 Cover** Caelan Thomas
Keyboard 2 Cover Kimberley Wood

TOTAL ATTENDANCE | 4,189

TOTAL ATTENDANCE



10 FEBRUARY - 24 MARCH 2020

CRASH BASH: WHAT'S THE RUSH?

By Kathleen Burns

CAST & PRODUCTION

Director/Touring Stage Manager Ben Freeth
AV Designer Zac Beckett-Knight
Stage Manager – Rehearsals Scott Leighton
Performers Jake Arona, Monique Clementson
Senior Constable Brent Cosgrove

In collaboration with

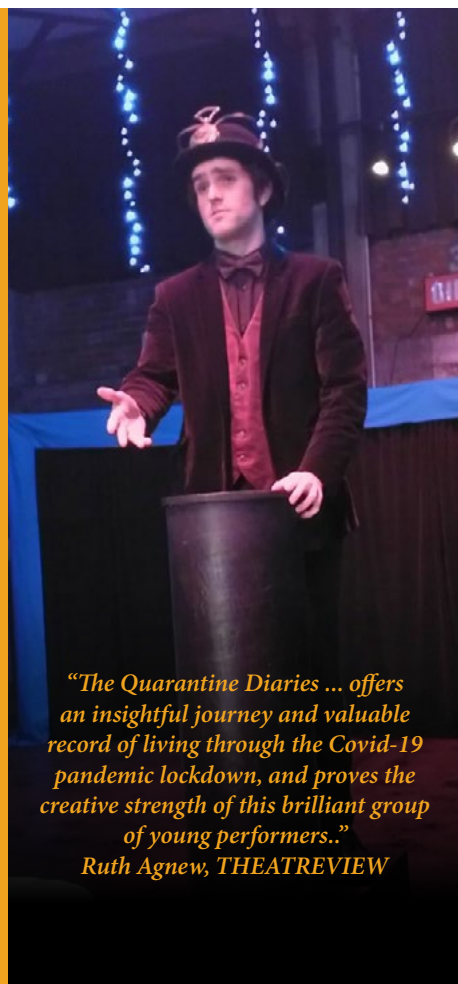


New Zealand
POLICE
Nga Pirihimana O Aotearoa

Christchurch
City Council

TOTAL ATTENDANCE | 300

TOTAL ATTENDANCE



“The Quarantine Diaries ... offers an insightful journey and valuable record of living through the Covid-19 pandemic lockdown, and proves the creative strength of this brilliant group of young performers.”

Ruth Agnew, THEATREVIEW

1 - 4 JULY 2020

THE QUARANTINE DIARIES

Devised by The Court Youth Company

PRODUCTION

Directors Rachel Tully & Riley Harter **Stage Manager** Jo Bunce
Assistant Stage Manager Erica Browne
Lighting Designer & Operator Giles Tanner
Sound Designer & Operator Matt Short

CAST

Abby-May Burkin, Ava Rassoul, Caitlin Paul, Dylan Watkins, Gemma Pledge, Haydon Dickie, Isayah Snow, James-Paul Mountstevens, Jasmine Wilde, Jasper Sutcliffe, Jonathan Coulson, Josiah Morgan, Meg Roberts, Mitchell Farr, Richard Townsend, Robbie Stephenson, Sage Klein, Sam Scott, Stella Cheersmith, Travis Woffenden, Selwyn Gamble

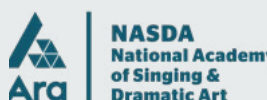
30 OCTOBER - 7 NOVEMBER 2020

NASDA PRESENTS: HOLIDAY INN

Based on the film from Universal Pictures
Music & Lyrics by Irving Berlin
Book by Gordon Greenberg & Chad Hodge

CAST & PRODUCTION

Directors Russell Dixon Musical Director Trevor Jones
Choreographer Kirsty Allpress



Presented by permission of ORiGiN™ Theatrical
on behalf of R&H Theatricals



TOTAL ATTENDANCE | 1,532

9 - 15 DECEMBER 2020

JEKYLL & HYDE

By Evan Placey

PRODUCTION

Director Dan Bain Assistant Rehearsal Director Riley Harter
Lighting Designer Sean Hawkins Sound, Set and AV Designer Dan Bain
Costume Designer Hayley Douglas Stage Manager Danielle Rackham
Operator Isla Mclarin

