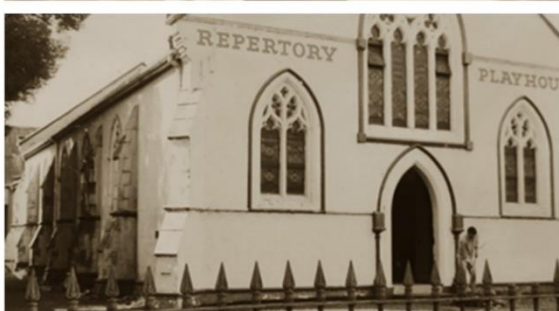


Maitland Repertory Theatre Inc

ANNUAL REPORT

2016



About Maitland Repertory Theatre

Maitland Repertory Theatre is an Incorporated Association and was founded in 1947. The Annual General Meeting (AGM) is usually held in March. The office bearers and management committee of 12 are elected at the AGM to manage the theatre on behalf of its members. Members who are elected to committee, subcommittees and other formal positions are expected to make a serious commitment to their role for one year, to attend meetings and carry out other duties as required.

Life Members

John Morris	Frank Oakes
Dorothy Morris	Elaine Webb
Doug Pyle	Helen Comber
Nell Pyle	Robert Comber
Dulcie Mullard	Dimity Eveleens
Hal Cheetham	Anne Robinson
Frank Freeman	Ian Robinson

Presidents

1947 – 1948	James Allison	1968	Tim Youldon
1949 – 1952	Geoff Barden	1969	Fran Dawson
1953 – 1954	Ray Cocking	1970 -1971	George Emery
1955 – 1956	George Emery	1972 – 1975	John Morris
1957 – 1958	Ruby Evans	1976 – 1982	Doug Pyle
1959	John Pickstock	1983 – 1989	Frank Oakes
1960	Ray Cocking	1990 – 1992	Doug Pyle
1961	Dulcie Mullard	1993 – 1994	Neil Campbell
1962 – 1965	George Emery	1995 – 2008	Frank Oakes
1966	Frank Cook	2009 – 2011	Dan Shaunessy
1967	George Emery	2012 – now	Robert Comber

Front cover (clockwise from top left):

Nell Pyle, 1949 *A Murder Has Been Arranged*;

“The Hut”, Grant Street circa 1960;

John Morris working in the Melbee hay shed circa 1955;

The Playhouse circa 1970;

One of the chooks in *Last Wake at She-Oak Creek* 1988

Contents

President's Report	1
Secretary's Report	2
Treasurer's Report	4
Financial Statements	6
Notes to the Accounts, 2016	10
Acting Classes Update	12
Reamus Update	12
Costume Shed Update	14
Promotion and Publicity Report	15
Audience Report	15
Committee Attendance Report	16



PRESIDENT'S REPORT

Maitland Repertory Theatre exists to perform plays and we sometimes get queries and criticism about our selection of plays. It is not possible to please everyone but our critics need to know we do have criteria for play selection. They include: audience appeal, artistic merit and ability to perform.

Our Play Selection and Discussion Group do a great job but they would appreciate some help. Join the group or at least make some suggestions for suitable plays for performance in our theatre.

A look at the program of plays since our last AGM will give some idea of the variety we provide for the citizens of Maitland and surrounds. We started with a farce *Funny Money*, which proved popular. Next in line was the classic children's story *Cinderella*. This drew good crowds too, both young and old. *Titus* came next and a reputation as Shakespeare's most violent play did not deter our patrons. I'm not sure if being spattered with blood made their enjoyment of the show any less. The classic comedy *Blithe Spirit* took the stage in September. Our last show for 2016 was a departure from our normal routine when Maitland Musical Society performed *Nunsensations*. We started 2017 showing our serious side with *Strangers On a Train* which drew good crowds and much praise.

Congratulations must go to Dimity Eveleens for her nomination for a CONDA following her performance in *Blithe Spirit*.

On a sad note we remember Ron Hindmarsh and Robert Simm who died since our last AGM. Both were regular performers on our stage for many years. We also remember Neil Campbell, president 1994-95 who died in January.

It is pleasing to see our new rehearsal room getting so much use with rehearsals, acting classes and, more recently, The University of the 3rd Age (U3A) running courses there. Also pleasing is the reorganisation of the costume shed and props.

I thank all committee members for their work during the year, particularly Ian Robinson who did so much more than secretarial duties. Also Anne Robinson and Dimity Eveleens for catering, costume and props, publicity, play selection, casting committee etc. The list is too long to remember.

Finally, I thank all members of Maitland Repertory Theatre for their support during the year and encourage everyone to continue this support in the years to come.

