

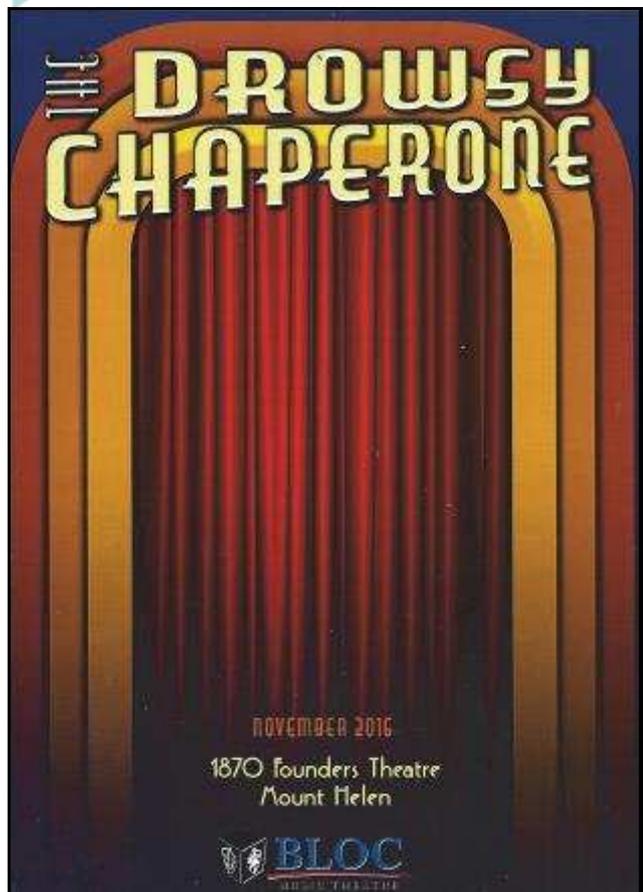
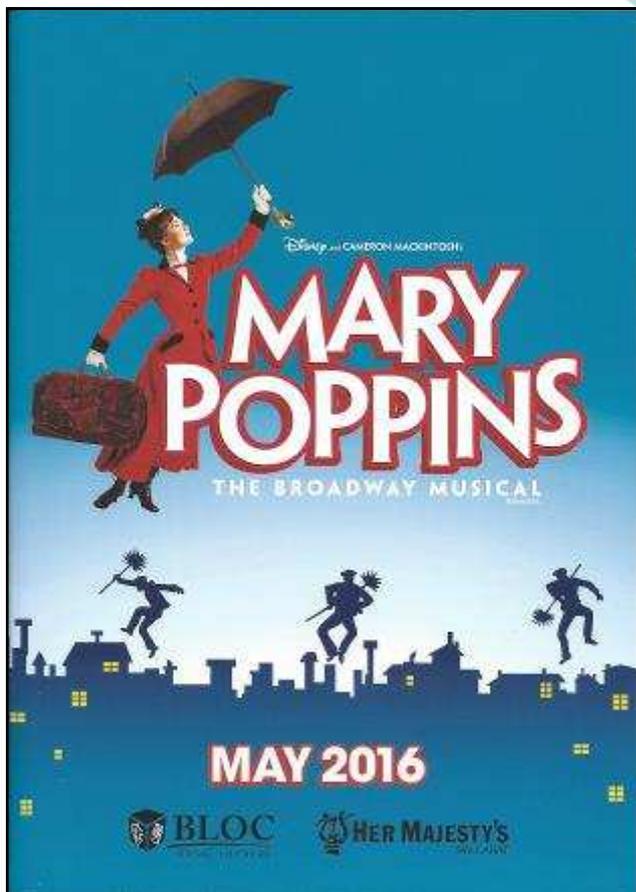
# BLOC

MUSIC THEATRE

57th

ANNUAL REPORT

November 2016





## **BLOC MUSIC THEATRE INC.**

### **STATEMENTS OF PURPOSE**

**To foster, nurture and stimulate interest theatre in music and live theatre.**

**To provide entertainment by staging musical productions of a high standard.**

**To provide opportunities for people to participate in all aspects of theatrical production.**

### **LIFE MEMBERS**

**Peter Morey   Jean Arnott   Barb Dunlop   Jim Muller   Lynne Muller**

**Ross Barnes   Tim Gay   Damian Muller   Sallie Burke-Muller**

**Gabrielle Brooks   Yvonne Collett   Judy Pickford   Norm Pinney**

**Gwen Quick   Lyle Quick   Barb Snibson   Carmel Wall   Barry Wilkins**

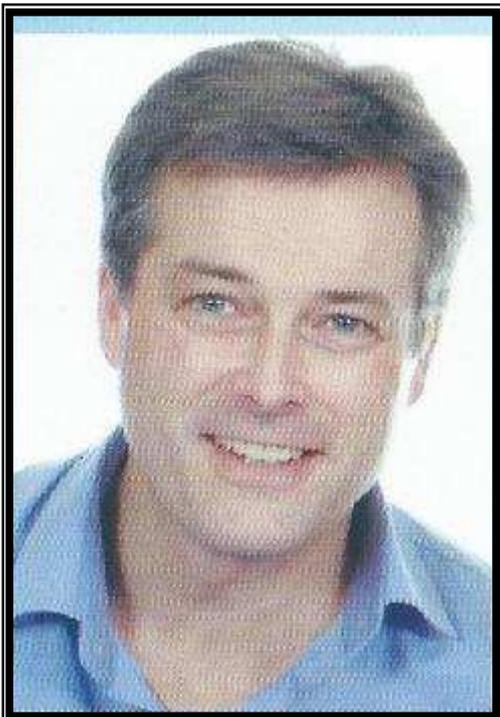
**Claire Thorpe   Jason Muller   Vicki Rowe**

**This Report is inclusive of the Financial Reports and the general activities of the company for the period of the 1st October 2015 to the 30th September 2016 and reports of the productions staged in 2016.**

# BLOC MUSIC THEATRE INC. 57th ANNUAL REPORT

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**Company Patron**

**BRUCE ROBERTS**

## 2016 COMMITTEE



**JASON  
MULLER**

**CARMEL  
FLYNN**

**CLAIRE  
THORPE**

**JORDAN  
SULLIVAN**

**JIM  
MULLER**

**PRESIDENT**

**VICE PRESIDENT**

**SECRETARY**

**TREASURER**

**ARCHIVIST**



**VICKI  
ROWE**

**CARLY  
MACDONALD**

**ANDREA  
JORDAN**

**PAULA  
ROBINSON**

**GARETH  
GRAINGER**

**PETER  
MOREY**

**BRENDA  
LIEBROOK**

**SHAUNA  
SHAW**

**Committee Members**

**Administrator**



## PRESIDENT'S REPORT



What a fantastic year we have had in 2016. Here is how I saw it!

Mary Poppins was everything we dreamed it could be, and we should all be tremendously proud of the efforts on this, as it was a magnificent production. With the technical requirements of making Mary fly and the magic requirements of this show, we knew that this was going to be an expensive production to stage. We knew we would get good audiences, but I am not sure we expected to be turning people away! A production team of the highest quality, headed up by Debbie Fraser as Director (a blast from the past) and newcomer Mark Witham as Musical Director, did an amazing job, with the support of Kat Armati as Choreographer and Gareth Grainger as Choral Director (and leading man). The broad technical expertise required on this production was delivered, beyond our expectations, by our amazing design team of Melanie Buckingham on Costume Design, Scott Snowden on Lighting Design, Set Design by Nathan Weyers and magic props by Justin Trulof. This production was further supplemented with the addition of Vicki Rowe assisting the Director, Paula Robinson as Stage Manager and Damian Muller as the Stage Director.

We learnt a great deal on this production with the contracting of Theatre Safe Australia to not only make Mary (Emily Jacker) fly but deliver the greatest visual effect on the Her Maj stage to date, with Bert (Laurence Heenan) walking upside down across the stage. I watched it every night and was still blown away by it on the final performance. We also embarked on a co-set build when Nathan Weyers agreed to create a set design that would suit both the Geelong and Ballarat Stages. While this theoretically halved the build, it did mean that the set needed to be built well ahead of time (with Geelong staging their production in January) and our portion of the set had to be trucked to Geelong, bumped in, bumped out, trucked back with their portion (two trucks), modified (fixed) trucked to the theatre for our bump in, and it wasn't a small set! While it was something that we had to try, I am not sure it was worth it as it did not significantly reduce the effort or reduce the costs. The best part of the shared set was that we learnt from the issues that they encountered.