CAST

Harriet Jekyll Isayah Snow Flossie Hyde Meg Roberts
Gabriel Utterson/Johnny Selwyn Gamble Gertrude/Lucy Gemma Pledge
Ida/Izzy Stella Cheersmith Martha/Millie Ava Rassoul
Dr Lanyon Richard Townsend Sally/Josephine Jasmine Wilde
Officer Rose Mitchell Farr Judge Richard Enfield Haydon Dickie
Tommy Travis Woffenden Priest Josiah Morgan
Paperboy James-Paul Mountstevens Abbie Caitlin Paul
Dr Maxwell/Officer Ray Jonathan Coulson Dr Finn Robbie Stephenson
Dr Tennison Dylan Watkins Florence Abby-May Burkin
DC Williams Sam Scott DCI Renford Jasper Sutcliffe

*"The cast of 20, as in previous
Youth Company performances,
are committed and enthusiastic."*
Erin Harrington,
THEATREVIEW



TOTAL ATTENDANCE | 505

THE COURT COMPANY 2020

EXECUTIVE

Chief Executive | Tumu Whakarae
Barbara George

Interim / Artistic Director
Dan Pengelly (from 27 Jan)

General Manager
Susan Rendall

Business Manager
John Liddiard (until 24 Feb)

Chief Financial Officer
Paul Dawson (from 4 Mar)

SENIOR LEADERS

Production Manager
Flore Charbonnier

Food & Beverage Manager
Princely D'chunha (from 13 Aug)

Marketing Manager:
Mally Goldberg

Artistic Advisor/Lead Director
Ross Gumbley

Sponsorship Manager
Layla Moutrib

Education & Programmes Manager
Rachel Tully

Customer Experience Manager
Rachel Vavasour (from 1 Sep)

**Associate Director /
Court Jesters Artistic Director**
Dan Bain (until 20 Mar)

Literary Manager
Roanna Dalziel (until 11 Sep)

Ticketing Manager
Michael Berry (until 31 Aug)

House Manager
Colin Swift (until 25 Jun)

COMPANY

Stage Manager/Assistant
Production Manager

Erica Browne

Head Stage Manager
Jo Bunce

Project Manager
Tom Clisby (from 1 Aug)

Set Construction
Seth Edwards-Ellis (from 21 Sep)

Construction & Premises Manager
Bryce Goddard

Kaihāpai Toi / Kaihautū Ahurea
Vanessa Gray

Administration

Fiona Haines

**Education Co-ordinator /
Head Tutor**
Riley Harter

**Customer Experience
Administration**
Erin Hills (from 8 Sep)

Set Construction
Nigel Kerr

Marketing Assistant
Lynette Lamprecht-Smith

Set Construction
Anne Le Blond (until 4 Sep)

Barista
Petra Laskova

Accountant
Ben Nair (from 14 Sep)

Costume Manager
Deborah Moor

Finance Manager
Angela Park (until 12 Mar)

R & M Support
Terry Preddy

**Customer Experience
Box Office**
Avril Lockhead (until 31 Aug)
Rebecca Radcliffe
Rosie Brailsford (until 31 Aug)

House Technician
Matt Short

Graphic Designer
Ryan Smith

Properties Manager
Julian Southgate

Head Technician
Giles Tanner

Content Writer
Laura Tretheway

Set Construction
Richard van den Berg

Client Manager
Andrea Winder

Theatre Chaplain
David Winfield

Costume Technician
Hayley Douglas (until 2 Nov)

Workshop Supervisor
Richard Daem (until 24 Apr)

Properties Technician
Simone Wiseman (until 30 Jun)

COURT JESTERS

Dan Bain
Brendon Bennetts
Emma Brittenden
Kathleen Burns
Jeff Clark
Monique Clementson
Emma Cusdin
Trubie-Dylan Smith
Kirsty Gillespie
Criss Grueber
Mille Hanford
Robbie Hunt
Scott Koorey
Henri Nelis
Dan Pengelly
Ciarán Searle
Jarred Skelton
Andrew Todd
Gabby Wakefield
Vanessa Wells

Jester Musicians

Deen Coulson
Frankie Daly
Kris Finnerty
Criss Grueber
Tom Harris
Hamish Oliver
Jack Page

Jester Apprentices

Maddie Harris
Riley Harter
Aaron Jelley
Hillary Moulder

TRUST BOARD

Chair
Steven van der Pol

Secretary
Susan Rendall

Board
Annie Bonifant
Tony Feaver
Jane Huria (until 28 Sep)
Erin Jamieson
Stephanie Marsden (until 28 Sep)
David McBrearty
Anne Newman (from 28 Sep)
Georgina Toomey (from 28 Sep)
Steve Wakefield

