



# BLOC

MUSIC THEATRE

## **SIXTY SECOND ANNUAL REPORT**

FEBUARY 2022

**BLOC MUSIC THEATRE INC.**

Registration No. **A0006485E**

A.B.N. **32 151 711 408**



# BLOC

MUSIC THEATRE

## **MISSION STATEMENT**

***To create opportunity for the community  
to participate in all aspects of Musical Theatre.***

## **STATEMENTS OF PURPOSE**

To foster, nurture and stimulate interest 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.



BLOC would like to acknowledge the Traditional Owners of the land, on which it performs, the Wadawurrung People and pay our respects to their Elders, past and present.



# BLOC

MUSIC THEATRE

## **BLOC MUSIC THEATRE Inc.**

# **SIXTY SECOND** **ANNUAL REPORT**

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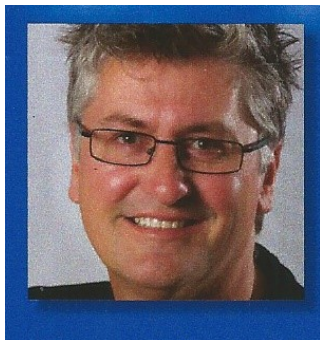
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**BLOC MUSIC THEATRE INC.**

**Registration No. A0006485E**

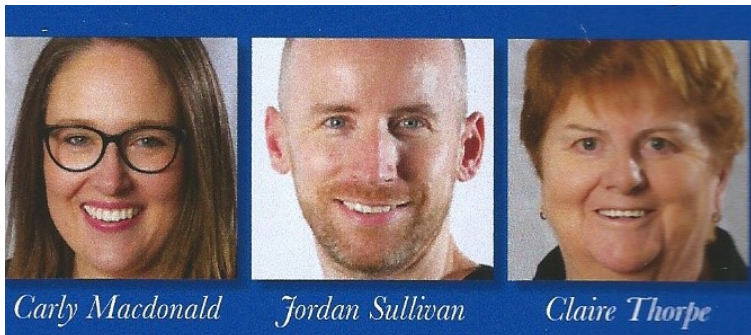
**A.B.N. 32 151 711 408**

**This report is inclusive of the Financial Reports for the period of 1st of October 2020 to the 30th of September 2021 and the general activities of the Company for 2021.**



# 2021 COMMITTEE OF MANAGEMENT

JASON MULLER  
CHAIRMAN



*Carly Macdonald*

*Jordan Sullivan*

*Claire Thorpe*

VICE CHAIRMAN

TREASURER

SECRETARY



*Kylie Macdonald*

*Vicki Rowe*

*Gareth Grainger*

*Bronte Wright*

COMMITTEE  
MEMBERS



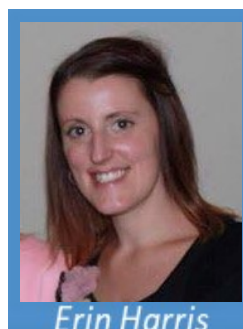
*Luke McInnes*

*Matthew Henderson*

*Sarah Kernighan*

*Jim Muller*

*Deb Robertson*



ADMINISTRATOR



# Chairman's Report



Having made the decision, in late 2020, to re-attempt the staging of our production of Mamma Mia in May 2021, a huge amount of things had to go our way to make this possible. With a gap of over 9 months between the halting of the Production in March 2020, and restarting rehearsals in February 2021, the first thing that we needed to do was to ensure that our director, Matthew Henderson, was still available to direct the production. If not, then we would have had to reconsider doing this production at all or reaudition under a new director. Incredibly, Matt made himself available, even though he was now based in Sydney, stage managing the season of Frozen, for Disney. Matt created a schedule that accommodated his flying into Victoria on most weekends, to rehearse the show.

While securing the director was the first step, we were lucky enough to retain the primary production team of Geoff Martin and Majella Muller as MD and Choral Director, and Natalya Munro, Choreographer, took on the additional role of Assistant Director to support the process, as Matt was unable to attend all rehearsals. Things would have been far more complicated had we not retained these people in 2021.

However, there were a number of casualties due to the rescheduling of the production, including Deb Robertson as our stage manager, and a number of the cast members, that had a change in circumstances that made it impossible for them to continue. Unfortunately, one of the cast members that was unable to return in 2021 was Natalie Squire, who was playing the crucial role of Donna Sheridan. Once again the production was on the ropes with a seemingly impossible task of finding a leading lady and incorporating her into the production. Fortunately for BLOC, and more broadly the Ballarat Theatre Community, Sarah Kate Landy moved to Ballarat in 2021. Not only is she an accomplished professional musical theatre performer, but she had recently understudied the role of Donna Sheridan in the Australian Tour of Mamma Mia.

To say that Sarah Kate Landy saved the show, is an understatement, not only was she able to step in to the role with ease, but her immense talent and professionalism was infectious, and the already talented cast was forced to take it up a couple of notches to come somewhere close to her level. Similarly the technical side of the production team stepped back in with ease, and BLOC produced one of its best and most successful productions, as is evidenced in the record profit, the 13 Theatre Guild Nominations and the 5 Music Theatre Guild Awards, including the Best Production for 2020/21! A huge thanks to the primary production team and all those cast members that came along for the long ride.

Unfortunately it wasn't such a happy story for our Junior Production of Seussical. Having put together a very talented group of young adults as the production team on this production, and an excellent group of kids in the cast, the ongoing COVID lockdowns and restrictions made it impossible to stage this production in 2021.

While it was disappointing for the kids to not get to the stage, I was more disappointed for Natalya Munro and the rest of her production team, who were doing an amazing job with the kids and were producing some outstanding work. But, having been involved with the production, as Production Manager, I can assure you that it was by no means a waste of time, the kids involved learnt a great deal from the production team and BLOC has discovered some wonderful new talent from within the Production Team, and I look forward to them being involved in our future productions.

A huge thank you must go to our Director, Natalya Munro, who was amazing to work with. She had a solid vision of what she wanted on this production and worked so well with everyone in the extended production team to make sure we were all on the same page. Nat simply refused to let COVID slow us down and constantly reworked the schedule to accommodate the lock downs and restriction, until it was no longer feasible to continue.

A huge thanks to everyone involved in Seussical.

