



Management committee report

President

Each year I am in awe of the contribution so many of you make to GCLT. Whether you perform in one of our shows, build a set, make a prop, design something, operate tech, be part of the creative team, a committee member or volunteer. We remain strong as a community because of each of you.

We have had another big 12 months at GCLT with 5 outstanding productions, the Dolphin Awards and the first annual Gold Unity Gala.

The Gold Unity Gala: The idea of each theatre coming together and having a night of celebration and comradery was set in motion two years ago between the three presidents (Javeenbah, Spotlight and GCLT) and last November it came to life. The night was a huge success with over 150 people in attendance from across each of the theatres. We celebrated the success of each theatre, recognised individuals who go above and beyond for community theatre as a whole and had a lot of fun. We will continue this moving forward to continue strengthening the relationship between each theatre and build community theatre up.

The Dolphin Awards: We continue to come together for our Dolphin Awards a tradition that spreads back to the year 2000. This year we were honoured to have the founder of the awards, one of GCLT's past presidents, Steven Tandy, attend the awards and he spoke about starting this tradition and what it was like when it first began. To all the nominees, finalists and winners I say "congratulations" and to everyone who was involved in our shows and helped put them on (front of house or tech support) thank you!

This year we have said goodbye to a few of our committee members for various reasons and so we are faced with looking for new people to fill vacant positions. Being on the committee can be challenging at times, but it is extremely rewarding. We need people of all skill sets and ages to join us and help make GCLT better than it ever has been. If you have ever considered it, but are unsure about how to fit it in, please speak to any of the committee members and we will be happy to talk you through it. If you don't wish to sit in a position on the committee but still want to get involved we have plenty of jobs that can be done, and not all are involved at the theatre, and each needs a different level of time commitment. Whatever you can spare, we appreciate.

Finally, I would like to wrap this up by saying thank you to everyone who has supported me this year and the years previous. I love Gold Coast Little Theatre with all my heart and want to watch it and community theatre thrive on the Gold Coast.

Times are changing quickly and we must adapt to what is thrown our way, but as long as we do it together, we can get through anything.

Here's to the next 12 months!

Stuart Morgan, president

Honorary secretary

Mancom: At the annual general meeting on 26 March 2023 you elected Stuart Morgan president; Julianne Shearer vice-president; Ralph Lenton honorary secretary; Ricky Moss assistant secretary; Christopher Catherwood honorary treasurer; Wendy Barnes assistant treasurer; Lyle Stevenson building director; Lawrie Esmond technical director; Michelle Watkins chair of productions; Jeffery Walker bookings officer; Bob Watson FOH manager; Lynette Smith librarian; and Henk Steenhuis social convener.

You remitted the vacancies of publicity officer and wardrobe manager to the management committee. Using the authority conferred by clause 14 of the Constitution, Mancom appointed Liz Manteit publicity officer on 19 April and Ihsan Uzelpasaci wardrobe manager on 16 August.

Henk resigned as social convener on 8 April and Mancom appointed Jenny Ashton to the position on 17 May. Jenny resigned on 3 October and Liz resigned on 20 February. The positions of social convener and publicity officer remain vacant.

In October our marketing manager Michelle Macwhirter resigned and after negotiations Mancom appointed Rochelle Lindquist to the position as a paid contractor.

Mancom met monthly as required by clause 16(a) of the Constitution and held an extra meeting in July. On average 10 members attended each meeting.

The extra July meeting was held to consider a Prodcom proposal to combine Drinks with the Director with preview night. Mancom resolved to replace DWD with the *A Night With . . .* evenings and to advertise the Friday after a show's preview night as Members' night when members would be invited to remain after the performance for supper and to meet the director and cast. This extra meeting also conferred honorary membership in accordance with clause 6 of the Constitution on Pamela Rainey-Mitchell, a long-time benefactor of GCLT. The March meeting resolved to confer honorary membership on our former patron Dawn Crichlow.

The July extra meeting and the February regular meeting were held electronically via Zoom.

Mancom decisions: During the year, Mancom voted to increase ticket prices for the 2024 season. We are still not keeping pace with inflation with our ticket pricing but we are charging as much as we believe the market will bear.