FOUNDATION BOARD

Patron
Barbara, Lady Stewart DNZM, QSO

Chair

Catherine Boyer

Secretary

Laura Palomino de Forbes

Board

Hall Cannon
Tina Duncan
Cilla Glasson
John Holland (until 11 Aug)
David McBrearty
Christopher Weir (from 15 Oct)

SUPPORTERS

Patron

Dame Adrienne Stewart
DNZM, QSM

Chair

Annie Bonifant

Deputy Chair

Allanah James

Secretary

Charles Duke

Treasurer

Lynn Vandertie

Honorary Membership Secretary

Jay Pollock

Committee

Pat Braithwaite
Wendy Carryer
Cheryl Colley
Tony Feaver
Liz Lovell
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
Maurice Kidd
Avril Lockhead
Yvonne Martin
Lynda Milligan
Eilish Moran
Stewart Ross

FELLOW OF THE COURT

John Harrison ONZM

Financial Statements

The Court Theatre Trust

For the 13 months ended 31 January 2021

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Directory

The Court Theatre Trust

For the 13 months ended 31 January 2021

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

Chairman	Steven van der Pol	
Trustees	Steve Wakefield	
	Jane Huria CNZM	Until 28 September 2020
	Stephanie Marsden	Until 28 September 2020
	David McBrearty	
	Annie Bonifant	
	Erin Jamieson	
	Tony Feaver	
	Georgina Toomey	From 26 October 2020
	Anne Newman	From 26 October 2020

Chief Executive Officer

Barbara George

Secretary to the Board

Susan Rendall

Bankers

Bank of New Zealand

Solicitors

Harmans Lawyers

Saunders Robinson Brown

Duncan Cotterill

Auditor

Ashton Wheelans

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 5 to 18, which comprise the statement of financial position as at 31 January 2021 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 2021, 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.

Other Matter

The financial statements of The Court Theatre Trust for the year ended 31 December 2019 were audited by another auditor who expressed an unmodified opinion on those statements on 24 August 2020. Ashton Wheelans was appointed auditor on 4 December 2020 our opinion makes no statement on the comparative balances.

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 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". The signature is written in a cursive, lowercase style.

ASHTON WHEELANS

Chartered Accountants
Christchurch

5 May 2021

Statement of Comprehensive Revenue & Expenses

The Court Theatre Trust

For the 13 months ended 31 January 2021

	Notes	Jan 2021 \$ 13 Months	Dec 2019 \$ 12 Months
Revenue			
Production Revenue		2,599,921	2,706,950
Grants & Donations		3,680,760	2,649,354
Other Revenue		34,500	35,702
Total Revenue	2	<u>6,315,181</u>	<u>5,392,006</u>
Expenses			
Production Expenses		2,937,921	2,933,193
Operating Expenses		2,672,951	2,867,901
Total Expenses	3	<u>5,610,872</u>	<u>5,801,094</u>
Net Surplus/(Deficit) Before Depreciation and Amortisation		<u>704,309</u>	<u>(409,088)</u>
Depreciation and Amortisation			
Depreciation	7	677,777	537,343
Amortisation	7	954	742
Total Comprehensive Revenue & Expenses for the Period		<u>25,578</u>	<u>(947,173)</u>

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

**ASHTON
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Statement of Changes in Equity

The Court Theatre Trust

For the 13 months ended 31 January 2021

	Note	Theatre Development Fund (Addington) \$	Court in the City Development Fund \$	Revenue Reserve \$	Total Accumulated Funds \$
Balance at 1 January 2019		1,522,387	-	2,351,653	3,874,040
Net Surplus/(Deficit) for the Year		-	-	(947,173)	(947,173)
Transfer between Reserves	8	(507,478)	-	507,478	-
Balance at 1 January 2020		1,014,909	-	1,911,958	2,926,867
Net Surplus/(Deficit) for Period		-	-	25,578	25,578
Transfer between Reserves	8	(677,777)	-	677,777	-
Transfer between Reserves	8	-	347,302	(347,302)	-
Balance at 31 January 2021		337,132	347,302	2,268,011	2,952,445