The BLOC Committee continued to meet via video conferencing throughout the COVID period (we may have met a couple of times in person), and continue to be amazed that we could stage our major production in 2021 with capacity crowds and no masks! The COVID lockdown started on the Thursday following our final production.

Although the company lost some significant money due to our inability to stage our Junior Production and the ongoing loss of revenue from the Costume Hire business, the healthy profit we made on Mamma Mia has kept the BLOC finances stable through 2021. Many thanks to our Treasurer, Jordan, and our new administrator Erin for all they have done this year to manage the finances, and thank you again Shauna Shaw for your service to the company over the last 10 years and for seamlessly handing over the reins of Administrator to Erin.

While the doors to BLOC Hall have again been closed for significant periods in 2021, Andrea and her team have continued to work away in wardrobe and have used the opportunity to further sort and manage the costume hire business. Thankyou Andrea and Gwen for your untiring efforts.

Vicki Rowe has informed us that she will be standing down from the Committee this year. Vicki received an Outstanding Service award in 2011 and became a life member of BLOC in 2012. Having served as a committee member for 17 years, with 2 of them as Treasurer, Vicki's contribution has seen her in countless roles for both the Junior and Senior companies, but more generally for the company as a whole. BLOC has benefitted greatly from Vicki's broad skillset, which, along with her many on stage roles, and production team roles that has included, Direction, Musical Direction, Choreography, Choral Direction, Rehearsal Pianist and Wardrobe. From a Committee perspective her contribution to Publicity over a great number of years has been instrumental in establishing the foundation that we build off to this day. Vicki has been with BLOC for over 35 years and I believe that she still has a great deal to contribute to the company. So while she is just stepping off the committee, I am sure that Vicki will be a permanent feature at BLOC into the future, however it is very important that we recognised the significant contribution she has made as a BLOC Committee member.

Thank you again to everyone in the BLOC Community for your contributions to the company in 2021. I am very excited to see what 2022 will bring.

Jason Muller



# TREASURE'S REPORT

While it felt like 2021 was a bit of “rinse and repeat” for many, not so when it came to the finances for BLOC Music Theatre.

While the committee view our successes in the number of opportunities were able to provide for people to be on stage, work backstage or to come and see some great local theatre, we are mindful of the significant challenges experienced across amateur theatre companies throughout Australia at this time. The responsibility of ensuring BLOC's financial security and sustainability is a key factor in all our decision making.

In 2021, BLOC has seen strong improvements in our balance sheet. This should see us through any further uncertainty over the next couple of years and places BLOC in a strong position to deal with what might (or might not) be coming.

This year BLOC recorded an operating surplus of \$112,481. This is an excellent result, given the challenges of 2020/2021. In the reconciliation of our Cash on hand, we have around \$160,000 more (in available cash) than we did at end of the last financial year. A significant turnaround from the \$44,000 reduction in cash on hand in the 2020 financial year. With this increase in funds, it sees our operating accounts at a balance over \$320,000, the strongest position they have been in for some time.

This result can be attributed to a number of areas of income and strategies. In 2020 BLOC implemented a significant reduction in our overall operating expenses, a number of these continue to be in place while restrictions still exist. Our successful production of Mamma Mia generated significant income for the company. A very generous donation by Ballarat Theatre Company of \$7500 which we plan to use to help stage further boutique or Junior productions. JobKeeper Payments of \$17,400 which covered over 50% of our wages during the period in which it was paid along with \$31,300 in Victorian State Government COVID-19 grants. Income from hire (Costume, Sets and Props) of \$26,806 we consider quite strong given the circumstances of lockdowns across Australia and the pausing or cancellation of a number of shows Australia wide.

Given Mamma Mia was staged across multiple financial years, it is difficult to see from our financial statements how that finished up. So bringing it all together, income for Mamma Mia totalled \$370,825.28, with operating expenses of \$263,397.30, resulting in a net profit of \$107,427.98.

BLOC continued throughout 2021 to invest back into our assets with the upgrade of some new laptops, given our existing ones were over 10 years old. We also saw the removal of the 4 old gas heaters in the main hall and the subsequent installation of 3 large split systems providing both heating and cooling to this large space. Anyone who has

rehearsed in the hall over summer can attest to the soaring temperatures the hall can get to, so with the maintenance and cost to run the old heaters becoming more and more significant, we took the opportunity to replace them. This investment also moves the cost of heating the space from gas to electricity. This will reduce our operating costs as not only are the split systems more efficient, gas prices continue to increase and we are looking to invest in solar and/or batteries into the future.

While it was an incredibly successful year for BLOC, we did see one loss in the 2021 financial year. While it wasn't financial loss, it was certainly a loss for the company with Shauna Shaw retiring from her position as Company Administrator after 10 years in the role. Shauna's service, dedication and commitment to BLOC while undertaking this role cannot be measured. I, like many on the committee have come to rely on her frank and fearless advice, dedication and professionalism. Her passion, dry humour and wit will be missed at our monthly committee meetings. Shauna has been a part of BLOC for many decades now, as a junior cast member, backstage, ticketing & production management. I'm sure she'll be no stranger into the future, but thankyou Shauna for all your work as Company Administrator.

With Shauna's retirement from the role, we welcomed Erin Harris to the Company administrator role. Welcome Erin!

Jordan Sullivan.





# Wardrobe Report

Costume Hire, like any retail business that has relied on the entertainment industry over past 24 months, has been and remains a real challenge.

The staff have consistently managed to attend the 608 Peel Street whenever safe to do so. BLOC has been the proud recipient of vast array of generous donations, many of which has continued to enhanced the quality of our stock. We are never short of work at BLOC and have managed to cull and re-organise various rooms and categories. In our culling process we are currently putting together bags for various groups including 'victims of violence', 'Applicants for employment, and St Vincent's.

During 2021 BLOC costume hire was excited to have been requested to send 'Wicked' to Melbourne urgently, mid year and then had the boxes, lined up in the hallway for 6 months waiting for the school to find a time when it was safe to perform to an audience. Thus our hallway at BLOC has been congested for most of the year! Adding to the congestion was High School Musical as well, which resulted in the school recording the performance with a 3 day turnaround!

Recording the school performance has been a common 'covid friendly' tactic for many innovative schools and companies.

We have had a considerable amount of potential/current client enquires and individuals despite the restrictions which hasn't always been reflected in the 'bottom line'. I expect this dialogue to convert into 'good will' , ultimately converting to revenue. The enthusiasm for the arts is still strong and it's resurrection earnestly anticipated!