Many thanks must go to Claire Thorpe and Andrea Jordan, who were once again a fantastic team as Production Managers for 'Mary Poppins'. Lyle and Jim need to be congratulated for the huge task of bringing Nathan's set to life and working with their counterparts at Footlight Productions in Geelong. And of course we need to thank and congratulate the very talented cast on this production. We also thank the management and staff of Her Majesty's Theatre that truly embrace the BLOC family while we are in their domain.

As the result of another very successful BLOC planning session in March this year, it was decided that while BLOC is still committed to Junior Production's it is becoming increasingly difficult to source adequate production staff (Production Manager in particular) for these shows. As we worked through the criteria of what the important factors of the Junior shows and considered our Mission Statement, we decided that we could achieve most of our objectives and attract new members and friends through the staging of a Boutique or Intermediate Show with the budget and dates usually associated to our junior show. Thus we decided to stage the relatively unknown production of 'The Drowsy Chaperone' in early November 2016.

As far as experiments go, 'The Drowsy Chaperone' would have to be the funniest experiment in BLOC's history. It was such a pleasure to have not known much at all about this production, before I saw it on opening night, and to be transformed to another point in history via a very unconventional and hilarious musical production. The amazing Carly Macdonald (our Carly) did a sensational job of directing and creating this fabulous production, despite the personal challenges she faced during this time. Carly worked fantastically with her very talented, but relatively inexperienced, production team of Maxine Montgomery (welcome back to BLOC!) Daniel Lamech (I didn't even know he could dance) and Reuben Morgan (far too young to be that talented!).



BLOC is very proud of our ability to create opportunities for technical people to gain real experience, and 'The Drowsy Chaperone' was a perfect example of how successful this can be. From the amazing set design by Tim Gay (with significant input from his wife Liz), the very confident and thorough Stage Management by Siobhan Heenan, fabulous costume design and construction from Lee Appleby and the excellent job done by Olivia Sellers and Andrea Thorpe sourcing the huge amount of props used in the show. However this is only possible through the amazing people that make BLOC Music Theatre the success that it is, through the mentoring, training and assistance they give to our volunteers. We are indebted to Matthew

Heenan (in so many ways) Scott Snowden, Hayley Beacham, Jordan Sullivan, Andrea Jordan, Carmel Flynn, Claire Thorpe and Lyle Quick, for the unselfish way in which they are prepared to impart their skills and experience on to others for the ongoing success of this company. While congratulations is due to all involved with this production, I would particularly like to thank and congratulate Kylie Macdonald on the fantastic job she did as a first time Production Manager on this show, she is to be commended for her efforts.

The BLOC Wardrobe business continues to be a very busy and profitable arm of our organisation and we are exceedingly pleased with the way that the business is being managed by Andrea Jordan, having now spent 2 years in the role of Wardrobe Coordinator. Costume Hire continues to be a very active and exciting place to visit and with the implementation of a business plan in the coming financial year, we expect great things in the future.

While there has not been a BLOC annual report in the last 30 years that didn't thank Gwen and Lyle Quick for everything that they do for BLOC Music Theatre, I think that it is very likely that we often just glaze over it. The continuous great work that these two do for BLOC Music Theatre is nothing short of incredible. Their dedication and loyalty to BLOC is a big part of the success of this company and we are forever indebted to them. Thank-you again Gwen and Lyle, I look forward to thanking you again in the years to come.

BLOC continues to stay in touch with our audiences and friends through the social media skills of Carly Macdonald and we were very pleased to announce the launch of our new website to coincide with the auditions of Wicked last month, thanks to the multi-talented Jordan Sullivan. He has made a massive contribution to BLOC in the short time he has been with us and has also done an incredible job as Treasurer this year with his in depth analysis of our finances and the introduction of checks and balances that will ensure our equity into the future.

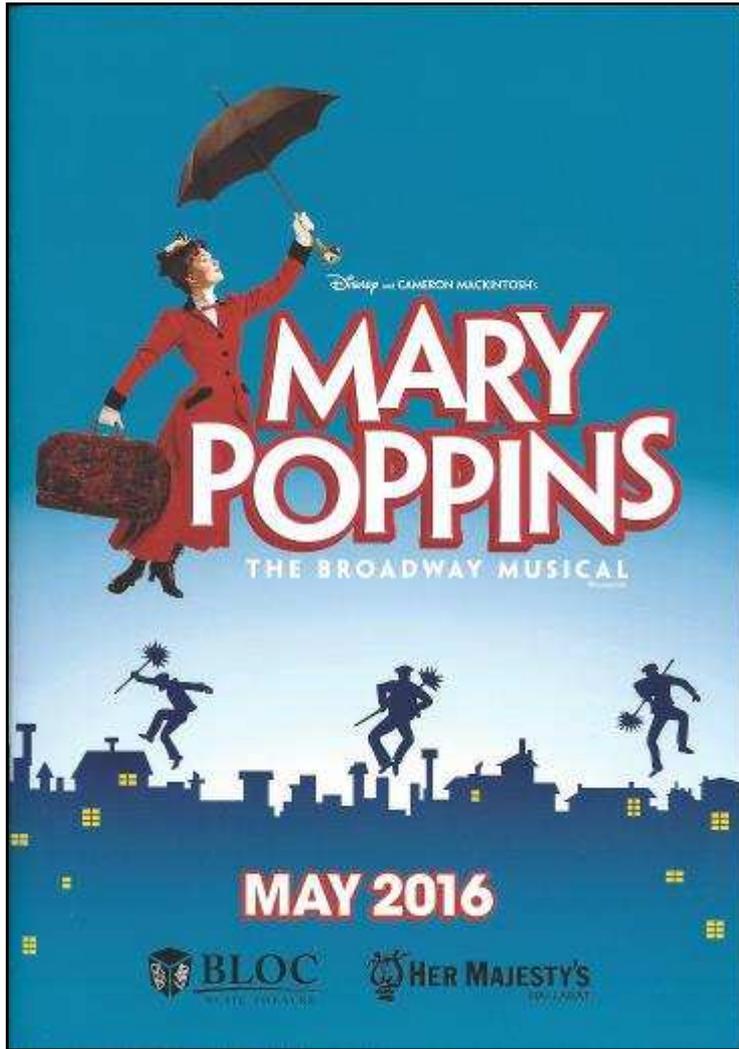
I would very much like to thank our Patron, Bruce Roberts for his continued support of BLOC Music Theatre, our very generous Sponsors in 2016, 3BA/PowerFM, McDonalds, Federation Uni, our partners VicWest Telco, Mulcahy and Co, Radmac Office Choice, and the life blood of BLOC Music theatre, our magnificent volunteers.

Importantly I would like to recognise and thank all the members of committee, and our administrator, for their support, commitment and contributions to BLOC over the past 12 months. I would particularly, like to thank Paula Robinson and Brenda Ludbrook for their contribution to the Committee, as they have decided not to renominate for Committee at this meeting. I am absolutely sure that this is not goodbye for either of these valued members of the BLOC family, as I am sure that they will continue to contribute to our productions for years to come, and we would welcome their renomination in the future.

I'm excited about what 2017 has in store, and look forward to working with you all to make it another fun filled successful year with our new and old friends.



**Jason Muller**  
President  
BLOC Music Theatre



## PRODUCTION TEAM

<b>Director</b>	<b>Debbie Fraser</b>
<b>Musical Director</b>	<b>Mark Witham</b>
<b>Choral Director</b>	<b>Gareth Grainger</b>
<b>Set Design</b>	<b>Nathan Weyers</b>
<b>Costumer Designer</b>	<b>Melanie Buckingham</b>
<b>Choreographer</b>	<b>Kat Armati</b>
<b>Assistant Director</b>	<b>Vicki Rowe</b>
<b>Production Managers</b>	<b>Claire Thorpe &amp; Andrea Jordan</b>
<b>Stage Manager</b>	<b>Paula Robinson</b>
<b>Stage Director</b>	<b>Damain Muller</b>

## PRINCIPALS

<b>Emily Jacker</b>	<b>Mary Poppins</b>
<b>Laurence Heenan</b>	<b>Bert</b>
<b>Simone Warnock</b>	<b>Mrs Banks</b>
<b>Gareth Grainger</b>	<b>Mr Banks</b>
<b>Isolde Kiene-Judd</b>	<b>Jane Banks</b>
<b>Zenaye McKee</b>	<b>Jane Banks</b>
<b>Alex Mulcahy</b>	<b>Michael Banks</b>
<b>Joe Appleton</b>	<b>Michael Banks</b>