Robert Comber, President



SECRETARY'S REPORT

As always Maitland Rep is a hive of activity. With at least 60 public performances, 200 rehearsal sessions, 110 Acting Class sessions, 50 weekly Reamus workshops and 50 working bees, quite apart from anything else we do, we're very busy.

Volunteers

Whether it be at our Saturday morning working bees, at rehearsals, performances or showcases, we have many willing volunteers. We couldn't survive without our active members. Thank you for your help.

Funding

We were successful in winning a grant of \$4,995 from the Volunteer Grants scheme and also \$2,700 from the Community Building Partnership scheme for a covered work area between the new building and the supper room. Thank you to everyone who made this happen.

Milestones

While it was only in 2015 that we celebrated 50 years of performance in our theatre, we're about to celebrate 70 years since a small group of residents got together in 1947 and formed Maitland Repertory Society. It's sometimes hard to imagine how difficult it would have been starting out in the post-WWII years and also how successful that same group is now – 70 years later. What a lot has happened at Maitland Repertory Society/Maitland Repertory Theatre over that time.

Training

The MRT Life Member Training Scholarship Scheme continued and a number of members benefitted from training, both at NIDA and at local theatre courses. Our Acting Classes have really taken off, with 64 enrolled for Term 1 of 2017.

Groups

MRT Acting Classes have now settled in and is proving to be well worthwhile, with ensured continuity and quality of classes. Thank you to our head tutor Leilani and her tutors.

Reamus Youth Theatre continues to stimulate audiences and it's great that Joanne McAndrews has stepped up to take our leadership of the group.

Social play readings have been held often during the year and those who attend find them enjoyable. Plays read include *Skellig*, *Wanted One Body*, *Neighbourhood Watch*, *See How They Run* and *What The Butler Did Again*.

Community

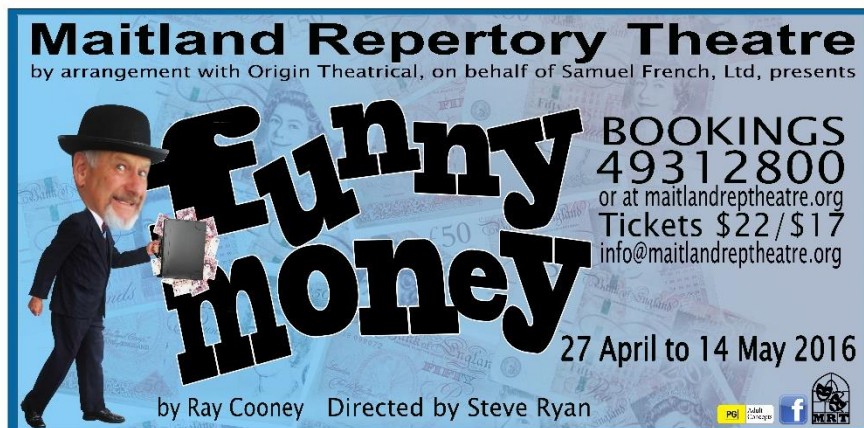
Our theatre has continued its active involvement with the community through such things as hosting a World Philosophy Day event. In early 2017, realising that some of our space is under utilised during the day, we have opened our doors on a trial basis to provide a venue for a number of U3A classes in weekday daylight hours during term. One of the benefits to MRT is the increased exposure to the community that this gives us and the opportunity to promote our plays to U3A members.

CONDAs

For the second year we nominated three plays for CONDA (City of Newcastle Drama Awards) consideration. Dimity Eveleens was recognised for her role in our September season of *Blithe Spirit*.

We can't survive and thrive without active members and active support from our community – thank you everyone who continues to support us.

Ian Robinson, Secretary



TREASURER'S REPORT

I present to this Annual General Meeting the Financial Report for the year 1 January to 31 December 2016. Briefly, the results for 2016 are as follows:

1. *Total Income* was \$102,363
2. *Total Other Income* increased by \$18,005*
3. *Total Cost of Sales* increased by \$3,080*
4. *Total Expenses* increased by \$31,650*
5. Balance of General Funds stood at \$76,215
6. *Total Equity* stands at \$678,960
7. *Net Loss* for 2016 was \$8,913

* Notes to accounts

Maitland Repertory Theatre produced and performed a total of six productions in 2016. A detailed analysis of results for each production is listed in the separate sheet, "Main Performance Profit and Loss, 2016".