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

**ASHTON
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Statement of Financial Position

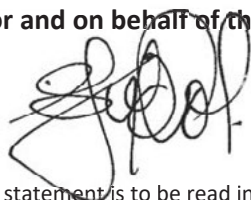
The Court Theatre Trust

As at 31 January 2021

	Notes	2021	2019
Assets		<u>\$</u>	<u>\$</u>
Current Assets			
Cash and Cash Equivalents	4	1,563,345	612,291
Accounts Receivable	5	246,591	133,135
Inventories		22,666	14,518
Work in Progress		86,461	-
Prepaid Expenses		69,895	106,577
Total Current Assets		<u>1,988,958</u>	<u>866,521</u>
Non-Current Assets			
Fixed Assets	7	2,736,449	3,250,335
Intangible Assets	7	11,357	12,311
Total Non-Current Assets		<u>2,747,806</u>	<u>3,262,646</u>
Total Assets		<u>4,736,764</u>	<u>4,129,167</u>
Liabilities			
Current Liabilities			
Trade & Other Payables	6	299,258	310,051
GST Payable	6	81,461	47,856
Employee Entitlements	6	196,054	208,554
Income in Advance	6	1,207,546	635,838
Total Current Liabilities		<u>1,784,319</u>	<u>1,202,299</u>
Net Assets		<u>2,952,445</u>	<u>2,926,868</u>
Accumulated Funds			
Revenue Reserves		2,268,011	1,911,959
New Court Development Fund		347,302	-
Theatre Development Fund		337,132	1,014,909
Total Accumulated Funds		<u>2,952,445</u>	<u>2,926,868</u>

Approved for and on behalf of the Board of Trustees on 5 May 2021

Trustee



Trustee



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

ASHTON
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Statement of Cashflows

The Court Theatre Trust

For the 13 months ended 31 January 2021

	2021	2019
	\$	\$
Cash flows from operating activities		
Proceeds from:		
Goods and services provided	3,016,071	2,744,922
Grants & Donations	3,961,415	2,287,120
Payments to suppliers and employees	(6,015,726)	(5,536,075)
Net cash inflow from operating activities	<u>961,760</u>	<u>(504,033)</u>
Cash flows from investing activities		
Interest received	2,237	8,875
Payments for purchase of property, plant and equipment	(12,943)	(173,703)
Net cash inflow/(outflow) from investing activities	<u>(10,706)</u>	<u>(164,828)</u>
Net increase(decrease) in cash and cash equivalents	<u>951,054</u>	<u>(668,861)</u>
Cash and cash equivalents at beginning of period	<u>612,291</u>	<u>1,281,152</u>
Cash and cash equivalents at end of period	<u><u>1,563,345</u></u>	<u><u>612,291</u></u>

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

**ASHTON
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Notes to the Financial Statements

The Court Theatre Trust

For the 13 months ended 31 January 2021

1. Statement of Accounting Policies

Reporting Entity

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

Basis of Reporting

The financial statements of the Court Theatre Trust for the 13 months ended 31 January 2021 were authorised for issue by the Trustees on 5 May 2021. The financial statements presented here are for the reporting entity The Court Theatre Trust. The financial statements have been prepared in accordance with clause 16 of the Trust Deed.

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

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

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

Change of Balance Date

The Board of Trustees have changed the Balance Date for these Financial Statements from 31 December 2020 to 31 January 2021, as this coincides with the end of the theatrical season for the Theatre. The effect of this change is to extend this financial period to thirteen months, and in subsequent periods to report twelve months results for February to January of the following year. The comparative amounts for 2019 in this report are for 12 months.

COVID-19

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

The COVID-19 pandemic developed rapidly in 2020. Measures taken by the New Zealand government to eliminate the virus from the community, which included a New Zealand wide lockdown and restrictions on public gatherings, affected the Court Theatre. All planned performances were cancelled between the 28 March and 30 June 2020, and only a limited number of performances with restricted audience numbers were possible from 1st July until 20th September 2020. 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. Full stage performances recommenced in October 2020.

Due to the community outbreaks of COVID-19 Auckland in February and March 2021, the New Zealand government again imposed restrictions on public gatherings. Excluding Auckland, New Zealand was placed at Alert Level 2 meaning audience numbers were restricted to 100. The Theatre had plans in place to minimise the impact of this disruption.

The Trustees consider the increase in COVID-19 Alert Levels in February and March 2021 a non-adjusting subsequent event and 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 without jeopardising 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 their belief that the supportive response of the New Zealand government to the creative sector during 2020 will continue if there are further significant restrictions as a result of Covid 19, an improvement in the entity's financial position during the 13 months ended 31 January 2021, 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.

New Theatre

The Board of Trustees signed a Development Agreement with the Christchurch City Council (CCC) on 7th 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 31 August 2023.