**CAST** Jack Gillard Jeandanielle Evans Jodi Toering Allen Ratten Jessica Dolley Jane Gaylor  
 Kristen Gale Daniel Lamech Tim Gay Lucas Cooper Kylie Macdonald David Collins Ruben Morgan  
 Mary Cole Marcus Hovey

**CHILDREN'S CHORUS** Ella Mulcahy Emily Severino Taylah Sims Olivia McKenzie  
 Xander Vandenberg Lilly Pennell Oscar Mulcahy Indiana Armati Jessica Stevens Thomas Jenkins

**DANCERS** Lily O'Shea Samantha Stewart Ellie Allison Sian Daykin Jasmin Robinson  
 Giarn Carrol Catherine Pettie Ally Stewart Sally Dean Elise Karlake Sarah Wood Emily Beggs  
 Fiona Simpson Laura Edmondson Lisa Brown Tony Rowlands Andrea Thorpe Enya McDonald  
 Jessica Netherway Aiden McHarg Horace Tang Darcy Cargeeg Robert Muirhead Aaron Bonell-Huy  
 Nicholas Collins Matt Henderson Uisce Gorris-Dazeley

## ORCHESTRA

Alan Williamson - ELECTRIC BASS ● Anja Yates - CELLO  
 ● Eochlan Mansell - GUITAR (ACOUSTIC NYLON, ACOUSTIC STEEL, BANJO, ELECTRIC GUITAR)  
 ● Janice Ballinger - HORN I ● Melissa Banks - HORN II ● Jane Nice - (KEYBOARD I and Repetiteur  
 ● Tamara Boyd - KEYBOARD II ● Adrian Liston - PERCUSSION I ● Michael Evans-Barker and Marcus Govan - PERCUSSION II  
 ● Madeline Witham - REED I (FLUTE, PICCOLO) ● Kathryn Saunders - REED II (COR ANGLAIS, OBOE)  
 ● Andrew Dale and Sarah Bartow - REED III (BB CLARINET, BASS CLARINET, Eb CLARINET)  
 ● Hugh Mckeivrey - TROMBONE I (EUPHONIUM, TROMBONE) ● Wade Garman - TROMBONE II (TROMBONE, TUBA)  
 ● Scott Manges - TRUMPET I (CORNET, FLUGELHORN, TRUMPET)  
 ● Jeroen Kromhof - TRUMPET II (CORNET, FLUGELHORN, TRUMPET)

# MARY POPPINS REPORT

After being Co-Production Managers for several BLOC productions Andrea and Claire were very privileged to have been a part of the wonderful production of “Mary Poppins”

We were very pleased to have Debbie Fraser as Director, return to BLOC after many years. Debbie’s talent for Directing showed in the successful production which was a delight for all involved. Vicki Rowe was invaluable as Assistant Director.

Mark Witham was welcomed to BLOC for the first time as Musical Director and together with a great Orchestra, produced some beautiful harmonious music.

Gareth Grainger successfully combined the role of Choral Director together with a lead role as Mr Banks.



We also thank Jane Nice who was the Rehearsal pianist, and the very talented Orchestra who produced the wonderful music.

Kat Armati produced some great Choreography with the Chimney Sweeps being a highlight.

Nathan Weyers really excelled himself once again designing a wonderful functional Set The set wowed all who came to see “Mary Poppins” and to this we truly thank Jim, Lyle and the team who worked so hard to realize Nathan’s vision. We also had an amazing highlight of the production where we were able to “Fly” Mary and Bert. This was a wonderful crowd pleaser and a great achievement for the company. We thank Stuart Johnson and Theatre Safe Australia for helping us achieve this without any problems. We do thank Emily Jacker and Laurence Heenan for the hours of training they put in to training for flying.

Scott Snowden and Mystic Entertainmentz brought the Set to life with the wonderful lighting effects

Overseeing all these people in the rehearsal period and the theatre was our very capable Stage Director, Damian Muller who, did an amazing job keeping the show running smoothly. We also thank Paula Robinson who acted as rehearsal Stage Manager.

No show would be complete without costumes, this year we had Melanie Buckingham who has done a great job designing the lovely costumes. Making these costumes come to life was achieved by the wardrobe Co-ordinator, Andrea Jordan and, Lynne Muller was again invaluable. There were also many other helpers that were busy sewing.

Of course, the performance would not go on without the very talented, dedicated cast who gave so many hours to rehearse and produce a Supercalisfragilisticexpialidocious performance. Making these people on stage look beautiful, was Cathy Heenan and her group of helpers who never failed to provide great makeup.

Keeping all these people in control was Andrea Jordan and Claire Thorpe who as Production Managers, found it to be very rewarding to be a part of the wonderful production.

These were the very important people who were part of the Production Crew but, they would not be able to achieve the level of excellence without the help of so many people behind the scenes including Backstage Crew, Fly Crew, Dressers, Props Crew, Hair-dressers, Radio Mic Techs, Front of House ushers, Stage door security, Gala Coordinator, Program Designer and Program Artwork, and our Major Show Sponsors McDonald's Ballarat, and 3BA Power FM as the Company Sponsor.



This year we delegated the role of publicity to Carly Macdonald who did an outstanding job from the front page of the Courier to cyber babble at new heights. Thanks Carly.

There were so many people involved in "Mary Poppins" and each person was equally invaluable in their contribution both on and off stage.

BLOC Music Theatre Committee, thank everyone involved, and, wish all the people who have been nominated for a Music Theatre Guild Award the best of luck. You should all be very proud of your achievements.

**Claire Thorpe & Andrea Jordan**

Co-Production Managers





## Costume HIRE Report

BLOC Costume Hire has had many ‘WINS’ during this past year. Many people have ‘discovered’ us proclaiming as they leave ‘we know where to come next time’. Although this puts us in a good place emotionally it does highlight the need to create and maintain a new positive/aggressive marketing strategy.

2017 will involve a determined push to inform and establish BLOC Costume Hire as the premium product in local costume hire.

Manned with our new website, 2017 will see a presence of the Costume Hire Directory, enabling institutions state wide to connect and source value added articles to complete their BLOC ‘showlot’ hire. Eg. Beauty and the Beast - magical creatures. Establishing us as the ‘go to’ site for amateur theatre. To troubleshoot the problems of 2016 there is a need to implement certain changes in the ‘showlot’ hire. In 2017 we will introduce a contract to be signed before the costumes leave the premises. In this way the client will need to consider the payment structure that best applies to them. There will be a fee inclusion for washing and IRONING. The client can choose to do either or both and avoid this fee. There will be locked in dates for the hire and return of goods otherwise additional fees will apply. The formalization of the hire structure will not affect the behaviour of the long standing ‘good’ clients but will certainly set in concrete conditions of hire for those attempting to manipulate the system.

A deposit for costume is still desired and is forecast to come into play over the next few months. We had a huge clean up midyear and we thank everyone who contributed. In the lead up to this event many 12 hour days were spent going through decades of donations, including parts and show lots that are no longer desirable to current hirers. Prior to this day I recruited a young lady, Louise Ali who is vintage and OP Shop savvy. Our combined efforts gave us a base from which to cull present stock whilst turning recycled articles into revenue and NOT landfill. September became a month to sample interest in Bloc’s ‘wracked with Vintage’ range (and to move warmer clothing before the season finished). The interest shown and encouragement given by the public, proves that with proper ‘event launch’ promotion this arm can become an attractive addition to the business lifting BLOC Music Theatre’s profile and esteem within the community.

The people that makeup the support structure of BLOC Costume Hire assist to make Gwen and my job a delight and a privilege. Lynne Muller... making, repairing and ‘popping in’ is an ongoing joy. Claire Thorpe’s back-up sewing, sequinning, care, cups of tea and friendship proves to be the rock we all know we can rely on. Gail Border is a wonderful person that we can call on to work on the frontline, attending to individuals and families on a ‘one to one’ basis and this year we have another capable, amicable and thoroughly delightful addition to this backup team in the lovely Lee Appleby. This amazing lady has come on board with her enthusiasm, friendship, talent, creative flair and energy to make us wonder how we managed without her!?

Thanks for another productive year to our evil ‘returns agent’ Carmel Flynn and may in 2017 our ‘visits’ to reclaim unreturned articles become a thing of the past!!!

Thanks to Jim for his ongoing contribution to the infrastructure of costume hire and the construction of the fabric shelves and trolley that will make accessing our extensive fabric resources less arduous. Many thanks to Lyle for his maintenance of the lawns and broken articles that we only have to give to Gwen and when returned, the problem is solved.



**Andrea Jordan,**  
Costume Supervisor,  
BLOC COSTUME HIRE



## TREASURER'S REPORT

It's been another great year for BLOC, as the company continues to go from strength to strength. BLOC continued this year to maintain its history as being a strong financially stable community theatre company through sound financial planning and management.