Production	Performances	Attendance	\$ Net Profit*
Thérèse Raquin February	9	460	\$4,810
Funny Money April	9	651	\$5,988
Cinderella July	10	943	\$12,783
Titus August (2 school shows)	9	467	\$5,116
Blithe Spirit September	9	535	\$3,776
Nunsensations Nov/December	9	610	\$7,326
* No indirect costs (e.g. power, rates) are allocated to the shows for the purpose of this Net Profit calculation.			
* Season ticket values have been allocated to each show on a pro-rata basis.			

Maintenance expenses increased by \$5,123, of which significant works were tree removal (\$3,950).

Maintenance improvements increased by \$9,974, of which significant works were the James Street fence (\$6,644), carpet for the rehearsal room (\$4,639) and cladding the western wall of the rehearsal room (\$2,437).

Also of note are the financial comparisons between the 2013, 2014, 2015 and 2016 End of Year shows.

	Pure As the Driven Snow 2013	The Butler Did It 2014	Mumberley Inheritance 2015	Nunsensations! The Musical * 2016
Attendance	560	613	545	610
Total Income	\$23,804	\$21,315	\$19,560	\$15,688
Catering Cost	\$9,321	\$6,428	\$4,745	\$3,086
Total Cost of Sales	\$12,070	\$9,427	\$7,738	\$6,066
Net Profit	\$9,598	\$10,020	\$9,980	\$7,326
% Net Profit / Total Income	40%	47%	51%	47%

* There were a total of nine performances of this production. The figures shown above are for the six performances MRT was responsible for.

I would like to thank everyone who offered their valuable time and help throughout the year so that Maitland Repertory Theatre can continue to enjoy its successes.

I also extend my personal thanks and gratitude to our hard-working Secretary for his assistance and support to me during the year.

Terry Allen, Treasurer

Income Statement (unaudited¹¹)¹
for the year ending 31 December 2016

		2016	2015
Income	<i>Notes</i>	\$	\$
Ticket Sales		59,086	63,364
Season Tickets		8,358	9,670
Catering at Shows		4,849	5,487
<i>Total Income</i>		<i>72,293</i>	<i>78,521</i>
 Cost of Sales			
Catering (Production)		5,998	7,474
Production Advertising		14,014	11,248
Royalties and scripts		7,109	5,350
Production costs (other)		127	1,887
Commission on tickets	2	3,513	3,579
Directors Expenses		-	200
Set		5,521	3,101
Lighting		552	
Costumes		1,020	1,769
Makeup and Hair		21	186
<i>Total Cost of Sales</i>	3	<i>37,874</i>	<i>34,794</i>
 Gross Profit		 34,419	 43,727

Income Statement (continued)
for the year ending 31 December 2016

		2016	2015
	<i>Notes</i>	\$	\$
Gross Profit		34,419	43,727
Other Income			
Membership			
Reamus Youth Theatre		798	640
Acting Classes		20,310	3,750
Membership - Subscriptions		535	690
		21,643	5,080
Other			
Donations		1,846	-
Interest Income		1,585	1,990
Miscellaneous Income		-	-
		3,432	1,990
<i>Total Other Income</i>	4	25,075	7,070
Expenses			
Membership			
LMTSS and Training		1,585	1,161
		1,585	1,161
Employment Expenses			
Wages and Salaries		12,130	-
Other employer expenses		500	-
		12,630	0
Occupancy Expenses			
Maintenance Improvement		16,765	6,791
Insurances		5,598	5,297
Maintenance Expenses		12,840	7,716
Electricity and Gas		6,234	7,549
Rates		6,235	5,464
Water		1745	793
Telephone		740	713
Equipment less than \$1,000		992	2,188
General Amenities		620	255
		51,768	36,766
Administrative			
Postage		343	340
Printing and Stationery		2,556	1,484
Promotion General		-	312
Audit and Administration		1809	345
Donations	5	1,892	1,343
Software Maintenance		817	-
		7,418	3,824
<i>Total Expenses</i>	6	73,401	41,751
		(13,908)	9,046
Grants	7	4,995	149,229
Donations - Building Fund		-	200
Net Profit (Loss)		(8,913)	158,275

Balance Sheet (unaudited¹¹)
as at 31 December 2016

	<i>Notes</i>	2016 \$	2015 \$
Equity			
Retained Earnings		687,872	529,580
Profit (Loss)		(8,912)	158,275
Total Equity		678,960	687,855
Represented By:			
Assets			
<i>Current Asset</i>			
Cash		250	200
Cash at Bank		68,554	87,843
Building Fund	8	7,411	2,416
Sundry Debtors			--
<i>Total Current Assets</i>		<i>76,215</i>	<i>90,459</i>
<i>Non Current Assets</i>			
Land and Building	9	374,015	374,015
Plant, Equipment, Furniture	10	229,421	223,381
<i>Total Non Current Assets</i>		<i>603,436</i>	<i>597,396</i>
Total Assets		679,651	687,855
Liabilities			
<i>Current Liabilities</i>		691	-
<i>Total Current Liabilities</i>		<i>691</i>	-
<i>Non Current Liabilities</i>		-	-
<i>Total Non Current Liabilities</i>		-	-
Total Liabilities		691	0
Net Assets		678,960	687,855