The Court Theatre will not have ownership rights to the building but will own the internal fit out. The Court Theatre has already 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-2023. 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 August 2024.

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 theatre (estimated to be \$2.0 million) and other transitional costs.

Presentation Currency and Rounding

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

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 & Donations

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

iv) Interest Income

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

v) Inventory

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

vi) Goods and Services Tax

These Financial Statements have been prepared on a GST exclusive basis with the exception of Accounts Receivable and Accounts Payable.

vii) Cash and cash equivalents

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

viii) Investments

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

ix) Fixed Assets

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

These are assessed as:

Buildings	3-15 years
Computer Equipment	3-12 years
Fixtures, Fittings & Furniture	2-15 years
Plant & Equipment	2-17 years
Theatrical Materials	5 years

x) Intangible Assets

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

xi) Theatrical materials

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

xii) Accounts Receivable

Receivables are valued at anticipated 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.

xiv) Changes in Accounting Policies

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

2. Revenue

	<u>2021</u>	<u>2019</u>
Revenue from exchange transactions		
Production Revenue		
Hospitality Income	529,977	463,164
Box Office Receipts	1,751,739	2,068,589
Other Production Revenue	318,205	175,197
Total Production Revenue	<u>2,599,921</u>	<u>2,706,950</u>
Sponsorship		
Corporate Sponsorship	731,938	775,280
Total Sponsorship	<u>731,938</u>	<u>775,280</u>
Other Revenue		
Sundry Income	32,263	26,219
Interest Received	2,237	9,483
Total Other Revenue	<u>34,500</u>	<u>35,702</u>
Total Revenue from exchange transactions	<u><u>3,366,359</u></u>	<u><u>3,517,932</u></u>
Revenue from non-exchange transactions		
Grants & Donations		
Gifts & Donations	351,322	128,420
Creative New Zealand Grant	1,687,694	1,112,921
Local Body Grants	110,000	110,000
Other Grants	799,806	522,733
Total Grants & Donations	<u>2,948,822</u>	<u>1,874,074</u>
Total Revenue from non-exchange transactions	<u>2,948,822</u>	<u>1,874,074</u>
Total Revenue	<u><u>6,315,181</u></u>	<u><u>5,392,006</u></u>

3. Expenses	<u>2021</u>	<u>2019</u>
	\$	\$
Production Expenses		
Bar Expenditure	199,661	168,768
Royalties	248,915	173,048
Sundry Production Expenses	41,726	40,601
Theatrical Materials & Consumables	189,578	147,022
Theatrical Salaries & Wages	2,161,780	2,271,319
Travel & Accommodation Visiting Artist	96,261	132,435
Total Production Expenses	<u>2,937,921</u>	<u>2,933,193</u>
Operating Expenses		
Administration Costs	319,083	200,794
Administration Salaries & Wages	1,418,579	1,361,190
Advertising & publicity	263,860	566,914
Audit Fees	14,325	22,950
Insurance	71,767	74,278
Premises	391,053	480,730
Printing & Stationery	16,559	9,542
Professional Fees	66,839	29,806
Repairs & Maintenance	47,699	37,229
Sponsorship Expenses	24,551	50,909
Ticketing	34,304	33,530
Training	4,332	22,798
Total Operating Expenses	<u>2,672,951</u>	<u>2,890,670</u>
Total Expenses	<u><u>5,610,872</u></u>	<u><u>5,823,863</u></u>

4. Cash and Cash Equivalents

	<u>2021</u>	<u>2019</u>
	\$	\$
Cash on Hand	7,452	6,463
BNZ Current Accounts	149,422	116,441
BNZ Savings Accounts	1,404,157	441,995
BNZ Fundraising Account	2,294	-
ANZ Current Account	20	11
Total Bank Accounts	<u>1,563,345</u>	<u>564,910</u>
Term deposits maturing in more than 90 days		
ANZ Term deposit	-	47,381
	<u>-</u>	<u>47,381</u>
Total Cash & Cash Equivalents	<u>1,563,345</u>	<u>612,291</u>

5. Accounts Receivable

	<u>2021</u>	<u>2019</u>
	\$	\$
Receivable from the sale of goods and services (exchange)	102,189	133,135
Receivable from The Court Theatre Foundation	144,402	-
	<u>246,591</u>	<u>133,135</u>