BLOC continues to produce professional quality shows while ensuring our ticket prices remain low to enable everyone within community to enjoy top quality theatre at great prices.

While remaining conservative in budgeting for productions, significant care and consideration has been taken in relation to the specific requirements of each production.

With that being said, Mary Poppins was the most financially expensive show staged in the history of BLOC. While this provided no shortage of sleepless nights on my part, I'm sure you'll all agree that the additional investment in Mary Poppins provided significant value for money in the overall quality and "magic" the show produced. Having also had the privilege of watching every show (from behind the lighting desk), I like the other members of the committee and company thoroughly enjoyed hearing the gasp, excitement and awe of the children in the audience who experienced the magic of Mary Poppins and in many cases, their first live musical theatre experience.

With such a significant investment, expenditure was carefully tracked and monitored by myself and the committee through a number of financial controls put in place. Total expenditure was just over \$250,000 for Mary Poppins. That investment was returned to BLOC through excellent audiences and resulted in income over \$318,000 comprised of sponsorship, tickets sales, programmes and production fees.

The profits from Mary Poppins has enabled BLOC to increase our long term investments, along with a series of improvements and planned improvements for our buildings and equipment. BLOC increased our Term Deposits by \$42,000 over our 2015 totals, taking the total balance of our terms deposit over \$200,000 to continue a strong foundation for BLOC for the future of the company.

Enhancements to BLOC hall including a new sound system and replacement of our primary rehearsal keyboard adds to our asset base and will serve BLOC well into the future, along with providing additional value to our regular hirers of the Hall.

We saw an increase this year in the number of people seeking to hire the hall and resulted in an income of \$8763.00, an increase of 25% from the previous year.

While costume hire is showing a slightly lower income for the past financial year, its performance remains strong and our primary source of "non-production" related income. The lower income amount is due to a small delay in a couple of larger invoices being issued till after the end of the financial year while agreement on the final figures were being negotiated through our costume hire manager. These invoice amounts will now form part of and be reflected in next year's financial statements.

This past year we implemented a new approach to expense reimbursements, utilising technology to simplify the submission and approvals process. This in conjunction with our new accounting software Xero has improved our ability to reimburse people quickly for expenses incurred. This year we have also undertaken a re-valuation of our assets and as detailed, BLOC continues to have a strong asset base of \$1,489,663 on which to support BLOC moving forward.

Net profit for BLOC for the financial year was \$56,787 which as per above, allows us to continue upgrade works on buildings, investment in new equipment and places us well to support both Wicked and the 2017 junior show.

I would be remiss if I did not acknowledge all the work Shauna Shaw our Company Administrator does. Shauna's dedication to BLOC, along with her commitment to providing accurate, timely reports along with sound advice to myself and the committee, ensures BLOC's financial and administrative functions run smoothly throughout the year.

**Jordan Sullivan**

Treasurer

**BLOC Music Theatre is a proud sponsor and supporter  
Of the Ballarat Arts Foundation Inc.  
And has a Memorandum of Understanding with**



**Ballarat  
Arts  
Foundation inc.**

Ballarat.  
national  
**Theatre**

	<h1>Costume Hire</h1>	
<p><b>Vintage Hollywood</b></p> <p>80s 70s 60s 50s 30s 20s</p> <p><b>Masks mehron makeup</b></p>	<p><b>Mondays &amp; Thursdays 2-8pm</b> <i>or by appointment</i></p> <p><b>Thousands of Costumes Available!</b> <i>The largest range in regional Victoria.</i></p> <p><b>Accessories Galore!</b> <i>Beads, bags, hats, gloves, headpieces, shoes.</i></p> <p><i>Make an appointment to view our</i> <b>Show-Lots Available</b> <i>Beauty &amp; the Beast, Anything Goes, Chicago, My Fair Lady, Oklahoma, Oliver, Miss Saigon, Singing in the Rain, Half a Sixpence &amp; much more!</i></p>	
<p><b>608 Peel Street Nth, Ballarat</b> Call - 03 5331 8559 or - 0439811626 <a href="http://blocmusictheatre.com.au/costume-hire">blocmusictheatre.com.au/costume-hire</a></p>		

**BLOC MUSIC THEATRE INC.**  
**A.B.N.32 151 711 408**

**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED**  
**30 SEPTEMBER 2016**

<b>Bankers</b>	<b>Bank Australia</b>
<b>Accountants</b>	<b>Mulcahy &amp; Co</b>
<b>Auditors</b>	<b>Prowse, Perrin &amp; Twomey</b>

**BLOC MUSIC THEATRE INC.**  
**A.B.N. 32 151 711 408**

**STATEMENT OF COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED 30TH SEPTEMBER 2016**

<u>2015</u>		<u>Note</u>	<u>2016</u>
\$ 355,825	REVENUE FROM ORDINARY ACTIVITIES	2,3,4	\$ 448,997
\$ (35,718)	EMPLOYEE BENEFITS EXPENSE		\$ (32,781)
\$ (11,185)	DEPRECIATION & AMORTISATION EXPENSE		\$ (10,633)
\$ (284,664)	OTHER EXPENSES FROM ORDINARY ACTIVITIES		\$ (348,796)
<u>\$ 24,258</u>	NET PROFIT FOR THE YEAR		<u>\$ 56,787</u>
<u>\$ -</u>	OTHER COMPREHENSIVE INCOME		<u>\$ -</u>
<u>\$ 24,258</u>	TOTAL COMPREHENSIVE INCOME		<u>\$ 56,787</u>

<b>Financial Statements Cont.</b>
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**STATEMENT OF FINANCIAL POSITION  
AS AT 30TH SEPTEMBER, 2016**

<u>2015</u>	<u>Note</u>	<u>2016</u>
		<u><b>EQUITY</b></u>
\$ 778,422		\$ 778,422
\$ 654,454		\$ 711,241
<u>\$ 1,432,876</u>		<u>\$ 1,489,663</u>
		THESE FUNDS ARE REPRESENTED BY:-
		<u><b>CURRENT ASSETS</b></u>
\$ 100		\$ 100
\$ 43,856		\$ 51,517
\$ 689		\$ 271
\$ 157,470		\$ 203,643
\$ 820		\$ 1,063
\$ 3,399		\$ 1,140
\$ 3,363		\$ 3,022
\$ 7,364		\$ 8,064
<u>\$ 217,061</u>		<u>\$ 268,820</u>
		<u><b>CURRENT LIABILITIES</b></u>
\$ 2,975		\$ 1,282
\$ 284		\$ 43
\$ 336		\$ 288
\$ 19,300		\$ 7,930
\$ 1,363		\$ 1,862
<u>\$ 24,258</u>		<u>\$ 11,405</u>
<u>\$ 192,803</u>		<u>\$ 257,415</u>
		<u><b>NON-CURRENT ASSETS</b></u>
\$ 180,000		\$ 180,000
\$ 640,000		\$ 640,000
\$ 95,000		\$ 95,000
\$ 189,629		\$ 189,629
\$ 84,773		\$ 76,296
\$ 35,000		\$ 35,000
\$ 9,258		\$ 7,841
\$ 3,413		\$ 5,482
\$ 3,000		\$ 3,000
<u>\$ 1,240,073</u>	5	<u>\$ 1,232,248</u>
<u>\$ 1,432,876</u>		<u>\$ 1,489,663</u>

<b>Financial Statements Cont.</b>
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**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 30TH SEPTEMBER 2016**

	RETAINED EARNINGS \$	ASSET REVALUATION RESERVE \$	TOTAL \$
BALANCE AT 1 OCTOBER 2014	\$630,196	\$778,422	\$ 1,408,618
PROFIT FOR THE YEAR	<u>\$ 24,258</u>	<u>\$ -</u>	<u>\$ 24,258</u>
BALANCE AT 30TH SEPTEMBER 2015	\$654,454	\$778,422	\$ 1,432,876
PROFIT FOR THE YEAR	<u>\$ 56,787</u>	<u>\$ -</u>	<u>\$ 56,787</u>
BALANCE AT 30TH SEPTEMBER 2016	<u><u>\$711,241</u></u>	<u><u>\$778,422</u></u>	<u><u>\$ 1,489,663</u></u>

