



Shakespeare by the Sea



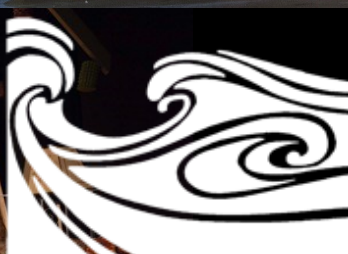
DMV Theatre



Zuppa Theatre Co.



KAZAN Co-op



Theatre
Nova Scotia



San Family
Productions



Ship's Company
Theatre



Caravan Theatre
Chester
Playhouse

Annual Report

July 1st 2015 to June 30th 2016



Valley Summer Theatre



Theatre Arts Guild

2b theatre



2015-16 Board of Directors

Elizabeth Murphy, Chair

Beth Van Gorder, Vice Chair

Bruce Klinger, Treasurer

Natasha MacLellan, Secretary

Dan Bray

Andrew Chandler

Margot Dionne

Lori Peddle

Samantha Wilson

Ryan Van Horne

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**Theatre Nova Scotia
Annual General Meeting
Oct 3, 2016, 6 PM**

Agenda

1. Call to order
2. Approval of agenda
3. Approval of previous minutes – Oct 5, 2015
4. Chairperson's Report
5. Staff reports

High School Dramafest Coordinator's report

PERFORM! Coordinator's report

Merritt Producer's report

Executive Director's report

6. Treasurer's Report

Approval of 2015-16 audited statements

Appointment of auditor for 2016-17

7. Election of slate of directors
8. Other business
9. Adjournment

THEATRE NOVA SCOTIA ANNUAL GENERAL MEETING

Oct 5, 2015

MINUTES

1. Meeting was called to order at 6:12 PM by Lisa Gleave, Chairperson. Attendance on file.

2. Approval of Agenda as circulated:

MOTION TO PASS THE AGENDA:

M/S/C –Jeremy Webb / Natasha MacLellan

Motion carried

3. Approval of previous minutes—Nov 25, 2014

MOTION TO APPROVE PREVIOUS MINUTES:

M/S/C –Jeff Schwager / Dan Bray

Motion carried

4. Chairperson report – included in Annual Report

5. Staff Reports

5.1 Dramafest Coordinator Report – included in Annual Report

5.2 PERFORM! Coordinator Report – included in Annual Report.

5.3 Merritt Producer Report – included in Annual Report

5.4 Executive Director Report – included in Annual Report

Discussion points:

DramaFest report dates should read: April 30, May 1 and 2. Next year, the festival will be held May 5-7, 2016.

Merritt extra information: 2 page spread in the Coast. 10 ads were sold to TNS companies and the spread featured photos and article about the Merritts.

MOTION TO ADOPT ALL RERORTS:

M/S/C –Elizabeth Murphy / Lori Peddle

Motion carried

6. Treasurer's Report

6.1 Approval of the audited statements

MOTION TO PASS THE 2014-2015 AUDITED FINANCIAL STATEMENTS AS PRESENTED BY BRUCE KLINGER:

M/S/C – Jeremy Webb / Lori Peddle

Motion carried

Discussion:

Living Room financial details. Does it make money? No, TNS subsidizes. This past year, the subsidy was approx. \$1000, some years it has been \$2000. 10-15% of Emilie's time spent in booking, contracts, payments.

6.2 Appointment of auditor for 2015-16

MOTION TO APPOINT MICHAEL SUTHERLAND AS OUR AUDITOR FOR THE 2015-2016 FISCAL YEAR:

M/S/C – Bruce Klinger / Lori Peddle

Motion carried

7. Proposed slate of directors as presented

Slate of directors:

Beth Van Gorder Andrew Chandler

Bruce Klinger Lori Peddle

Dan Bray Elizabeth Murphy

Natasha MacLellan Margot Dionne

Ryan Van Horne Samantha Wilson

MOTION TO APPROVE PROPOSED SLATE OF DIRECTORS:

M/S/C – Natasha MacLellan / Margaret Legere

Motion carried

8. Other Business

Official thanks to Lisa Gleave as outgoing Board Chair and for her last 6 years of service to the Board of Directors.