We have grappled with the difficult question of payment to people taking part in our activities. With the large number of professional outlets on the Gold Coast, we are finding that some people taking part in our shows, especially in the technical area, expect payment. In addition, there is sometimes an expectation that we will pay travel costs. It is difficult to reconcile these claims with the principle of community theatre – that we all do it for the love of it. We have decided policies to address these issues. Basically, these policies allow us to pay honoraria to professionals and allow Mancom to consider travel costs in exceptional circumstance. And in all cases, we insist on being advised before the show goes into rehearsal that there is an issue.

Mancom also decided to maintain the tradition of having food at openings to foster members' socialising; upgrade the burglar alarm sensors in the main building to reduce the number of false alarms; and expand our background music licence to include live music.

Reports by other members of the committee detail improvements we have made to many of our facilities over the past year.

Grants: We unsuccessfully applied to the federal government's Volunteer grant program for a grant to motorise our stage curtains.

Awards: We successfully nominated our FOH manager Bob Watson and our technical director Lawrie Esmond for the Central GC volunteers awards but were unsuccessful in our nomination of our president Stuart Morgan for the Volunteering GC Volunteer of the Year award.

Privacy: The federal government has announced that it will remove the \$3 million turn-over requirement before organisations need to comply with the Privacy Act. This means that organisations turning over less than \$3 million a year will in future need a privacy policy that complies with the act. There is no indication that incorporated associations will be exempt from this requirement so it would be wise for the incoming Mancom to formulate a privacy policy. It is something we ought to have in any case.

Membership: On 20 March (the cut-off date for this AGM) our membership totalled 217, comprising 19 Life members; 2 honorary members; 3 youth members and 193 ordinary members. We collect most members through our box office ticketing system Ticketsearch. The system has

proved successful in applying ticket discounts for members but less successful as a membership register that complies with our Constitution, despite the sterling efforts of Barry Bell who has spent many hours trying to tweak the system.

We have therefore removed the membership register from Ticketsearch. We still use Ticketsearch to “capture” new and renewing members which is a method our members have enthusiastically adopted. But once captured we now put them in a separate spreadsheet. This will enable us to return to the previous system of recording members’ interests. We continue to use Ticketsearch for member discounts but the actual membership register is maintained separately.

General: Mancom has worked effectively as a committee this past year and I am grateful to all Mancom and Prodcom members for their support. I am conscious that I have passed many curly questions to our honorary solicitor Julianne Shearer this year and she has responded with good grace, good humour and good advice. Thank you Julianne.

As the oldest member of Mancom I continue to be concerned at the committee’s average age. Two of our retiring members are in their 80s and six are in their 70s. We are approaching the 75th anniversary of our theatre’s founding. We need younger people to step into the managerial roles if our theatre is to survive for another 75 years.

Ralph Lenton, honorary secretary

Honorary treasurer

The 2023 year has been another success for GCLT from a financial perspective. As I know the attached numbers may look a little like a blur for those who aren’t familiar with these reports, and candy for those who are. I’d like to address some of the main points.

Firstly the Profit and Loss:

- ❖ Ticket sales were up by \$8,733 from the 2022 year, which is obviously our largest revenue source.
- ❖ An adjustment was made in the accounting for “Hire Income” from the previous year, which looks to be a reduction in income. After associated expenses in the 2022 year, the net income was similar to the 2023 year. This was adjusted to better represent theatre hire income.
- ❖ The profit generated from the bar is up 17% from the previous year. This forms a significant part of the GCLT income at 22% of total revenue, so drink up everyone!
- ❖ The direct costs for generating these two areas of income (under Cost of Goods Sold) saw a reduction of 15% from the previous year. Thanks has to be given to Bob Watson (our FOH manager) and all the directors for being mindful in their dealings.
- ❖ For transparency, “Other Revenue” in both 2022 and 2023 is comprised solely of revenue received from insurance claims.
- ❖ “Operating Expenses” saw an increase of \$14,282 from the previous year. The significant points to note here are:
 - ◆ Total “Depreciation” is \$3,900 higher than the 2022 year due to the purchase of new assets across 2022 and 2023.
 - ◆ A new expense category “Gala Ball Tickets” for the inaugural combined theatre’s Gala Ball added \$3,211 of this. This was offset through collecting \$2,955 in tickets for this event.
 - ◆ “Insurances”, as highlighted in my report last year, increased by \$5,864 (72%) from the previous year. This is due to increases in premiums and a significant increase in the insured value.
 - ◆ “Repairs and Maintenance” is an ongoing investment and represents just over 26% of total expenses.
- ❖ Overall, the theatre returned a profit before “depreciation” of assets of \$29,055.