I have had many chats with Matt from PALink late last year and he has gone through a comprehensive list of potential shows for 2022. We are working through these and compiling show lots that will place various frocks into a designated show ultimately highlighting costumes that can be retired.

Our 1920's range has been enhanced and bedazzled over the past 20 months (while we were waiting for the re-awakening of Mamma Mia) (Thanks Linda) and is now bagged up with beads, head pieces, boas, etc. This has proven to be very popular with the customers and we look forward to enhancing the Medieval range to the same level.

Many happy clients have 'discovered' BLOC this year and the feedback has been exceedingly positive.

Thank you to all! The support we have had this year, although sporadic due to restrictions, has been very much appreciated.

Gwen, you are magnificent as always. Amazing support and a great friend. How lucky BLOC is to have the passion and love from both Gwen and Claire....Claire is always 'but a phone call away' and exceptionally generous with her time. The wonderful Lynne Muller for her incredible support, always a delightful member of the Team. Lee has been a great backup and has helped out a number of times, testament to her interest in the success of BLOC generally. Linda drops in occasionally when in town and we thank her for her help from afar.

Thank you to all the sewers that have come on board even though our Junior show didn't quite make it.....their time and talent was incredible and still generously given and truly appreciated by the Bloc family.

We look forward to 2022 with new hope and optimism. Looking at the determination of our arts community, it will be exciting to be part of the solution to the challenges posed in the coming year.

Andrea Jordan



## Vale

## Kath Thorne

Long time BLOC Member, Performer, Committee member and Supporter passed away in December.

Kath joined BLOC as a cast member in the 1966 production of Kismet and went on as a cast member in 21 shows with roles in 6, her last show being Music Man in 1992.

Kath served as a production committee member in 1982/3 and was a member of the Committee of Management in 1986/7. She also was a committee member and convenor of the Social Committee 1986 / 1993 and received an Outstanding Service Award in 1991.

Kath will also be remembered for her many years in the Box Office at Her Majesty's Theatre.



## MESSAGE FROM PATRON

What a burst of joy being together and doing what we love brings.

As workplaces struggle to bring staff back with fears over covid and social insecurity, it's so rewarding to know theatre has the capacity to bring happiness to audiences and self-esteem to cast, crew and creatives.

It's also brought some significant rewards and recognition. Congratulations to all involved in the delayed but ultimately awesome Mamma Mia! Specific praise for Music Theatre Guild award winners, Matthew & Laurence Heenan, Sarah Kate Landy, Natalya Munro and Cooper Guinea.

As we move forward, I'm reminded of the story of the caterpillar turning into a butterfly. An observer sees two insects trying to emerge from their cocoons. One seems to be struggling more than the other, so the observer cuts a small hole in the aperture to help the butterfly out. The other continues its struggle but successfully emerges, with its wings squeezed clean of moisture. It spreads its colourful wings and flies off to new life. The other, having had no resistance with the wider aperture, lies in a pool of moisture, unable to spread its wings and take to a new life.

We've all had struggles with covid and its restrictions but through adaptability, persistence and desire, the struggle will continue to deliver beauty. The beauty of collaboration, great leadership and the success of regional Victoria's premier musical theatre company.

So enjoy the extra struggle and spread your wings wide this year.

**BRUCE ROBERTS**

## *LIFE MEMBERS*

Peter Morey   Jean Arnott   Barb Dunlop  
Jim Muller   Lynne Muller   Ross Barnes  
Tim Gay   Damian Muller   Gwen Quick   Vicki Rowe  
Sallie Burke-Muller   Yvonne Collett   Judy Pickford  
Barb Snibson   Carmel Wall   Barry Wilkins  
Claire Thorpe   Jason Muller   Carmel Flynn



# MAMMA MIA!™



MAY 2021





**DIRECTOR**

Matthew Henderson

**ASSISTANT DIRECTOR**

Natalya Munro

**CHOREOGRAPHER**

Natalya Munro

**MUSICAL DIRECTOR**

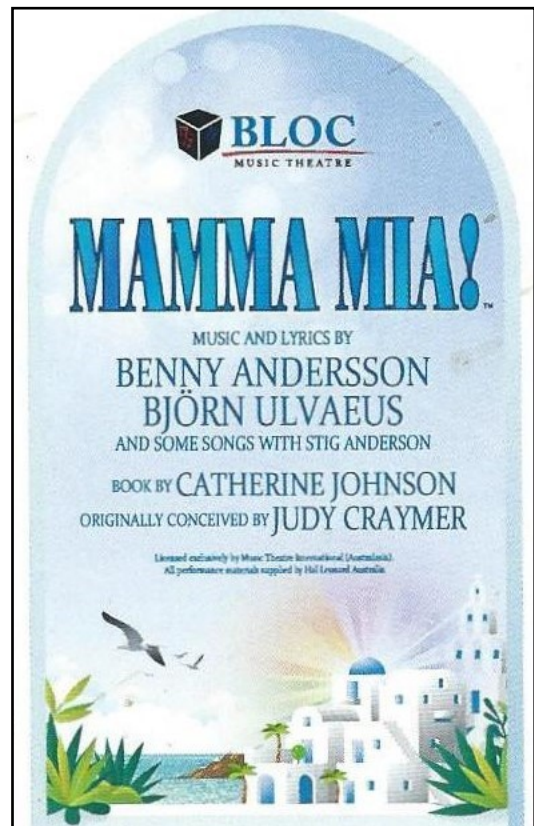
Geoff Martin

**CHORAL DIRECTOR**

Majella Muller

**SET DESIGNER**

Nathan Weyers

**PRINCIPALS**

Sarah Kate Landy   Amy Whitfield   Jessica Ryan   Liz Hardiman  
 Jason Muller   Chris Hiscock   Stewart Greedy   Tiernan Somers   Aaron Bonnell-Huy  
 Liam Kelly   Bianca Laidlaw   Victoria Rosewarne   Simon Carroll

**ENSEMBLE**

Holly Allgood   Angus McNally   Jasmin Robinson   Cooper Guinea   Ella Bedggood   Karli Drew  
 Georgina Dexter   Caitlin Bruce   Luke McInnes   Charlotte Hamilton   Jack Squire   Bella Leech  
 Oscar Wilson

**BOOTH SINGERS**

Sharon Bosworth   Sheree Chevalier   Kerin Johnson   Romy Eerhard   Justine Freeman  
 Scott Leggo

**ORCHESTRA**

Geoff Martin   Vicki Rowe   Jason Hubble   Lucas Burke   Alistair Lethlean   Adrian Liston  
 Andrew Fry   Peter Wynen   Harrison Dale

We have had a wonderful year with “Mamma Mia” and were absolutely delighted to have been awarded the prestigious Music Theatre Guild of Victoria Award for

### **“ PRODUCTION OF THE YEAR” for 2021**

“Mamma Mia” has been one of the most popular and happiest musicals BLOC has done with so many show stopping songs one after another, and very energetic Choreography. We were so lucky to have had great audiences who were so pleased to interact with the cast with their singing and obviously enjoyed the show immensely.