Discussion:

Living Room: Can TNS investigate old Halifax Feast space. Yes, Nancy will look into it as well as talking to Halifax Dance who also rents in the same building. Nancy tried to see if 1313 Hollis St. could be a good replacement for the Living Room, but Susan Hunter, the owner, would like to maintain a significant portion of the use for one-night music gigs. However, Mocean Dance rents office space upstairs and organizes bookings, so any interested theatre artists can contact them. Fort Massey space is not suitable for 3 week + bookings that ensure space is exclusive. Nancy has had discussions with Amy Melmock about the Khyber building. She will keep in contact to see if the Khyber Society and the City of Halifax are able to move forward with repairs. Affordable rental space is important so TNS will probably continue in the Living Room until another viable option is found.

Performing Arts Lodge: Jeremy Webb asked members to consider having a collection at a performance for PAL Halifax. Also, he asked them to consider the fact that Equity now has an allowance for a producer to add a show during a run that is specifically designated as a PAL night (proceeds to PAL Halifax).

Office notices: Emilie asked that all members let her know about any upcoming events so that she can include them online and in the newsletter. She also requested 6 weeks notice for Merritt shows to notify the jury.

Executive Director, Nancy Morgan offered special thanks to the dedicated staff of TNS. They are a pleasure to work with.

Special thanks to Lisa Gleave for her 6 years of service to the Board of TNS, including this past year as Chair. Also thanks to Board members who left during the past year: Clare Waque, Michael Kleinberg-Bassel and Andi Rierden.

9. **MOTION TO ADJOURN:** Jeff Schwager at 7:21 PM



Chairperson's Report

I have only been in this “chair” for a few months and am still in the process of understanding what my duties are and how they further and support the aims of Theatre Nova Scotia. Thanks to Nancy Morgan, our Executive Director and the staff of TNS we have made it through a year successfully and keeping track of a Province-wide, multi-faceted organization is no small feat. As you know from the reports of the various pursuits under the umbrella of TNS, it is a fairly large undertaking, but, it is important for live theatre, at all its levels, to have an organization that targets the future of the art and takes on the task of ensuring and expanding the place of live theatre in the province.

At the Board level, we have been considering the on-going battle of raising funds to maintain TNS, updating the strategic plan for the organization, discussing the challenges that face us all in determining the needs of the professional companies and the community companies and how best to serve them as well as seriously looking at the question of diversity and how we can go forward with discussions that will level our playing field and reflect our population.

We do need Committee Members and if you feel you have something to offer, have the interest and the time, please contact us. We are only as strong as our members and their commitment to the aims of TNS.

Elizabeth Murphy

Board Chair
Theatre Nova Scotia



DramaFest

Coordinator's Report

The 2016 NS High School Drama Festival marked the 44th year in operation, and the sixth year of my term as Coordinator. The festival took place May 5-7. Our attendance this year was at 315 student participants from 23 schools from across the province.

We welcomed Keep Good (Theatre) Company as the company in residence, and featured their production of "Let's Try This Standing" as the featured performance. The show was wonderfully well received, and it proved to be a great opportunity for the theatre company as well, as this was a testing ground for future touring possibilities. Alex McLean of Zuppa Theatre conducted the group masterclasses, which were very well received. The teacher's workshop this year was taught by Susan Barratt, who specializes in Laban Movement Technique. I received many positive comments from the teachers attending.

Our student administration team was very strong, with Quinn MacIssac and Teri Boates returning, and Jessica MacIsaac, coming on as our Student Admin. in-training. I felt that Fountain School of Performing Arts was much more involved in the festival this year, and really took the opportunity to use the festival as a great tool to allow students to explore post-secondary training options in theatre.