- ❖ After depreciation of \$36,569 this turned into a loss of \$7,513. This paper loss is higher than actual through adjustments made in the balance sheet which I'll address below.

Onto the Balance Sheet:

- ❖ I have discovered that some of the cash 'floats' were not in alignment with the truth. An example is a float named "Production - BBB20". This was a director's float of \$300 provided to the director of the production Bye Bye Birdie, originally scheduled for the 2020 year, to cover initial expenses for the production (like props and costumes) so our volunteer directors don't have to use their own funds. While this production has been run (in 2021) and the receipts for these expenses recorded against that production, the float wasn't reduced for these expenses. To rectify this, that \$300 has been 'expensed' to bring the float back to a zero balance. The current adjustments have contributed \$3,400 to the paper loss (above) and do not represent a cash loss for this financial year.
- ❖ There are some additional movements to make in this area which will require the auditor's recommendation as how to represent them fairly to the members.
- ❖ Our cash on hand is still strong with a combined balance of \$78,802 at 31st December 2023. As I write this report (22 March 2024) the current balance is \$108,175.
- ❖ Our "Equipment/Wardrobe" assets have increased by \$39,380 over the year with significant investments in non-expendable assets and a primary cause for the reduction in "Cash in Bank" from 2022. including:
 - ◆ \$27,482 in new stage lights and
 - ◆ \$6,034 in new air conditioning
- ❖ These additional assets this year have contributed to the increased depreciation which in turn reduces the theatre's overall profit.

Finally, Show/Production Profit & Loss:

- ❖ All shows across the year ran with healthy profits.
- ❖ The notable difference in the 2023 year, across all productions, the direct expenses for running these shows was \$21,357 less than the 2022 year (\$51,575 in 2023 Vs \$72,932 in 2022).

It is with a heavy heart that I notify members I will not be running again as treasurer for GCLT. As my time available to volunteer for this role has reduced significantly, my ability to fulfill the role at the capacity required is no longer sustainable. This year the accounts being presented at the AGM are yet to be audited through time constraints by me. While I do not expect any significant changes in the audited accounts, in the interest of transparency to members, the audited accounts will be published on the GCLT website once completed.

Should any of our members wish to discuss any aspect of the financial position of the theatre, I am happy to make myself available. The 2023 Profit and Loss, Balance Sheet and Individual Production Analysis have already been posted on the website.

Chris Catherwood, honorary treasurer

Building director

Another year when repairs to an ageing building needed some necessary maintenance. Water leaks, road repairs being the major items. Other maintenance carried out as required to ensure a comfortable time at the theatre.

Lyle Stevenson, building director

Technical director

Introduction

Welcome to the technical director's report for 2023, a year of fantastic and versatile productions, each providing interesting and different challenges.

Technical equipment status

Lighting: During 2023, the theatre made a major upgrade to its ageing lighting fixtures, with the purchase of 14 moving wash lights. These units allow 256 colour changes, variable focus and positioning of the beam and intensity. Light plotting is so much quicker and safer for the lighting designer and director. Going forward, I'd like to see another 4 moving wash units and 4 x moving spots to allow even better diversity.

2024/2025 Season will see the need to upgrade our digital lighting console. Being basically a computer operated unit, with lighting software, it has reached the end of its serviceable life.. There have not been any software upgrades available for this unit for the past 5 years, and like any computer operated device, as it ages , it "bogs" down during performances, and is slow to operate. There are many great consoles on the market in 2024, and these modern consoles are so much easier to program.

Audio: There have been no major issues with the 6 various audio systems throughout the theatre. We have replaced two power amplifiers and a system processor due to natural wear and tear, and all the speaker systems have been serviced. An ongoing issue we have is the corrosion of signal cabling. These cables are positioned in the ceiling of the theatre, and can be difficult to access. The ingress of moisture and dirt into the connectors leads to failures, and is an ongoing maintenance issue.

The theatre audio mixing console remains an analogue unit given the fact we don't have as many major musical productions that require a console with programming ability. In the past, as we've needed a digital unit, I have supplied the theatre with one of my own units for the short duration of the production. It may be a good idea to move to digital, to allow better diversity.

Projection: The projection systems has not changed in my time at the theatre. We have only the one ageing projector.