We were so fortunate to have Matthew Henderson as our Director, who, did a fabulous job juggling rehearsing, travelling and Covid over our extended rehearsal periods but still managing to produce an outstanding show. Matthew also involved himself in so many areas helping with Costumes, Props etc. Matthew also received a Nomination from the “DIRECTOR “Award from the Music Theatre Guild Victoria for 2021.

During the season Natalya Munro came on board as Assistant Director, which was a great help for Matthew. Natalya also held the role of Choreographer, her choreography was wonderful with fabulous dance routines for which she received the MTGV “CHOREOGRAPHER” Award for 2021. Congratulations Natalya.

Cooper Guinea who was one of the very talented dancers was awarded the MTGV “DANCER’S” Award” for 2021. Congratulations Cooper.

Musical Director was Geoff Martin and together with his fabulous Orchestra delighted the audiences every night. Choral Director was Majella Muller who worked so well with the choral as well as having a great group of Booth Singers. Together Geoff and Majella received a nomination for “MUSICAL DIRECTION” at the MTGV Awards for 2021. Congratulations Geoff and Majella.

Nathan Weyers was our Set Designer and as usual designed a very interesting and mobile set which worked very well.

This year we had a combined Lighting Design from Matthew and Laurence Heenan who as usual did an exceptional job which led them to receive the MTGV “LIGHTING” Award for 2021. Congratulations Matthew and Laurence.



Aaron Rivett did a fabulous job with Sound Design together with his great team of helpers.

This year we had Amelia Botter make her debut with BLOC as Stage Manager, Amelia did a great job coordinating everyone to ensure a smooth running show.





Linda Blake took on the role of Costume Designer and produced some very interesting Designs, she was greatly assisted by Andrea Jordan as Wardrobe coordinator together with her band of sewers who brought these designs to life. Linda received a Nomination for the MTGV "COSTUME" Award" for 2021.

Props coordinator Andrea Thorpe and her team, with the assistance of Matthew Henderson collected many interesting items.

We had Cathy Heenan and her team, once again, doing a great job with Makeup. Hairdressing was again led by Nikki McKinnon, she and her team creating some great hairstyles, they also assisted with dressing during the show.

Last but certainly not least we had a wonderful, talented Cast who were an absolute pleasure to work with during their many hours of interrupted rehearsals. We were lucky to have Sarah Kate Landy perform as Donna Sheridan for which she deservedly received the MTGV "FEMALE IN A LEADING ROLE" Award for 2021. Congratulations Sarah Kate. We also received nominations from the MTGV for the ENSEMBLE Award, "FEMALE IN A SUPPORTING ROLE" ( Jessica Ryan as Tanya) and "MALE IN A SUPPORTING ROLE " (Jason Muller as Sam Carmichael). Congratulations and thank you to every cast member for a fabulous performance.

Coordinating all this were our Production Managers / co coordinators Jason Muller and Claire Thorpe who have had a most enjoyable and rewarding time seeing it all come together. We say a very big THANK YOU to everyone including Front of House Volunteers, Back Stage helpers, Publicity and Marketing, Stage Door security, Program Designer, Graphic Designer, Back stage Dressers and Her Majesty's Staff. Sorry if I have missed anyone but be assured you were very much appreciated.

The smooth running and success of any show depends on all people involved and each one is equally valuable in their contribution both on and off stage.



Claire Thorpe  
Production Manager









# **“Seussical” Report**

It was so exciting to be staging another BLOC Junior Production in 2021 as we had not been able to do one since 'The Little Mermaid' in October 2018.

Seussical was an excellent choice for our Junior Production, and we had a huge number of applicants for our Production Team. Selecting our Director was a relatively simple task as Natalya Munro, fresh of the success of her role as Choreographer and Assistant Director on Mamma Mia, put her hand up to Direct the Juniors. Nat was also no stranger to working with kids, having been the choreographer on 'The Little Mermaid' in 2018.

Selecting the rest of the production team was a far more difficult task as we had so many applications from very talented people. It was exciting to have been able to give the roles of Musical Director and Choral Director to Oscar Wilson and Chloe Morehouse, who both made their start in Musical Theatre within the BLOC Juniors. The role of Choreographer was given to Sheridan Herbertson, and while we were aware of her talent, her fit within this production team and her talent working with kids was just outstanding.

Our primary production team was broadened with further talent with the inclusion of Cooper Guinea as an Assistant Choreographer, Tiernan Somers as Assistant Choral Director, Bianca Laidlaw as Stage Manager and Caitlin Bruce as Props Coordinator. Again, all of these people were giving back to the Juniors, having had the experience themselves in the recent past.

There was some initial worry and disappointment encountered during our audition process as there was a policy change on the age of our juniors that stated that all kids must be between the ages of 10 to 15 at opening night of the production. This change from the age of 16 to 15 meant that there were a number of kids that were now ineligible to audition and also reduced the pool of candidates to choose from. While it did prove to be restrictive, the Production Team managed to put together a fantastic cast from the young kids that auditioned.

While COVID restrictions hampered the scheduling of early rehearsals and our early production meetings were held, spread out with masks on, in the main hall, rehearsals commenced, with great excitement and enthusiasm, in early July.

It was evident at that time that not only did we have a fantastic and cooperative Production Team, but the talent within the cast was outstanding and everyone was having a fantastic time together.

While our costumes were well in hand with the ever reliable Andrea Jordan as our Wardrobe Coordinator, and having done 'Seussical' in the past, but sets were a bit of a concern as the company no longer has a resident set construction team, and the cost of hiring a set was prohibitive. It was decided that our best approach was to see what currently existed at the BLOC shed, and see what could be used to set the scenes.