Although we had fewer schools than normal, our student numbers were higher than they have been in the past four years, which was very encouraging. My hope is to welcome back some of our "regular" schools that couldn't make it this year, and continue to welcome new schools to the festival each year. Next year, I hope to target more of the CSAP schools, and would like to offer a workshop in French Improvisation.

On the technical, website and registration side of things, this past year was one of big change. The DramaFest website was totally rebuilt in order to make it more easily accessible to TNS staff for both student registration and ongoing changes and updates to the website. We also implemented a two-option system for student registration - pay the school directly or pay TNS directly when registering. We received a lot of feedback from the teachers that chose the option for their students to register online and pay TNS directly. The biggest issue was that the multi-step registration process was too complicated for students. We have taken all the feedback, and will be adapting the registration process again this year, to try to find a balance between our capabilities at TNS and the students' and teachers' ideal registration process wishes. We were much more diligent about receiving payment from the schools this year, and as a result, nearly all school and student payments for the festival were made before the start of the festival.

Registration, payment, and media release forms are now streamlined on the new website, and new site allows us to connect with a live Facebook and Twitter feed. It also allows TNS to embed videos from previous DramaFests for students, parents, or teachers to view.

Financially, the festival came in well within its budget this year.

Moving forward, a concern of mine is the cost for out-of-town students to attend the festival. My hope is to secure additional funding to help supplement the cost of attending the festival for those students from outside the HRM. This is something that Nancy and I are looking into on an ongoing basis.

Jeff Schwager
DramaFest Coordinator



PERFORM! Coordinator's Report

At the end of June 2016, the PERFORM! Program completes its seventeenth year serving the schools in Nova Scotia. Through PERFORM!, students and teachers have the opportunity to work with professional actors, playwrights, dancers, directors, and singers to explore creativity and make learning active. All of our programs are subsidized and are available to schools in every region of Nova Scotia. Most of our activities are available in either English or French.

In 2015-2016, PERFORM! reached over **23,500 students** in **101 schools** in **9 different school boards** across the province. From Yarmouth to Cape Breton, our activities ranged from teaching African dance, capoeira and hip hop, to musical theatre, Shakespeare and stage combat, from puppet technique to choral technique, from professional theatre performances to workshops that helped students explore the issue of bullying. In 2015-2016, we participated in **52 theatre projects, 29 dance projects** and **7 choral projects**. There were **67 performances** of theatre productions. The **No More Bullies** program facilitated **32 workshops** in eleven different schools across the province. We presented **1 Micro-Musical** which covered all the aspects of PERFORM! – theatre, dance and choral work – and we did it with the middle school's band playing the score. A highlight of the year was the record number of activities we were able to facilitate in Cape Breton – four schools received puppetry workshops, three schools hosted performances and three schools received a total of 12 No More Bullies workshops!

The Year in Review

In 2014-2015 we made a decision to approve all applications that met the criteria and to fund this initiative from the accumulated surplus. This was an exercise to get a better idea of the additional funds we would need annually to meet demand. The expenses were over \$20,000 above our current budget and that was without a full contingent of schools participating in the MicroMusical program. In 2015-2016 we used an additional \$7681 from the accumulated surplus and still had to turn away a great number of requests – greatly emphasizing our need for additional resources.

The 2015-2016 school year started off with a bang. The online application system we had so much difficulty with in 2014-2015 was abandoned and replaced with a much more effective system. The teachers were pleased and the application process was simplified. The applications came in rapidly. By October 27, only six weeks into the school year, we had already allocated all committed funds for the year for subsidies and travel. The only exception to this was the TELUS donation that was designated specifically for the No More Bullies Program. This caused great concern in terms of how the program would deal with the many applications still coming in.