**CASHFLOW STATEMENT  
FOR THE YEAR ENDED 30TH SEPTEMBER 2016**

<u>2015</u>		<u>Note</u>	<u>2016</u>
<u>CASH FLOWS FROM OPERATING ACTIVITIES</u>			
\$ 8,654	MEMBERSHIP RECEIPTS		\$ 17,113
\$ 3,773	SPONSORSHIP RECEIPTS		\$ 4,500
\$ 259,489	SALES RECEIPTS		\$ 316,336
\$ (314,982)	PAYMENTS TO SUPPLIERS & CONTRACTORS		\$ (381,727)
\$ 6,646	RENT RECEIVED		\$ 8,674
\$ 4,997	INTEREST RECEIVED		\$ 5,231
\$ 65,801	WARDROBE & PROPERTIES HIRE RECEIPTS		\$ 60,932
<u>\$ 13,210</u>	OTHER		<u>\$ 25,165</u>
\$ 47,588	NET CASH PROVIDED BY OPERATING ACTIVITIES	7(b)	\$ 56,224
<u>CASH FLOWS FROM INVESTING ACTIVITIES</u>			
\$ (10,351)	FIXED ASSET PURCHASES		\$ (2,808)
<u>\$ (10,351)</u>	NET CASH PROVIDED (USED) BY INVESTING ACTIVITIES		<u>\$ (2,808)</u>
\$ 37,237	NET INCREASE (DECREASE) IN CASH HELD		\$ 53,416
<u>\$ 164,878</u>	CASH AT THE BEGINNING OF THE FINANCIAL YEAR		<u>\$ 202,115</u>
<u><u>\$ 202,115</u></u>	CASH AT THE END OF THE FINANCIAL YEAR	7(a)	<u><u>\$ 255,531</u></u>

The accompanying notes form part of these financial statements

<b>Financial Statements Cont.</b>
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**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 SEPTEMBER 2016**

**NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

This financial report is a special purpose financial report that has been prepared in order to satisfy the financial reporting requirements of section 60.40 of the Australian Charities and Not-for-profits Commission Regulation 2013. The committee has determined that the association is not a reporting entity.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values, or except where stated, current valuations of non-current assets.

The following accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of the financial report.

**(a) Income Tax**

The association has obtained an endorsement as an income tax exempt charitable entity under Subdivision 50-B Item 1.1 of the *Income Tax Assessment Act 1997*.

**(b) Property, Plant & Equipment**

Freehold land & buildings are brought to account at cost or at independent or directors' valuation. A revaluation of the properties was undertaken in September 2010. These values have been adopted in the reports. Additions to land and buildings after September 2010 have been brought to account at cost.

Costumes, props, sets and scores and libretti are recorded at committee members' valuation or cost, less depreciation where applicable.

Pianos, furniture and equipment are recorded at cost less depreciation where applicable.

**Depreciation**

Land and buildings are not depreciated as independent valuations are undertaken on a regular basis.

Sets and Props are not depreciated as assets under this class are considered to have an indefinite useful life to the association. The committee reviews the carrying value of Sets and Props at the end of each reporting period to determine whether there is any indications that these assets have been impaired.

<b>Financial Statements Cont.</b>
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**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 SEPTEMBER 2014**

If such indication exists, any excess of the asset's carrying value is recognised in the statement of comprehensive income.

The depreciable amounts of all other property, plant and equipment are depreciated on a diminishing value basis over the useful lives of the assets to the association; commencing from the date of purchase or the date of valuation.

The depreciation rates used for each class of depreciable assets are:

<i>Class of depreciable Assets</i>	<i>Depreciation Rates</i>
- Furniture and Equipment	20%
- Pianos	5%
- Costumes	10%

**(c) Cash**

For the purpose of the Statement of Cash Flow, cash includes cash on hand, at banks and on deposits.

**(d) Investments**

Investments are measured at cost.

The carrying amount of investments is reviewed annually by directors to ensure it is not in excess of the recoverable amount of these investments. The expected net cash flows from investments have not been discounted to their present value in determining the recoverable amounts.

**(e) Goods and Services Tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the Balance Sheet are shown inclusive of GST. Accruals and prepayments in the Balance Sheet are shown exclusive of GST. All receipts and payments on the Cash Flows Statement are inclusive of GST.

**(f) Employee Benefits**

No provision is made for the association's liability for employee entitlements (annual leave, sick leave and long service leave) arising from services rendered to balance date, as all employees are employed on a casual basis.

**Financial Statements Cont.**

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 SEPTEMBER 2014**

Contributions are made, by the association, to an employee superannuation fund and are charged as expenses when incurred.

**(h) Revenue**

Revenue from the sale of goods and provision of services is recognised upon the delivery of that good or service to customers. Revenues that pertain to a particular production or event are allocated to the year in which the production or event falls where possible. Interest revenue has been recognised on an accruals basis.

**(i) Comparative Figures**

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.



<b>Financial Statements Cont.</b>
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**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30TH SEPTEMBER 2016**

NOTE 2:

**SENIOR SHOW**

**INCOME STATEMENT  
FOR THE YEAR ENDED 30 SEPTEMBER 2016**

<u>2015</u>		<u>2016</u>
<u>MISS</u>		<u>MARY</u>
<u>SAIGON</u>		<u>POPPINS</u>
	<u>REVENUE FROM ORDINARY ACTIVITIES</u>	
\$ 2,171	GALA NIGHT	\$ 2,221
\$ 11,364	GRANTS	\$ 11,364
\$ 9,155	PROGRAM SALES	\$ 12,409
\$ 2,714	PRODUCTION FEES	\$ 7,682
\$ 2,273	SPONSORSHIP	\$ 3,000
\$ 205,328	TICKET SALES	\$ 278,021
\$ 905	WINDCHEATER SALES / MERCHANDISING	\$ 3,677
<hr/>		<hr/>
\$ 233,910	TOTAL INCOME	\$ 318,374
	<u>EXPENSES FROM ORDINARY ACTIVITIES</u>	
\$ 553	ADMINISTRATION	\$ -
\$ 1,201	ADVERTISING	\$ 1,601
\$ 575	ARCHIVE MATERIAL	\$ 865
\$ 1,545	BULK DISCOUNTS	\$ 1,680
\$ 1,500	CHORAL DIRECTOR	\$ 1,000
\$ 1,500	CHOREOGRAPHER	\$ 1,500
\$ 1,000	COSTUME DESIGNER	\$ 1,000
\$ 1,145	COSTUME, SET & PROP HIRE	\$ 278
\$ 190	COSTUME & PROPS MANUFACTURE	\$ 4,043
\$ 4,000	DESIGNER	\$ 8,000
\$ 10,000	DIRECTOR	\$ 5,000
\$ 761	FLOWERS & GIFTS	\$ 1,054
\$ 2,394	GALA NIGHT	\$ 1,964
\$ 12,527	LIGHTING DESIGN	\$ 11,587
\$ 252	MAKE-UP	\$ 539
\$ 1,500	MUSICAL DIRECTOR	\$ 2,000
\$ 11,229	ORCHESTRA	\$ 9,437
\$ 139	PRINTING	\$ 2,890
\$ 1,000	PROGRAM GRAPHICS DESIGNER	\$ -
\$ 2,934	PROGRAMS	\$ 3,073
\$ 15,079	PUBLICITY	\$ 9,428
\$ 1,500	REHEARSAL PIANIST	\$ 1,500
\$ 30,420	ROYALTIES	\$ 44,826
\$ 1,753	SCORES & LIBRETTI	\$ 1,753
\$ 4,361	SET MANUFACTURE	\$ 8,183
\$ 17,550	SOUND	\$ 13,864
\$ 4,332	SPECIAL EFFECTS	\$ 37,440

<b>Financial Statements Cont.</b>
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**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30TH SEPTEMBER 2016**

NOTE 2:

**SENIOR SHOW**

**INCOME STATEMENT  
FOR THE YEAR ENDED 30 SEPTEMBER 2016**

<u>2015</u>		<u>2016</u>
<u>MISS SAIGON</u>		<u>MARY POPPINS</u>
\$ -	SUNDRY EXPENSES	\$ 1,515
\$ 1,291	SUPPERS	\$ 1,746
\$ 19,943	THEATRE HIRE/RENTAL	\$ 36,864
\$ 15,235	THEATRE OTHER COSTS	\$ 6,090
\$ 18,158	TICKET SELLING COSTS	\$ 26,265
\$ 503	TRUCK HIRE FOR PUMP IN/OUT	\$ 2,830
<u>\$ 1,273</u>	<u>WINDCHREATERS/MERCHANDISE</u>	<u>\$ 3,364</u>
\$ 187,345	TOTAL EXPENSES	\$ 253,175
<u>\$ 46,565</u>	<u>PROFIT (LOSS) FROM ORDINARY ACTIVITIES</u>	<u>\$ 65,199</u>

<b>Financial Statements Cont.</b>
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**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30TH SEPTEMBER 2016**