Based on some sketches from Natalya, input from the rest of the production team and some existing pieces of set from the last time we did the show, a collaborative design was put together using the building blocks that already existed at the shed. We also had the added bonus of the recruitment of Don Flynn to construct the set and Karli Laredo assisting in scenic design, and construction was underway.

Aaron Rivett and Craig Butterworth from SLC and Siobhan Heenan and Annie Sienisi from Mystic Entertainmentz had commenced their sound and lighting designs when COVID resurfaced in a big way.

Natalya and her team worked feverishly to reschedule effected rehearsals during lockdowns, and rehearsals were moved to bigger spaces to get around the restriction on numbers in the hall. Rehearsals were held over zoom and the Production Team even organised a Games Night, over zoom, for the entire cast, to make sure they were all coping in lockdown. The whole team went above and beyond to work around the issues.

When it became evident that this production was not going to make it to the theatre (as we received a letter from the theatre saying they were no longer able to accommodate us). The Committee and Production team met to discuss alternatives, and while a number of great alternatives were considered, the lengthening lockdown period simply ruled them all out as possibilities, and the Production Team filmed a message for the cast on the 18<sup>th</sup> September 2021 announcing the cancellation of the production.

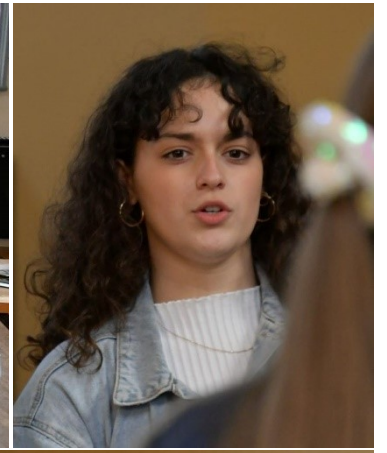
While it was massively disappointing to have to cancel the production, and while there was a significant financial loss incurred, by no means was this a waste of time and effort. Every one of the cast members gained a huge amount of experience, and BLOC learnt a great deal about the talented people on the production team. Seussical was a wonderful experience despite the constant set backs. The Production Team, the cast and their parents were all fantastically supportive and made my role as Production Manager a very easy one.

Thank you to everyone who was involved in the production, it really was an amazing effort.

Jason. Muller.









# BALLARAT THEATRE COMPANY

1982 - 2021

**Let Nothing  
You Dismay**

**Into the Woods**

**HOME and  
BEAUTY**

**Pigmalion**

**Beth and Mac  
and the Three Weird Sisters**

**REVERSALS**

**Season's  
Greetings**

**BABY**  
THE NEW MUSICAL

**Ten  
Times  
Table**

**GOODBYE THE GIRL**

**THE  
SENTIMENTAL  
BLOKE**  
A MUSICAL PLAY

**According to  
MICHAEL**

**Same Time,  
Next Year**

**TAKING  
STEPS**

The Ballarat Theatre Company came into existence in the early 1980s when the Ballarat Light Opera Company sponsored, and supported, the staging by Peter Nethercote of three Alan Ayckbourn plays:

'Absent Friends', 'Time and Time Again' & 'How the Other Half Loves'.

**Thank you for your  
39 Year  
contribution to  
Local Amateur Theatre**



**BLOC**

MUSIC THEATRE

is very appreciative of the kind donation from the Ballarat Theatre Company.

This will go towards the ongoing development of our Boutique Productions.



# BALLARAT THEATRE COMPANY

In 1968, my first year of living in Ballarat, I was lucky enough to be given roles in a Lyric Theatre musical and a National Theatre play. After two years in England, Helen and I returned to Ballarat, and I continued working with Lyric and National. Ballarat Light Opera Company also gave me numerous opportunities, for which I shall always be grateful.

In the midst of designing sets and costumes for BLOC nine years in a row, then two more shows a bit later, directing four times, and occasionally performing, I somehow formed, with committee support, "The Ballarat Gaslight Opera Company". In those days Sovereign Hill paid theatrical organizations, from all around the state, to provide the weekend entertainment at the Victoria Theatre. So, while allowing numerous personalities an extra outlet for their talents, this offshoot's productions were also a source of revenue for BLOC. During its short existence, from 1978 on, the company presented my three specially written Music Hall shows (The Good Old Bad Old Days, Footlight Atrocities and Fanny's Flagrant Follies), one of my two pantomimes (Sleeping Beauty and the Seven Friendly Fairies), and a small-cast production of Gilbert and Sullivan's The Mikado – every performance of each accompanied in the pit by Ian Morris.

I have to thank BLOC, and particularly Peter Morey, for also generously sponsoring the production of three plays that I wanted to stage, written by the prolific and popular English writer, Alan Ayckbourn. The trilogy was performed in the small, acoustically-excellent, sightline-perfect, 100-seat "S.M.B. Auditorium". After that initial well-attended season, Ballarat Theatre Company (Inc.) continued in the venue, with a wide selection of plays. The authors included Bernard Shaw, Somerset Maugham, Peter Shaffer, and Tom Stoppard. Also among the scripts were three more by Alan Ayckbourn, and a few I had written myself.

Unfortunately the University had plans. And the "SMB Auditorium" no longer exists as a performing space!

Grainery Lane, in Doveton Street North, was less than ideal – for both performers and audiences! But it was the venue for several B.T.C. productions. It was there that the company presented three musicals – The Sentimental Bloke, Baby, and The Goodbye Girl. Despite its glaring drawbacks, the space was adaptable enough to accommodate a production "in the round" - Family Circles, another one of the eight Ayckbourn plays I've directed.

Ballarat National Theatre's "home", the Courthouse, was the venue for a number of B.T.C. plays, as well as Sondheim's Into the Woods, and one of my own musicals, According to Michael. (Barchester, my third musical, also staged there, was a B.N.T. production.)

Since Ballarat Theatre Company's beginnings in 1982, I have had the good fortune to work with many of the accomplished actors and singers who appear regularly with the three larger companies. Plus Stewart Greedy, Gareth Grainger and Vicki Rowe as Musical Directors!

For a considerable time Ballarat Theatre Company had a very stable committee – Ian Morris, Betty Morris (exemplary as Treasurer and F.O.H.), Bernie Ebbs, Evelyn Ebbs, Gail Sjogren and Helen Nethercote. After Betty's resignation, Tim Gay was generous with his time and accounting skills. I am indebted to all these people for their unstinting hard work and encouragement.