Building Fund (unaudited¹¹)**Activity for the Year Ending 31 December 2016**

	\$	\$
Balance as at 1 January 2016		2,416.06
<i>Income</i>		
Grant	4,995.00	
Interest		
<i>Add Sub Total</i>		
<i>Expenditure</i>	Nil	
<i>Minus Sub Total</i>		<i>Nil</i>
Balance at 31 December 2016		7,411.06
Balance in Bank Account at 31 December 2016		7,411.06

Notes to the Accounts 2016

1. This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporations Act of New South Wales. The committee has determined that the association is not a reporting entity.

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

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

- a. Cash and cash equivalents include cash in hand, deposits held at call with financial institutions, and other short term highly liquid investments with original maturities of six months or less.
 - b. Grant and donation income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.
 - c. Revenues, expenses and assets are recognised inclusive of the amount of GST, as the Theatre is not registered for GST.
2. Commission of \$3,513 (2015 \$3,579) represents 5% (counter sales) / 7.5% (web sales) of gross ticket sales through Maitland Visitor Information Centre plus GST.
3. Cost of Sales increased by \$3,080. The main components of the increase were timing of royalty payments and increased postage and mailout costs.
4. Total Other Income increased by \$18,005. The main component of the increase was an increase in pricing and volume of Acting Class students.
5. Donations were made in 2016 to MDCEA \$1,892 (2015 \$883).

6. Total Expenses increased by \$31,650. The main components of the increase were Wages and Salaries cost, Maintenance Expenses (tree removal) and Maintenance Improvements (fencing, carpet, cladding the western wall of rehearsal room).
7. The Theatre received funding of \$4,995 from Australian Government's Volunteer Grants Scheme towards various items of equipment.
8. Refer to the separate Building Fund Activity Statement for details of Building Fund.
9. Land and Buildings are reported at cost. The building is currently insured for \$1,147,363 and contents for \$240,400.
10. Movement in Plant, Equipment and Furniture for 2016 includes:

Installation of air conditioning equipment	\$6,040
Total	<u>\$6,040</u>
11. The accounts will be audited after the annual general meeting.

Statement by the Management Committee

The Management Committee of Maitland Repertory Theatre Inc. is responsible for the preparation and fair presentation of the financial report, and has determined that the basis of preparation described in Note 1 is appropriate to meet the requirements of the Associations Incorporations Act of New South Wales 2009 and is appropriate to meet the needs of the members. The committee's responsibilities also include such internal control as the committee determine is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

ACTING CLASSES UPDATE

Maitland Repertory's Theatre and Acting Classes have been a huge success over the last year. With enrolments fluctuating between 48 and 60, we are maintaining manageable but positive numbers.

We are currently running four classes a week with three led by Leilani Boughton our Head Tutor and one led by Stephanie Bridges. We employ four assistant tutors (1 per class) and one casual tutor.

With our fees set at \$100 per term we are covering costs while maintaining our niche of affordable drama classes in the area.

Leilani Boughton, Head Tutor



REAMUS UPDATE

2016 was a good year for Reamus. Our latest look at tragic drama was a powerful learning curve for many, and opened the door for a lot of strong character development. Reamus took part in several community projects, making connections in the wider theatre community.

The Titus rehearsal period lasted for 4 months, from April to August. One of the most significant aspects of the show was the props, especially the weapons, which were constructed by Jarrod Keller. A lot of work was put into costuming, and we thank Bonnie Thorssell. The action on stage included a lot of fight choreography, as well as the use of blood packs. This was Reamus' most recent look at showing fighting on stage, and the results were exciting and engaging.

Publicity was also a big part of our production. Meg O'Hara advertised on various entertainment and community websites, and on social media, using

cast photos and a trailer produced by Dan Morgan. Fliers were distributed at multiple outside events. Connections at the Herald and Mercury were utilised, and new connections at the Newcastle Weekly and Maitland City Council were made.

Joanne McAndrews shared her experience and expertise to the production and held one on one sessions with performers, dissecting the more delicate aspects of the text and improving our understanding of the play.