Summary: I would like to thank the small band of volunteers that have helped with the operation of audio and lighting system during the past year. I congratulate those who have moved on to follow their dreams as professionals in a demanding industry. Finding operators is difficult for all theatres. The expectations on volunteer sound and lighting crews increases as productions become more complex and competitive. Once again Thank you one and all for the 2023/24 season.

Lawrie Esmond, technical director

Social convener

Position vacant

Numerous functions were held during the year at opening nights, closing nights and special events. All were successful.

Many thanks to the team providing, preparing and serving at the events.

Report prepared by Bob Watson, FOH manager

Chair of productions

In March 2023, I was honoured and delighted to be appointed as chair of productions at GCLT. The success of the previous year is to be attributed to outgoing chair, Amy-Louise Anderson.

The Last Five Years hit the GCLT stage in February 2023. Composer and lyricist Jason Robert Brown created a musical deconstruction of a love affair and marriage told over the span of five years. The story follows Jamie, a talented up-and-coming writer and struggling actress Cathy's relationship, told through intercutting timelines, from the beginning to the end (and back to the beginning again). Director Amy-Louise Anderson and the creative team dual cast this production, which proved to be a hit with audiences, many seeing both versions of this show. A two-hander that was almost entirely sung, backed by the GCLT band.

Show 2 was *Guys and Dolls* – Stuart Morgan brought to life this 1950s classic for round two at Gold Coast Little Theatre. For two glorious hours, audiences were invited to glimpse into the world of loveable lowlifes, Sky Masterson and Nathan Detroit, as well as a band of squeaky-clean soul savers led by Salvation Army sergeant Sarah Brown and a bevy of showgirls headed by the delectable Miss Adelaide not to mention a couple of small-time hustlers such as Nicely-Nicely Johnson and Benny Southstreet. *Guys and Dolls* featured over twenty songs, all of which delighted audiences.

Nick Enright's *Blackrock* was **Show 3** in July. If you've done drama in high school, chances are you will understand how this play has impacted Generation X, Y, Z, and millennials. This play was inspired by the true story of the murder of a young girl in Newcastle. Its first incarnation was *Property of the Clan*, both receiving a host of literary acclaim and later becoming a movie featuring up-and-coming star Heath Ledger. First-time director Hunter Wall, at the age of 19, sensitively brought this play to life in what can only be described as hauntingly beautiful.

Show 4 rocked the GCLT stage (and walls, and seats, and doors ...) to its very foundations with *Still Standing* opening in September. The second Australian play to be featured in back-to-back, was directed by Cilla Scott and written by Margery and Michael Forde – with Margery even taking the time to send the cast and crew a lovely message during the run. The GCLT band backed two wannabe rock stars, being lured back into the seedy underground world of Brisbane's Fortitude Valley by their one-time friend and long-time shonky manager and dealer, with Di Morgan stage managing for the second time in the year. As Tony Campbell said, each audience collectively took a breath before every number. I hope you 'did yourself a favour' and checked it out.

Show 5 was the comedy *45 Seconds from Broadway*, written by the world's most successful playwright, Neil Simon. The play is a series of vignettes revolving around a quirky cast of characters frequenting a New York coffee show. Tony Campbell brought the famed Polish Tea Room to life, along with Simon's patrons and their relationships. Audiences couldn't help but feel that they had just taken a quick visit to Manhattan. The spirit of the play is summed up by the lead character, Mickey Fox: "I said the truth, and everybody laughed."

Thank you to the wonderful members of the past year's production committee – Amy-Louise Anderson, Shane Caddaye, Monique Dumaine, Di Francis, Becky Morgan and Ann-Brit Riget. The team's advice, assistance and support are a testament to what is renowned as the GCLT family spirit.

Michelle Watkins, chair of productions

Publicity officer

Position vacant

Publicity is a multi-faceted portfolio these days and can only be achieved by a team effort. We are looking for a publicity officer who can be the team leader. Since our publicity officer left, Michelle Watkins, Stuart Morgan and our marketing manager Rochelle Lindquist have been keeping things going and trying to find new ways of interacting with our current and potential audiences.

Prepared by Ralph Lenton, honorary secretary

Bookings officer

Hello everyone from your amazing box office team of Jeffery, Barry, Del, Sharron and Di.

We have been extremely busy and successful at the box office during the past 12 months with *The Last 5 Years*, *Guys and Dolls*, *Black Rock*, *45 Seconds From Broadway* and *Still Standing*.

Our shows played to full and near-full houses.