Peter Nethercote

# **BLOC MUSIC THEATRE Inc.**

Registration No. A0006485E

## **SIXTY SECOND**

## **ANNUAL REPORT**

### **Audited Financial Statements**

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

#### **STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 30TH SEPTEMBER 2021**

<u>2020</u>		<u>Note</u>	<u>2021</u>
\$ 94,541	REVENUE FROM ORDINARY ACTIVITIES	2,3,4	\$ 463,158
\$ (41,642)	EMPLOYEE BENEFITS EXPENSE		\$ (38,086)
\$ (7,934)	DEPRECIATION & AMORTISATION EXPENSE		\$ (7,097)
\$ (47,984)	OTHER EXPENSES FROM ORDINARY ACTIVITIES		\$ (305,494)
<u>\$ (3,019)</u>	NET PROFIT/(LOSS) FOR THE YEAR		<u>\$ 112,481</u>
\$ -	OTHER COMPREHENSIVE INCOME		\$ -
<u>\$ (3,019)</u>	TOTAL COMPREHENSIVE INCOME		<u>\$ 112,481</u>

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

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 30TH SEPTEMBER, 2021**

<u>2020</u>	<u>Note</u>	<u>2021</u>
		<b><u>EQUITY</u></b>
\$ 813,793		ASSET REVALUATION RESERVE
\$ 628,401		RETAINED PROFITS
<u>\$ 1,442,194</u>		<u>TOTAL EQUITY</u>
		THESE FUNDS ARE REPRESENTED BY:-
		<b><u>CURRENT ASSETS</u></b>
\$ 100		CASH ON HAND
\$ 29,455		CHEQUE ACCOUNT
\$ 86		CARD ACCOUNT - WARDROBE
\$ 129,181		TERM DEPOSIT
\$ 401		SUNDRY DEBTORS
\$ 46		TRADE DEBTORS
\$ 2,803		STOCK ON HAND
\$ 1,253		GST
\$ 5,622		ATO ICA
\$ 55,168		PREPAYMENTS
<u>\$ 224,115</u>		<u>TOTAL CURRENT ASSETS</u>
		<b><u>CURRENT LIABILITIES</u></b>
\$ -		SUPERANNUATION PAYABLE
\$ 1,514		PAYG WITHOLDING
\$ 1,551		WAGES PAYABLE
\$ 5,312		LONG SERVICE LEAVE PROVISIONS
\$ 13,087		CREDITORS TRADE
<u>\$ 21,464</u>		<u>TOTAL CURRENT LIABILITIES</u>
\$ 202,651		<u>WORKING CAPITAL</u>
		<b><u>NON-CURRENT ASSETS</u></b>
\$ 300,000		FREEHOLD LAND - PEEL ST NTH
\$ 310,000		FREEHOLD BUILDINGS - PEEL ST NTH
\$ 100,000		FREEHOLD LAND - SPENCER ST
\$ 430,000		FREEHOLD BUILDINGS - SPENCER ST
\$ 50,058		COSTUMES
\$ 35,000		SETS
\$ 7,308		FURNITURE & EQUIPMENT
\$ 4,177		PIANOS
\$ 3,000		PROPS
<u>\$ 1,239,543</u>		<u>TOTAL NON CURRENT ASSETS</u>
<u>\$ 1,442,194</u>		<u>NET ASSETS</u>

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

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 30TH SEPTEMBER 2021**

	RETAINED EARNINGS \$	ASSET REVALUATION RESERVE \$	TOTAL \$
BALANCE AT 30TH SEPTEMBER 2017	\$ 752,172	\$ 778,422	\$ 1,530,594
PROFIT FOR THE YEAR	\$ (88,555)	\$ -	\$ (88,555)
BALANCE AT 30TH SEPTEMBER 2018	\$ 663,617	\$ 778,422	\$ 1,442,039
PROFIT FOR THE YEAR	\$ (32,197)	\$ 35,371	\$ 3,174
BALANCE AT 30TH SEPTEMBER 2019	\$ 631,420	\$ 813,793	\$ 1,445,213
PROFIT FOR THE YEAR	\$ (3,019)	\$ -	\$ (3,019)
BALANCE AT 30TH SEPTEMBER 2020	\$ 628,401	\$ 813,793	\$ 1,442,194
PROFIT FOR THE YEAR	\$ 112,481	\$ -	\$ 112,481
BALANCE AT 30TH SEPTEMBER 2021	\$ 740,882	\$ 813,793	\$ 1,554,675

**CASHFLOW STATEMENT  
FOR THE YEAR ENDED 30TH SEPTEMBER 2021**

	NOTE	2021
<b><u>CASHFLOWS FROM OPERATING ACTIVITIES</u></b>		
MEMBERSHIP RECEIPTS		\$ 730
SPONSORSHIP RECEIPTS		\$ 2,727
FUNDRAISING RECEIPTS		\$ 11,870
SALES RECEIPTS		\$ 369,435
PAYMENTS TO SUPPLIERS & CONTRACTORS		\$ (291,192)
RENT RECEIVED		\$ 2,273
INTEREST RECEIVED		\$ 921
WARDROBE & PROPERTIES HIRE RECEIPTS		\$ 26,806
OTHER		\$ 48,700
NET CASH PROVIDED BY OPERATING ACTIVITIES	6(b)	\$ 172,270
<b><u>CASH FLOWS FROM INVESTING ACTIVITIES</u></b>		
FIXED ASSET PURCHASES		\$ (8,804)
NET CASH PROVIDED (USED) BY INVESTING ACTIVITIES		\$ (8,804)
NET INCREASE (DECREASE) IN CASH HELD		\$ 163,466
CASH AT THE BEGINNING OF THE FINANCIAL YEAR		\$ 158,822
CASH AT THE END OF THE FINANCIAL YEAR		\$ 322,288



## BLOC MUSIC THEATRE INC.

### NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

#### 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 financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 *Presentation of Financial Statements*, AASB 107 *Statement of Cash Flows*, AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors*, AASB 1048 *Interpretation of Standards* and AASB 1054 *Australian Additional Disclosures*.

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 made in September 2019.

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 prepared at least once every six years.

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.