NOTE 3:

**ADMINISTRATION**

**INCOME STATEMENT  
FOR THE YEAR ENDED 30 SEPTEMBER 2016**

<u>2015</u>		<u>2016</u>
	<b><u>REVENUE FROM ORDINARY ACTIVITIES</u></b>	
\$ 3,200	DONATIONS	\$ 3,575
\$ 876	INTEREST RECEIVED - BANK ACCOUNTS	\$ 1,122
\$ 3,719	INTEREST RECEIVED - INVESTMENTS	\$ 4,352
\$ 1,440	MEMBERSHIPS	\$ 1,540
\$ -	OTHER INCOME	\$ 280
\$ -	PRIOR YEARS SHOW	\$ -
\$ 6,646	RENT RECEIVED	\$ 8,674
\$ 4,695	SETS/PROPS HIRE	\$ 2,905
\$ 56,904	WARDROBE HIRE	\$ 54,469
\$ 4,201	WARDROBE SALES (RE-SALE ITEMS)	\$ 3,398
<hr/>		<hr/>
\$ 81,681	TOTAL INCOME	\$ 80,314
	<b><u>EXPENSES FROM ORDINARY ACTIVITIES</u></b>	
\$ 5,880	ACCOUNTANCY & AUDIT	\$ 6,275
\$ 2,684	ADMINISTRATION	\$ 509
\$ 286	ADVERTISING	\$ 308
\$ -	ARCHIVE MATERIAL	\$ -
\$ -	BANK CHARGES	\$ 1,347
\$ 3,527	BUILDING AND IMPROVEMENTS	\$ -
\$ 981	CLEANING & LAUNDRY	\$ 3,991
\$ 1,171	COMPUTER SOFTWARE	\$ 789
\$ 11,185	DEPRECIATION	\$ 10,633
\$ 3,900	DONATIONS & SPONSORSHIP	\$ 4,200
\$ 86	FLOWERS & GIFTS	\$ 212
\$ 5,571	HEAT, LIGHT & POWER	\$ 4,635
\$ 6,236	INSURANCE	\$ 6,202
\$ 1,352	INTERNET	\$ 945
\$ 279	PLANT & EQUIPMENT	\$ -
\$ -	PRINTING	\$ 1,552
\$ 91	PRIOR YEAR SHOW	\$ 1,311
\$ 3,363	RATES & WATER	\$ 3,365
\$ -	REPAIRS & MAINTENANCE	\$ 1,516
\$ 260	SUBSCRIPTIONS/MEMBERSHIPS	\$ 261
\$ 246	SUNDRY EXPENSES	\$ 2,553
\$ 251	SUPERANNUATION	\$ 2,191
\$ 591	SUPPERS	\$ 428
\$ 1,021	TELEPHONE	\$ 924
\$ -	THEATRE OTHER COSTS	\$ 224
\$ 6,477	WAGES	\$ 30,590

<b>Financial Statements Cont.</b>
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**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30TH SEPTEMBER 2016**

NOTE 3:

**ADMINISTRATION**

**INCOME STATEMENT  
FOR THE YEAR ENDED 30 SEPTEMBER 2016**

<u>2015</u>	<u>EXPENSES FROM ORDINARY ACTIVITIES</u>	<u>2016</u>
\$ 27,289	WARDROBE WAGES	\$ -
\$ 1,701	WARDROBE SUPERANNUATION	\$ -
\$ 262	WARDROBE SUNDRY EXPENSES	\$ 56
\$ 1,364	WARDROBE ADMINISTRATION	\$ -
\$ 1,203	WARDROBE BANK CHARGES	\$ -
\$ 417	WARDROBE ADVERTISING	\$ -
\$ 1,240	WARDROBE REPAIRS	\$ -
\$ 928	WARDROBE COSTUME MANUFACTURE & REPAIR	\$ 503
\$ -	WARDROBE COSTUME PURCHASES & HIRE	\$ 1,383
\$ -	WARDROBE EQUIPMENT & STORAGE	\$ 1,006
\$ -	WARDROBE FREIGHT	\$ 158
\$ 645	WARDROBE TELEPHONE	\$ -
\$ 460	WARDROBE CLEANING	\$ 136
\$ 2,565	WARDROBE PURCHASES FOR RESALE	\$ 2,016
\$ 93,512	TOTAL EXPENSES	\$ 90,219
\$ (11,831)	<u>LOSS FROM ORDINARY ACTIVITIES</u>	\$ (9,905)

<b>Financial Statements Cont.</b>
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**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30TH SEPTEMBER 2016**

NOTE 4:

**JUNIOR SHOW**

**INCOME STATEMENT  
FOR THE YEAR ENDED 30 SEPTEMBER 2016**

<u>2015</u>		<u>2016</u>
<u>MY SON PINOCCHIO</u>		<u>CAMP ROCK</u>
	<u>REVENUE FROM ORDINARY ACTIVITIES</u>	
\$ 1,459	CANTEEN SALES	\$ 1,566
\$ -	GRANTS	\$ 8,000
\$ -	OTHER INCOME	\$ 24
\$ 4,500	PRODUCTION FEES	\$ 7,891
\$ 1,593	PROGRAMS SALES	\$ 1,486
\$ 1,500	SPONSORSHIP	\$ 1,500
\$ 29,000	TICKET SALES	\$ 27,933
\$ 2,182	WINDCHEATER SALES/MERCHANDISING	\$ 1,909
<hr/>		<hr/>
\$ 40,234	TOTAL INCOME	\$ 50,309
	<u>EXPENSES FROM ORDINARY ACTIVITIES</u>	
\$ 145	ADMINISTRATION	\$ -
\$ 465	ADVERTISING	\$ 568
\$ 453	CANTEEN PURCHASES	\$ 445
\$ -	COSTUME MANUFACTURE & PURCHASES	\$ 1,141
\$ 1,000	DIRECTOR	\$ 1,000
\$ 447	FLOWERS & GIFTS	\$ 636
\$ 5,638	LIGHTING	\$ 6,118
\$ 207	MAKE UP & HAIR	\$ 56
\$ 895	PHOTOS & ARCHIVE MATERIAL	\$ 891
\$ 945	PRINTING	\$ 1,077
\$ 1,553	PROGRAMS	\$ 1,309
\$ 91	PROPS MANUFACTURE	\$ -
\$ 5,591	PUBLICITY	\$ 4,354
\$ 500	REHEARSAL PIANIST	\$ -
\$ 4,307	ROYALTIES	\$ 4,654
\$ 1,199	SCORES & LIBRETTI	\$ 1,712
\$ 272	SET MANUFACTURE	\$ 175
\$ 8,235	SOUND	\$ 8,759
\$ 595	SPECIAL EFFECTS	\$ -
\$ -	SUNDRY EXPENSES	\$ 151
\$ 387	SUPPERS	\$ 899
\$ 11,973	THEATRE HIRE/RENTALS	\$ 12,700
\$ 3,971	TICKET SELLING COSTS	\$ 753
\$ 1,841	WINDCHEATERS/MERCHANDISING	\$ 1,417
<hr/>		<hr/>
\$ 50,710	TOTAL EXPENSES	\$ 48,816
<hr/>		<hr/>
\$ (10,476)	<u>PROFIT (LOSS) FROM ORDINARY ACTIVITIES</u>	\$ 1,493

<b>Financial Statements Cont.</b>
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**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30TH SEPTEMBER 2016**

NOTE 5	PROPERTY, PLANT & EQUIPMENT	
2015		2016
\$1,090,000	Land & Buildings at valuation	\$ 1,090,000
<u>\$ 14,629</u>	Building at cost	<u>\$ 14,629</u>
<u>\$1,104,629</u>		<u>\$ 1,104,629</u>
\$ 75,658	Costumes at valuation	\$ 75,658
\$ 54,946	Costumes at cost	\$ 54,946
<u>\$ (45,831)</u>	Less accumulated depreciation	<u>\$ (54,308)</u>
<u>\$ 84,773</u>		<u>\$ 76,296</u>
\$ 35,000	Sets at cost	\$ 35,000
<u>\$ -</u>	Less accumulated depreciation	<u>\$ -</u>
<u>\$ 35,000</u>		<u>\$ 35,000</u>
\$ 43,406	Furniture & Equipment at cost	\$ 43,941
<u>\$ (34,148)</u>	Less accumulated depreciation	<u>\$ (36,100)</u>
<u>\$ 9,258</u>		<u>\$ 7,841</u>
\$ 6,395	Pianos at cost	\$ 8,668
<u>\$ (2,982)</u>	Less accumulated depreciation	<u>\$ (3,186)</u>
<u>\$ 3,413</u>		<u>\$ 5,482</u>
\$ 3,000	Properties at valuation	\$ 3,000
\$ -	Properties at cost	\$ -
<u>\$ -</u>	Less accumulated depreciation	<u>\$ -</u>
<u>\$ 3,000</u>		<u>\$ 3,000</u>
<u>\$1,240,073</u>	Total	<u>\$ 1,232,248</u>