Ticketsearch, our online ticketing platform, has performed extremely well. New features we have launched in the last 12 months included:

- ❖ Gift Vouchers are now available online or via the box office.
- ❖ Tickets were made available for the Gold Unity Gala at SOPO
- ❖ Drinks with The Director evenings were held.
- ❖ Reserved seats for Dolphin Awards became available.
- ❖ Subscription series were introduced for patrons purchasing 5 shows for the price of 4. This was also made available online.
- ❖ Membership refinements have been made.
- ❖ Opening nights were set up as different admission rates due to the availability of finger food.

Thank you to everyone who has booked and supported us in the past 12 months and we hope to see you again.

Jeffery Walker, bookings officer

Front of house manager

The last year for the front of house team has been both rewarding and challenging.

Since the end of the Covid-19 pandemic, finding active volunteers continues to be an ongoing problem. We are not alone with this task as we join other volunteering groups also looking for help. We will continue to search for new people on our website and newsletters.

During the year, new carpet was installed in the greenroom/foyer and the crossover in the auditorium. The carpet on the entry ramp was replaced as this has now become the main entry point for patrons. The basin and bench in the ladies' toilet was replaced. As part of the theatre building 40 anniversary celebration the poster for The Crucible was renovated and rehung. Repainting work will continue as required. The recycling stations will also be updated over the coming year.

No report would be complete without acknowledging the great work of our front of house volunteers to give our patrons the best theatre going experience. Thank you team.

I have enjoyed working with the current management committee and have offered myself for re-election this year.

Bob Watson, front of house manager

Wardrobe manager

Mancom appointed me wardrobe manager in August. I have spent my time familiarising myself with the costumes in wardrobe and the general workings of the theatre. I have also overhauled the theatre's sewing machines, renewed the cover for the chair lift and assisted directors in costuming shows since September.

The wardrobe door was prone to sticking because the wooden building moved with humidity and jammed the door. I am grateful to Lawrie and Lyle for their work in isolating the door frame from the rest of the building.

Ihsan Uzelpasaci, wardrobe manager

Librarian

Season 23 has seen an interesting selection of plays and musicals.

Gaining the rights is a very important role and is sometimes difficult to obtain new releases. GCLT is classed as an "amateur" company and a not-for-profit organisation. All rights are handled

by companies like Origin Theatrical, Hal Leonard Australia and Music Theatre International. Some playwrights have other representatives like Play Lab. Some are self-published, like Majorie Ford's *Still Standing*.

In 2023, GCLT staged *The Last 5 Years* and *Guys and Dolls* as our musicals. *Still Standing* was a play which featured Aussie 80s rock classics and our own band.

Nick Enright's brilliant *Blackrock* was very well received. The year concluded with Neil Simon's *45 Seconds from Broadway*.

All plays we present require that we pay royalties. Straight dramas are paid up front with no further advances required. Most musicals are paid higher royalties because they are more complex as they supply rehearsal materials both scripts and music. We pay advances before we receive these materials and then we generally pay 16% on our box office receipts if we have earned more than the advances already paid. *Guys and Dolls* was very successful in this regard. *Still Standing* was based on 9 Aussie rock songs, which were performed on stage by our band. APRA AMCOS calculates the rates based on the length of time each song is used and then calculated by the number of performances. We also pay the playwright's fee.

We have paid for the '24 season mostly during '23. You might be interested in the costs for each.

The Graduate Origin Theatrical \$1,738

Wait Until Dark Origin Theatrical \$1,738

Hair Origin Theatrical \$6,272 (advance)

Lord of the Flies Faber and Faber UK \$2,350

Honeymoon in Vegas Music Theatrical International \$5,928 (advance)

A further royalty must be paid if incidental music which is used in a play, was not written for it, or permission is not negotiated with the composer.

For *The Graduate*, in order to use three pieces of music controlled by Sony Music for our run, cost \$1,850. Some of these were transition pieces for set changes.

Directors are requested if incidental pieces are to be used, they must be costed in your budget and organised quite early so they can be applied for.

The theatre is also required by the contract for each play to purchase a script for each cast member. Currently scripts can be acquired digitally for some plays but are still mostly in booklet form, bought through the rights provider.

Our 24 Season has begun very well with *The Graduate*, with our audiences to be further treated to a horror classic, a legendary rock musical, a controversial but classic drama, and ending with an exciting new musical!

May GCLT continue providing quality theatrical entertainment for Gold Coast audiences.

Lynette Smith, librarian