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

## **BLOC MUSIC THEATRE INC.**

### **NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021**

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.

**(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) 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.

**(g) Comparative Figures**

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

**BLOC MUSIC THEATRE INC.**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30TH SEPTEMBER 2021**

NOTE 2:

**SEUSSICAL**

**INCOME STATEMENT**  
**AS AT 30TH SEPTEMBER, 2021**

	<u>2021</u> <u>Seussical</u>
<u>REVENUE FROM ORDINARY ACTIVITIES</u>	
MERCHANDISING	\$ 1,718
PRODUCTION FEES	\$ 4,909
	<hr/>
TOTAL INCOME	\$ 6,627
<u>EXPENSES FROM ORDINARY ACTIVITIES</u>	
COMPUTER SOFTWARE	\$ 75
COSTUME MANUFACTURE	\$ 506
COSTUMES BOUGHT	\$ 116
FUND RAISING COSTS	\$ 63
ROYALTIES	\$ 1,804
SCORES & LIBRETTI	\$ 1,178
	<hr/>
TOTAL EXPENSES	\$ 3,742
	<hr/>
<u>PROFIT (LOSS) FROM ORDINARY ACTIVITIES</u>	<u>\$ 2,885</u>



**BLOC MUSIC THEATRE INC.**

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30TH SEPTEMBER 2021**

NOTE 3:

**MAMMA MIA  
INCOME STATEMENT  
AS AT 30TH SEPTEMBER, 2021**

	<u>2021</u>
	<u>Mamma Mia</u>
<u>REVENUE FROM ORDINARY ACTIVITIES</u>	
MERCHANDISING	\$ 318
PRODUCTION FEES	\$ 773
PRODUCTION INCOME - GALA NIGHT	\$ 960
PROGRAMME SALES	\$ 12,291
SPONSORSHIP	\$ 2,727
TICKET SALES	\$ 348,347
	<hr/>
TOTAL INCOME	\$ 365,416
 <u>EXPENSES FROM ORDINARY ACTIVITIES</u>	
COSTUME HIRE	\$ 65
COSTUME MANUFACTURE & PURCHASES	\$ 3,544
COSTUMES BOUGHT	\$ 2,364
DISCOUNTS & DONATIONS	\$ 1,885
EFTPOS CHARGES	\$ 78
FLOWERS & GIFTS	\$ 1,178
GALA NIGHT	\$ 1,287
HAIR	\$ 229
LIGHTING	\$ 11,833
MERCHANDISE	\$ 542
ORCHESTRA	\$ 8,255
POSTAGE	\$ 413
PRINTING, POSTERS & FLYERS	\$ 5,656
PRODUCTION EXXPENSES	\$ 409
PRODUCTION TEAM COSTS	\$ 14,909
PROPS HIRE / PURCHASED	\$ 532
PROPS MANUFACTURE	\$ 35
PUBLICITY	\$ 3,110
ROYALTIES	\$ 53,324
SCORES & LIBRETTI	\$ 91
SET MANUFACTURE	\$ 2,889
SOUND	\$ 15,000
SPECIAL EFFECTS	\$ 395
STAFFA MENITIES	\$ 27
STATIONERY & PRINTING	\$ 117
SUNDRY EXPENSES	\$ 294
SUPPERS	\$ 1,758
THEATRE ADVERTISING	\$ 91
THEATRE HIRE	\$ 39,826
THEATRE OTHER COSTS	\$ 11,326
TICKET SELLING COSTS	\$ 29,784
WARDROBE CLEANING	\$ 142
	<hr/>
TOTAL EXPENSES	\$ 211,388
	<hr/>
<u>PROFIT (LOSS) FROM ORDINARY ACTIVITIES</u>	<u>\$ 154,028</u>

**BLOC MUSIC THEATRE INC.**

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30TH SEPTEMBER 2021**

NOTE 4:

**ADMINISTRATION  
INCOME STATEMENT  
AS AT 30TH SEPTEMBER, 2021**

<u>2020</u>		<u>2021</u>
	<b><u>REVENUE FROM ORDINARY ACTIVITIES</u></b>	
\$ 3,921	DONATIONS	\$ 11,870
\$ -	SET STORAGE	\$ 72
\$ 2,677	HALL HIRE	\$ 2,200
\$ 3,252	SETS, PROPS, SCORES & LIB HIRE	\$ 5,002
\$ 28,011	WARDROBE HIRE	\$ 21,804
\$ 30,000	COVID 19 - GRANTS	\$ 31,300
\$ 16,500	JOBKEEPER	\$ 17,400
\$ 46	SHED HIRE	\$ 73
\$ 205	INTEREST RECEIVED - CHEQUE ACCOUNT	\$ 81
\$ 2,540	INTEREST RECEIVED - TERM DEPOSITS	\$ 583
\$ 810	MEMBERSHIP	\$ 730
\$ 1,218	MERCHANDISING	\$ -
\$ 632	FUNDRAISING	\$ -
\$ 4,055	PRODUCTION FEES	\$ -
\$ 674	PRODUCTION INCOME	\$ -
<b>\$ 94,541</b>	<b>TOTAL INCOME</b>	<b>\$ 91,115</b>
	<b><u>EXPENSES FROM ORDINARY ACTIVITIES</u></b>	
\$ 7,271	ACCOUNTANCY FEES	\$ 4,669
\$ -	CAST PHOTOS	\$ 318
\$ 1,214	COMPUTER SOFTWARE	\$ 1,742
\$ 131	COST OF SALES	\$ 197
\$ 64	COSTUME HIRE	\$ -
\$ 218	COSTUME MANUFACTURE	\$ 1,469
\$ 1,188	COSTUMES BOUGHT	\$ 3,675
\$ 7,934	DEPRECIATION	\$ 7,097
\$ -	DIRECTOR	\$ 1,500
\$ 500	DONATIONS	\$ -
\$ 503	EFTPOS CHARGES	\$ 475
\$ 307	FLOWERS & GIFTS	\$ 198
\$ 241	GALA NIGHT	\$ -
\$ 10,728	INSURANCE	\$ 10,658
\$ 1,620	LONG SERVICE LEAVE PROVISIONS	\$ 3,046
\$ -	MERCHANDISE	\$ 1,579
\$ -	ORCHESTRA	\$ 660
\$ 273	POSTAGE	\$ 50
\$ -	PRINTERS, POSTERS & FLYERS	\$ 1,088
\$ 105	PROPS HIRE / PURCHASED	\$ 15
\$ 60	REPAIRS & MAINTENANCE	\$ -
\$ -	ROYALTIES	\$ 4,669
\$ -	SCORES & LIBRETTI	\$ 1,876
\$ -	SET DESIGNER	\$ 3,500
\$ -	SET HIRE	\$ 27
\$ -	SET MANUFACTURE	\$ 30,000
\$ 2,070	SPONSORSHIP	\$ 1,440
\$ 38	STAFF AMENITIES	\$ 92