6. Payables and Deferred Revenue

	<u>2021</u>	<u>2019</u>
	\$	\$
Income in Advance		
Revenue in Advance	534,428	351,491
Sponsorship in Advance	158,153	105,916
Grants in Advance	514,965	178,431
Total Income in Advance	<u>1,207,546</u>	<u>635,838</u>
Payables and deferred revenue under exchange transactions		
Trade & Other Payables	299,258	310,051
Employee Entitlements	196,054	208,554
Revenue in Advance	534,428	351,491
Sponsorship in Advance	158,153	105,916
Total payables and deferred revenue under exchange transactions	<u>1,187,893</u>	<u>976,012</u>
Payables and deferred revenue under non-exchange transactions		
Grants in Advance	514,965	178,431
GST Payable	81,461	47,856
Total Payables and deferred revenue under non-exchange transactions	<u>596,426</u>	<u>226,287</u>
Total Payables and Deferred Revenue	<u>1,784,319</u>	<u>1,202,299</u>

**ASHTON
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7. Non-Current Assets

a. Fixed Assets

13 Months Ended 31 January 2021

	Buildings	Computer equipment	Fixtures, fittings & furniture	Plant & equipment	Work in progress	Theatrical Inventory	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
Accelerated 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

Total depreciation for the year is \$677,777 which is made up of normal depreciation of \$554,605 plus accelerated depreciation of \$123,172 in relation to the Addington theatre fitout and fittings due to the upcoming move to a new theatre.

12 Months Ended 31 December 2019

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

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

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

7. Non-Current Assets (continued)

b. Intangible Assets

Trade Marks	2021	2019
	\$	\$
Opening Cost	13,053	-
Additions	-	13,053
Closing Cost	<u>13,053</u>	<u>13,053</u>
Opening Accumulated Amortisation	742	-
Amortisation Expenses	954	742
Closing Accumulated Amortisation	<u>1,696</u>	<u>742</u>
Net Book Value	<u>11,357</u>	<u>12,311</u>

8. Theatre Development Funds

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. There are no restrictions placed on how the accumulated funds may be utilised to further the aims of the Trust. The Trustees have resolved to transfer \$677,777 (2019: \$507,478) from the Theatre Development Fund to General Revenue Reserves being the equivalent of the depreciation expenses for Fixed Assets for the 2021 year, leaving a remaining balance of \$337,132.

Court in the City Development Fund

The Trustees established the Court in the City Development Fund for the purpose of Theatre Development 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 \$347,302 has been raised for this fund.

9. 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 Management Team.

	2021	2019
Total Senior Management Team Remuneration	\$991,162	\$853,127
Number of Key Management Personnel	19	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 13 months ended 31 January 2021:

1. The receipt of a gift of \$26,000 from Friends of the Court Theatre Incorporated as a contribution to the cost of co-ordination of volunteer usher teams (2019: \$24,000).
2. A grant of \$250,000 from the Court Theatre Foundation (2019: \$234,000).
3. The amount of \$36,000 for rent paid to the Court Theatre Foundation (2019: \$48,000)
4. The receipt of \$23,400 from the Court Theatre Foundation for administration services (2019: \$23,400).

There have been no other related party transactions for the 13 months to 31 January 2021.

10. 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 and negotiated an extension for a further 12 months to May 2024 in August 2020. The effect of this decision is included in the values below:

Lease commitments expire as follows:

	2021	2019
	\$	\$
Less than one year	225,420	222,805
One to five years	525,980	531,744
	<u>751,400</u>	<u>754,549</u>

11. 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 dollars for which there is a fundraising campaign underway. Note 1 and Note 8 also provide details regarding this project. (2019: Nil)

12. 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 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 at this time. (2019: Nil)

13. 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 a rapidly evolving situation adversely affecting global commercial activities. The impact of COVID-19 and the response of the Trust has been discussed within the COVID-19 and Going Concern disclosures on pages 9 and 10 of the financial statements.

The Trustees consider the increases in COVID-19 Alert Levels in February and March 2021 non-adjusting subsequent events and will continue to monitor the developments relating to the pandemic. There have been no other significant events after the reporting date.

PARTNERS & FUNDERS 2020

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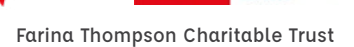
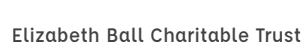
To inquire about how a sponsorship relationship with The Court Theatre could add value to your business, please contact our Sponsorship Manager Layla Moutrib at Layla.moutrib@courttheatre.org.nz



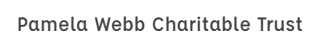
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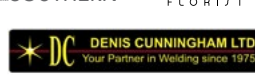
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