<b>Financial Statements Cont.</b>
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**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30TH SEPTEMBER 2016**

**NOTE 6: RELATED PARTY TRANSACTIONS**

- Peter Morey Board Member Ballarat Arts Foundation until August 2013.  
A donation of \$1,250 was given to be used as a grant offered by BAF to and up coming artists, in the name of BLOC Music Theatre Inc.
- Shauna Shaw (nee Muller), the daughter of Jim and sister of Jason Muller, provided office administration services for \$4,527
- Peter Morey Board Member Friends Ballarat District Nursing & Healthcare.  
Donation of \$1,680 given to Ballarat District Nursing and Healthcare
- Shauna Shaw (nee Muller), the daughter of Jim and sister of Jason Muller, received reimbursements of \$198.76
- Nathan Weyers Grandson of Jim Muller and Nephew of Jason Muller and Shauna Shaw received an Honorarium of \$8,000 for the design of Mary Poppins Set. He also received reimbursement payment of \$587.21.
- Jim Muller father of Jason Muller and Shauna Shaw received reimbursements totalling \$2,785.48 for set manufacture and hall repairs
- Lynette Muller - wife of Jim Muller and mother of Jason Muller and Shauna Shaw received reimbursements of \$535.54 for costume purchases and manufacture.

**NOTE 7: CASH FLOW INFORMATION****(a) Reconciliation of Cash**

2015		2016
\$ 43,856	Cash at bank – cheque account	\$ 51,517
\$ 689	Cash at bank - Loan & Go Credit Card	\$ 271
\$ 100	Cash on Hand	\$ 100
\$ 157,470	Cash on deposit – term deposit	\$ 203,643
<u>\$ 202,115</u>		<u>\$ 255,531</u>

**(b) Reconciliation of net cash provided by Operating activities to operating surplus**

\$ 24,258	Operating Surplus	\$ 56,787
	Non-cash flows in operating Surplus:	
\$ 11,185	Depreciation	\$ 10,633
	Changes in assets and liabilities:	
\$ -	Decrease (Increase) in Sundry Debtors	
\$ 8,123	Decrease (increase) in Prepayments & Deposits	\$ (700)
\$ 707	Decrease (increase) in Receivables	\$ 2,016
\$ (8,808)	Increase (decrease) in Trade Creditors	\$ (1,483)
\$ 12,618	Increase (decrease) in Income in Advance	\$ (11,370)
\$ (495)	Decrease (increase) in Stock on hand	\$ 341
<u>\$ 47,588</u>		<u>\$ 56,224</u>

(c) The association has no credit stand-by or financing facilities place.

(d) There were no non-cash financing or investing activities during the period.

**NOTE 8: ASSOCIATION DETAILS**

The principal place of business of the association is  
608 Peel Street North, Ballarat, Victoria, 3350.

**Financial Statements Cont.**

**STATEMENT BY MEMBERS OF THE COMMITTEE**

In the opinion of the committee the financial report as attached.

1. Presents a true and fair view of the financial position of BLOC Music Theatre Inc. as at 30 September 2015 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that BLOC Music Theatre Inc. will be able to pay its debts as and when they fall due.
3. The financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012.

This statement is made in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profits Commission Regulation 2013.

Chairman.......... (Jason Muller)

Treasurer.......... (Jordan Sullivan)

Dated this 23<sup>rd</sup> day of November 2016

**Financial Statements Cont.**



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**BLOC MUSIC THEATRE INC**

**AUDITORS INDEPENDENCE DECLARATION UNDER DIVISION 60 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012 TO THE COMMITTEE OF THE BLOC MUSIC THEATRE INC.**

I declare that, to the best of my knowledge and belief, during the year ended 30 September 2016, there have been:

- I. No contraventions of the auditor requirements as set out in Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- II. No contraventions of any applicable code of professional conduct in relation to the audit.

*P.P.T. Audit Pty Ltd*.....  
PPT Audit Pty Ltd

A handwritten signature in black ink, appearing to read 'J. Hargreaves', written over a dotted line.

Jason Hargreaves  
Director

20 Lydiard Street South, Ballarat Vic 3350

25 November 2016

**Financial Statements Cont.**



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**BLOC MUSIC THEATRE INC**

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS  
OF BLOC MUSIC THEATRE INC**

We have audited the accompanying financial report, being a special purpose financial report, of BLOC Music Theatre Inc, which comprises the Statement of Financial Position as at 30 September 2016, and the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flow for the year then ended, a summary of significant accounting policies, other explanatory notes and the Statement by Members of the Committee.

*The Committee's responsibility for the financial report*

The Committee of the association is responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies used and described in Note 1 to the financial statements, which form part of the financial report, are consistent with the financial reporting requirements of the *Associations Australian Charities and Not-for-profits Commission Act 2012* and are appropriate to meet the needs of the members. The Committee's responsibilities also include establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

*Auditor's responsibility*

Our responsibility is to express an audit opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, as described in Note 1, are appropriate to meet the needs of the members. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Committee as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

**Financial Statements Cont.**



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**BLOC MUSIC THEATRE INC**

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS  
OF BLOC MUSIC THEATRE INC**

*Independence*

In conducting our audit, we have complied with the independence requirements of Australian professional ethical pronouncements and the *Australian Charities and Not-for-profits Commission Act 2012*. We confirm that the independence declaration required by the *Australian Charities and Not-for-profits Commission Act 2012*, which has been given to the committee of the BLOC Music Theatre Inc, would be on the same terms if given to the trustees as at the time of this audit report.

*Auditor's Opinion*

In our opinion, the financial report of BLOC Music Theatre Inc has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- a) giving a true and fair view of the Association's financial position at 30 September 2016 and of its financial performance and cash flows for the year ended on that date; and
- b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

*Basis of Accounting*

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist BLOC Music Theatre Inc to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose.

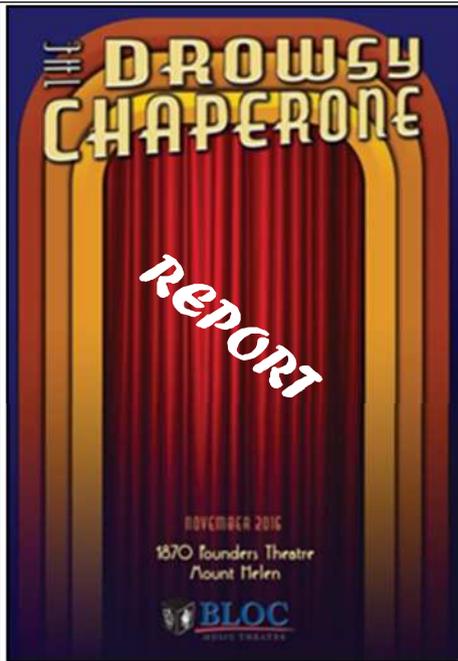
*PPT Audit Pty Ltd*  
PPT Audit Pty Ltd

A handwritten signature in black ink, appearing to read 'Jason Hargreaves', written over a horizontal dotted line.