**BLOC MUSIC THEATRE INC.**

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30TH SEPTEMBER 2021**

**NOTE 4:**

**ADMINISTRATION  
INCOME STATEMENT  
AS AT 30TH SEPTEMBER, 2021**

<u>2020</u>	<u>EXPENSES FROM ORDINARY ACTIVITIES</u>	<u>2021</u>
\$ 930	STATIONERY & PRINTING	\$ 293
\$ (17)	SUBSCRIPTIONS	\$ 84
\$ 891	SUNDRY EXPENSES	\$ 138
\$ 1,846	SUPERANNUATION CONTRIBUTION	\$ 1,605
\$ 1,006	SUPPERS	\$ 943
\$ 39,796	WAGES & SALARIES	\$ 36,481
\$ 12,244	HALL EXPENSES	\$ 11,176
\$ 4,432	SHED EXPENSES	\$ 3,142
\$ 1,967	WARDROBE EXPENSES	\$ 1,645
\$ 97,560	TOTAL EXPENSES	\$ 135,547
\$ (3,019)	<u>PROFIT (LOSS) FROM ORDINARY ACTIVITIES</u>	\$ (44,432)

**NOTE 5 PROPERTY, PLANT & EQUIPMENT**

<u>2020</u>		<u>2021</u>
\$1,125,371	Land & Buildings at valuation	\$ 1,125,371
\$ 14,629	Building at cost	\$ 14,629
<u>\$1,140,000</u>		<u>\$ 1,140,000</u>
\$ 75,658	Costumes at valuation	\$ 75,658
\$ 54,946	Costumes at cost	\$ 54,946
\$ (80,546)	Less accumulated depreciation	\$ (85,552)
<u>\$ 50,058</u>		<u>\$ 45,052</u>
\$ 35,000	Sets at cost	\$ 35,000
<u>\$ 35,000</u>		<u>\$ 35,000</u>
\$ 53,338	Furniture & Equipment at cost	\$ 62,142
\$ (46,031)	Less accumulated depreciation	\$ (47,913)
<u>\$ 7,308</u>		<u>\$ 14,229</u>
\$ 8,668	Pianos at cost	\$ 8,668
\$ (4,490)	Less accumulated depreciation	\$ (4,699)
<u>\$ 4,177</u>		<u>\$ 3,969</u>
\$ 3,000	Properties at valuation	\$ 3,000
<u>\$ 3,000</u>		<u>\$ 3,000</u>
<u>\$1,239,543</u>	Total	<u>\$ 1,241,250</u>



**BLOC MUSIC THEATRE INC.**

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30TH SEPTEMBER 2021**

**NOTE 6: CASH FLOW INFORMATION**

**(a) Reconciliation of Cash**

2021

Cash at bank – cheque account	\$ 191,187
Cash at Bank - Wardrobe Card	\$ 980
Cash on Hand	\$ 100
Cash on deposit – term deposit	\$ 130,021
	<u>\$ 322,288</u>

Reconciliation of net cash provided by  
Operating activities to operating surplus

(b) Operating Surplus	\$ 112,481
Non-cash flows in operating Surplus:	
Depreciation	\$ 7,097

Changes in assets and liabilities:

Decrease (increase) in Prepayments & Deposits	\$ 49,865
Decrease (increase) in Receivables	\$ 304
Increase (decrease) in LSL Provisions	\$ 3,046
Increase (decrease) in Payables	\$ (720)
Decrease (increase) in Stock on hand	\$ 197
	<u>\$ 172,270</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 7: ASSOCIATION DETAILS**

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

**BLOC MUSIC THEATRE INC**

**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 2021 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:

President.......... (Jason Muller)

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

Dated this 18<sup>th</sup> day of February 2022




**BLOC MUSIC THEATRE INC**

**AUDITORS INDEPENDENCE DECLARATION**

I declare that, to the best of my knowledge and belief, during the year ended 30 September 2021, 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.

  
CountPro Audit Pty Ltd

  
Jason Hargreaves  
Director

20 Lydiard Street South, Ballarat Vic 3350

18<sup>th</sup> February 2022

**BLOC MUSIC THEATRE INC**

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

**Opinion**

We have audited the accompanying financial report, being a special purpose financial report of BLOC Music Theatre Inc (the Entity), which comprises the statement of financial position as at 30 September 2021, the statement of comprehensive income, the statement of changes in equity and the cash flow statement for the year ended, and notes to the financial statements, including a summary of significant accounting policies, and statement by members of the committee.

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

- (I) giving a true and fair view of the Entity's financial position as at 30 September 2021 and of its financial performance for the year ended; and
- (II) complying with Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

**Basis for Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described as in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Entity in accordance with the auditor independence requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

**Emphasis of Matter - Basis of Accounting**

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist the Entity to meet the requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

**Responsibilities of the Committee**

The Committee is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and for such internal control as the Committee determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.



**BLOC MUSIC THEATRE INC**

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

In preparing the financial report, the Committee is responsible for assessing the Entity'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 Committee either intends to liquidate the Entity or to cease operations, or have no realistic alternative but to do so.

The Committee is responsible for overseeing the Entity's financial reporting process.

**Auditor's Responsibilities for the Audit of the Financial Report**

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards 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 the financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Committee.
- Conclude on the appropriateness of the Committee's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity'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 report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.



**BLOC MUSIC THEATRE INC**

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

We communicate with the Committee 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 our audit.

*CountPro Audit Pty Ltd*  
.....  
CountPro Audit Pty Ltd

A handwritten signature in blue ink, appearing to be "JH", written over a dotted line.

.....  
Jason Hargreaves  
Director

20 Lydiard Street South, Ballarat Vic 3350

21<sup>st</sup> February 2022



[www.blocmusictheatre.com](http://www.blocmusictheatre.com)