As well as *Titus*, Reamus members were involved in other projects. Among these was the Emerald Charity Ball, where we performed and raised money as well as raising awareness of the homeless and struggling members of the Maitland community. Reamus also took trips to see *Matilda* and *A Midsummer Night's Dream* by NIDA, and took part in a NIDA open day.

Our next production will be *Love's Labour's Lost*, directed jointly by Joanne McAndrews and Liam Walsh. Joanne has been working with Reamus to deconstruct Shakespeare's language further, looking at aspects such as sonnet writing, verse and prose and antithesis. Auditions will be held shortly.

Reamus is also looking at performing during Street Eats between March and April.

Attendance at Reamus has decreased slightly, though this is often the case after a show ends and before the next Reamus show begins.

Reamus is looking forward to new and exciting things. Even though Reamus is under new leadership, our goals remain the same: *to improve our understanding of theatre, to improve our ability as actors, and to have fun doing it.*

Alex Simpson and the Leadership Team



COSTUME SHED REPORT

A lot of work has been done by a small group of enthusiastic people over the past couple of months to attempt to organise our costume shed, and it is now in a presentable condition, although there is still a lot more to do.

We have started getting the clothes and costumes into an ordered state, and we hope that we will be able to easily find what is needed for our productions for this year.

Lighting has been improved and some more shelves have been erected. We have purchased more lidded containers and a sturdy three step platform ladder. We are in the process of transferring the rest of the costumes from cardboard boxes into plastic lidded containers, then we will look at all the hanging clothes and assess them for value and usefulness. Some more shelving will be erected and we have plans to set up a sewing desk with sewing tools, patterns, threads and some reference books for innovative costume ideas. Costume makers will be able to bring their own sewing machine in and work. A curtained-off change area with a mirror will also be added.

Anyone who has entered the costume shed lately will immediately notice a huge difference from the overwhelming sight of a few months ago. The large piles of boxes which were in the centre of the room and the heavily laden portable racks have all been sorted and organised. The floor is now visible and we have a clear working space with large sorting tables. Tubs are being arranged on shelves into general areas – men's, women's and children's items, and general items, such as aprons, pinafores, gloves, petticoats, jewellery, bowties and belts. We would like to thank everyone who has been able to give some time to help, so far.

Anne Robinson and the Costume Team

PROMOTION AND PUBLICITY REPORT

I think that the common view is that the best publicity is **positive** word of mouth publicity. With the growing use of social media, in particular facebook, “word of mouth” has now become facebook. We saw this recently during *Strangers on a Train* when one enthusiastic audience member (John Buck of Smart Artists Promotions) wrote a favourable blurb about the play and our theatre on opening night. So, do what you can to promote our plays and events – it all helps

This is what we do to promote our theatre:

- Media releases
- Liaison with The Herald and The Maitland Mercury
- Radio advertisements on local community radio if time permits
- Posters and flyers
- Corflute signs at and around the theatre
- Regular emails, more frequent during productions
- Facebook posts
- Facebook events
- Facebook advertisements
- Opening night refreshments and nibbles

Thanks to all who volunteer their time to distribute our posters and flyers. I would also like to thank Anne for working on and supervising graphic design and Meg and Leilani for their social media and web promotion.

Ian Robinson, Head of Publicity

AUDIENCE REPORT

Overall attendance at plays in 2016 was down by 111 compared to 2015.

	2016	2015	Change
Acting Classes	943	870	+73
Reamus Youth Theatre (1 play in '16)	467	816	-349
End of Year Show	610	545	+65
Other Plays	1,860	1,760	+100
TOTAL	3,880	3,991	-111

Management Committee Meeting, 14 March, 2017



Joanne McAndrews, Dimity Eveleens, John Morris (Life Member in attendance), President Robert Comber, Danny Shaunessy, Secretary Ian Robinson, Frank Freeman, Anne Robinson, Treasurer Terry Allen.
Absent – Steve Minter, Cindy Collins, Heidi Bush

COMMITTEE ATTENDANCE REPORT

Twelve Meetings Held in 2016

Committee Member	Meetings Attended	Apologies
Robert Comber	12	-
Ian Robinson	12	-
Dimity Eveleens	11	1
Anne Robinson	11	1
Terry Allen	9	3
Frank Freeman	9	3
Steve Minter – joined 6/16	8	2
Dan Shaunessy	8	4
Alexander Simpson – resigned 12/16	7	1
Alastair Anderberg	6	6
Cindy Collins	4	8
Joanne McAndrews – joined 12/16	4	-
Leilani Boughton – resigned 6/16	2	-
Heidi Bush	2	10