Jason Hargreaves  
Director

20 Lydiard Street South, Ballarat Vic 3350

25 November 2016



*Production Team*

Director : Carly Macdonald  
 Assistant Director/Choral Director : Maxine Montgomery  
 Choreographer : Daniel Lamech  
 Musical Director/Assistant to the Choral Director : Reuben Morgan  
 Costume Design : Lee Appleby  
 Set Design : Tim Gay  
 Props Co-Ordinators : Olivia Sellers & Andrea Thorpe

*Orchestra:* Musical Director: Reuben Morgan

Keyboard 1: Stewart Greedy	Keyboard 2: James McKinnon	Percussion: Marcus Govan/Millie Iles
Trumpet #1: Frank Eyer	Trumpet #2: Simon Marcollo	Trumpet #3: Alex Johnson
Drums: Jess De Vries	Reas: Nicolas Ayres-Bearne	Trombone: Aude Gorman
Reed #1: Ivan Stoevelay	Reed #2: Harry Quail	Reed #3: Phoenix Morris
Reed #4: Rob Rolker	Flute/Piccolo: Felicity Watson	



**Man Jo Chair** Gareth Granger    **Janet** Sarah Wood    **Robert** Keagan Bluetledge    **Drowsy** Maxine Montgomery    **Alto** Tin Gay

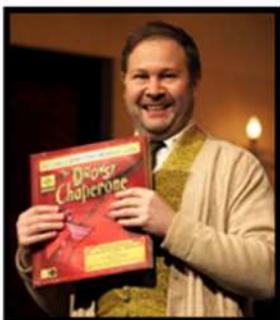


**Saladig** Jake Crawford    **Kitty** Beth McKee    **Mrs. Tatterdall** Hayley Beacham    **Undeeling** Luke McInnes    **George** Aaron Bonelli-Roy    **Gangster** Oscar Wilson    **Gangster** Matthew Gay    **Eric** Samantha Stewart



**Ensemble**

**Superintendent** Allen Satten    Phillip Howden    Ellie Carroll    Emily Seggs    Fiona Simpson    Tori Waters    Vanessa Stephenson





**'Nothing Drowsy about it'.** Now that's an understatement. The Drowsy Chaperone is an hilarious 'meta-musical' full of mistaken identities, spit-takes, a Latin Lothario, a roller-skating, tap dancing groom, a 'Drowsy' (tipsy) upstaging Chaperone and lots more! Topped off with the Man in Chair narrating the records. He also talks about little snippets of his own life.

The BLOC Music Theatre Committee this year decided to try something a little different, by staging an intermediate production instead of their usual junior production. The Drowsy Chaperone, a little known musical, quickly filled our hearts. Initially we were worried as the show wasn't very well known; we didn't know whether we would get the cast we needed to make this show a success. With the amount of talented actors that came to auditions, the production team then had the difficult task of filling the roles, which they did beautifully and ended up with a cast of 20 incredibly talented actors the youngest being 15, who created an absolutely brilliant show. With relatively new-to-the-role Production Team members it was a chance for them to learn some new skills and work with new people.

Our wonderful Director - Carly Macdonald, worked tirelessly with the cast on the character development, as some of the cast needed to play an actor, playing a character and with Carly's direction and guidance were able to do so effortlessly. For more than 8 years Carly worked with an amazing mentor, Peter Tulloch. Carly used many of the tips and tricks she learnt from Peter to create an amazing show. We are very proud of you Carly as we are sure Peter is as well. Applause, Applause, Applause!

Carly had a great assistant in Maxine Montgomery, who has only recently returned to Ballarat. But just in time to be our Choral Director and Assistant Director. Bringing with her a wealth of knowledge and her amazing voice to this cast of 20, Max did an incredible job, teaching the cast ways to warm up and cool down properly and learning the songs quickly and efficiently.

The role of Choreographer was taken on by Daniel Lamech - Daniel did a terrific job in teaching the cast and was able to adapt and modify his choreography so that both dancers and non-dancers were able to enjoy dancing together and in time. We must also mention and thank Luke Rice who choreographed the tap routines for us. Both Daniel and Luke have done a great job and we thank them.

In the role of MD for the first time with BLOC was Reuben Morgan - Reuben has done an outstanding job of getting an orchestra together, which was made up of mostly students, as well as some more experienced players to balance out the skills and knowledge. Reuben also assisted Max, by taking some of the warm ups for the cast. You have all done an amazing job.

Lee Appleby a relatively new comer to BLOC did all our costume designs and has done an absolutely incredible job. She started her drawings way back in June, before we had even cast the show. She was very keen and eager to get started and we want to make sure she doesn't leave us anytime soon. The costumes looked beautiful, fitting the era and looking great on all the cast. Lee employed an amazing team of helpers to help sew, glue, cut and bead/sequin the costumes.

No stranger to BLOC is the lovely Siobhan Heenan in a new role, as Stage Manager. Siobhan was assisted by Laurence Heenan as ASM and her stage crew. She has done an amazing job pulling the show together and ensuring it ran smoothly every night. Siobhan has been a great asset to the team and we were lucky to have her. Tim Gay, a stalwart of BLOC created our amazing set. We often joked that he took on the role so he could just bring the contents of his house to the theatre... That is exactly what he did and we are glad that he did it as the set fit perfectly to 'the man's' apartment. First time Props Co-ordinators Liv Sellers and Andrea Thorpe have done a great job in collecting and making all the props needed for the show. Liz Gay a member of the team also stepped in and made the gorgeous little petit fours we needed. In charge of the make-up team was Amelia Collier. We thank Amelia and her team for the fabulous job with the make-up and quick make-up changes during the show. Vanessa Stephenson took on the role of Hair Design with help from Celeste Burns and the team at Unistyle Hair and Beauty. They all did a fabulous job with the hairdressing and wigs.

Once again we had Mystic and the team on board for our lighting, Scott Snowden doing our lighting design and Annie Sienesi operating. We greatly appreciate everything that Matthew Heenan did for us in finding Linda and Zac to run our sound and to SLC for providing some of the equipment. Hayley Beacham wore a couple of hats in this show, one being our Sound Designer and we applaud her for the amazing work she did throughout the show.

We were very lucky to have Federation University as our Major Show Sponsor for the show this year. They have been very professional to work with and always responded quickly to any queries or requests we may have had. Thank you to Nigel Watene and Sally Forsyth for being on the other end of many emails. Thank you also to 3BA/Power FM for the great advertising. In the spirit of trying new things we decided to advertise with Theatre People, thank you to Michelle Ham from Theatre People for a glowing review. We also did a lot of advertising through Facebook as this seemed to be the best way to engage with the community.

Having such a small cast we decided that we should do some fundraising to raise some extra money for the show that we would normally get from production fees from a larger cast. Throughout the rehearsal period we sold over 100 boxes of Cadbury chocolates. We also held an Open Mic Night at the hall, where some cast sang songs from the show which gave the community a sneak peak of what to look forward to if they came to the show. The night was a great success and as people were leaving they asked if there was going to be another one.

Thank you to the committee and to all of the BLOC community. It was great to see so many people come and help in production week and to all our lovely volunteers who helped in all departments, your commitment and dedication to BLOC is truly appreciated!

Congratulations to both cast and crew on an amazingly funny show. You are all incredibly talented and we wish you all the best for the future.

Finally thank you to Carmel Flynn for being my mentor and assisting me whenever I needed. It was great to know you were always on the other end of the phone/emails when I had questions, queries or concerns about anything. I now have a new appreciation for Production Managers!



**Kylie Macdonald**

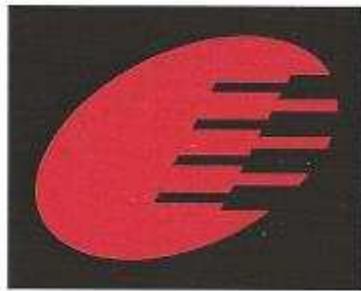
Production Manager

The Drowsy Chaperone

2016



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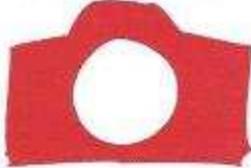
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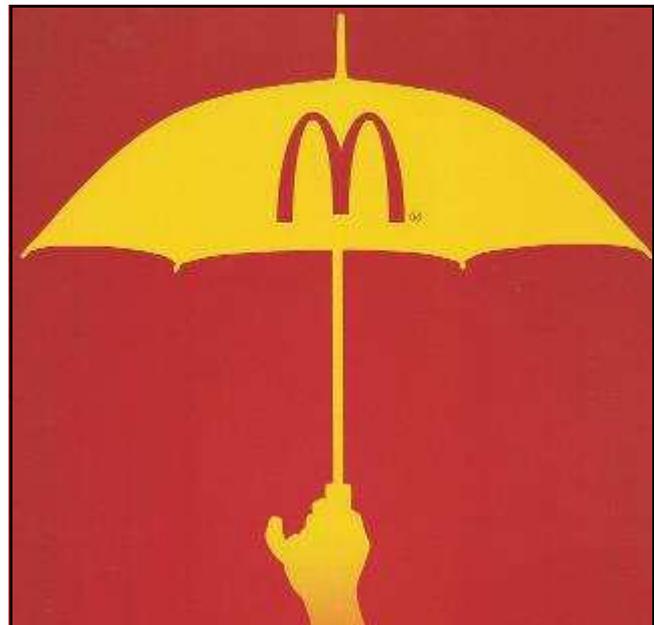
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**Annual Report**  
**And Show**  
**Photography**



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 PHOTOGRAPHY

peter kervarec  
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2017

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Schwartz**

Book by

**Winnie  
Holzman**

Based on the novel by Gregory Maguire

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William David Brohn

Music Arrangements  
Alex Lacamoire & Stephen Oremus

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