To try to counter this situation, a number of changes in the application process were immediately implemented to help insure the resources were spread as far as possible. We added a small fee to the schools on each presentation booked to help cover the admin and travel expenses. In October, when the funds were becoming rapidly depleted we reduced the maximum subsidized hours for a residency to 30 hours from 60 to allow more schools to participate. Any school that had not yet paid received a reduction in their approved hours. We stopped subsidies to all programs except the No More Bullies. We continued fundraising and were able to secure another \$8,000 in donations through the SM Blair Foundation and the MacLennan Foundation to continue to cover travel expenses if the school could cover the full \$40 per hour of artist fees. A number of schools withdrew applications or did not bother to submit when they found there were no fee subsidies

remaining. It was heartbreaking to have to turn many schools away. It also reinforced the need for subsidies as the more affluent schools were able to continue with their plans by paying the full amount while schools with fewer resources had to cancel their programs.

The biggest increase in the 2015-2016 school year was travel expenses. Travel costs have risen dramatically in the last two years, more than doubling from the 2013-2014 school year. This is in part because of a long overdue increase in the per km mileage allowance. Additionally, a policy change was made in 2014-2015 to further compensate artists who are travelling long distances a \$12 per hour driving fee to reflect their time en route. This is especially important when providing services to the further reaches of the province. A three hour workshop in Halifax becomes a 9 or 10 hour day when the workshop is in Yarmouth. With no additional compensation for those extra hours it was challenging to get artists to facilitate those workshops.

Looking Ahead to 2016-2017

For 2016-2017 we have secured TD as new sponsor and they will be added to our current sponsors and donors. This list includes TELUS Community Board, Great West Life, the SM Blair Foundation and the MacLennan Foundation, all to whom we will be applying for sponsorship renewal. We were also successful in our ArtsVest application so the TD sponsorship will activate additional matching funds. We have further applications out for additional sponsorship, particularly to help cover the rising costs of covering the whole province in terms of travel. In the past, when money got tight it was generally the regions outside of HRM that suffered and we are determined to ensure that PERFORM! remains truly a province wide program. Additionally in 2016/2017 we have decided to restructure our subsidy program to better meet the demand. Instead of the school and PERFORM! sharing equally the \$40 fee to the artist, the school will now need to cover \$25 per hour and PERFORM! will subsidize \$15. This nominal increase for the schools will allow us to share the resources further. We will continue to subsidize the full travel expenses to ensure our programs are available equally to all schools across the province.

Changes at the PERFORM! policy level and leveraging additional private sponsorships and donations does not compensate for the fact that the core funds we are receiving from the public sector have not kept up with the great demand for the PERFORM! Program. Funding from both the Department of Education and Arts Nova Scotia, our two most significant funding partners, has remained static for over a decade. In order to truly reach the full potential of the program these funds really need to be increased to reflect demand.

The Heart of PERFORM!: Theatre, Dance and Choral Workshops

In 2015-2016 we hosted a total of 88 workshops and residencies. There were 52 theatre workshops totaling 750 hours, 29 dance workshops totaling 245 hours and 7 choral workshops that totaled 135 hours. Overall there were 1130 hours where 8,143 students received hands on workshops training in theatre, dance or choral singing.

The most popular theatre offerings include puppetry and musical theatre. This is partly due to the incredibly strong puppetry artists we can offer with Nova Scotia being home to two internationally recognized professional puppetry companies: Maritime Marionettes and Mermaid Theatre of Nova Scotia.

For dance the most popular request is definitely hip hop though we have a nice balance of requests for African, Brazilian/Capoeira, Acadian, and modern/contemporary.

The choral program has the most room for expansion. Its applicants are primarily a group of schools committed to offering a lunchtime choir program. Due to cuts in the school music program this often now falls into extracurricular activity for many schools. PERFORM! helps fill that void while also offering choral resources for teachers who are teaching band or general music.

Some feedback from educators on the 2015-2016 PERFORM! workshops:

Theatre

An excellent experience with English, Drama and Dance curriculum enriching links for students. Mermaid was fantastic in working with our youth at risk!! Thanks. – Paula Gallagher, Highbury Education Centre regarding Struan Robertson puppetry residency

Thank you for spending 4 days with us to show your talents and knowledge. We really appreciate this opportunity and there is already a lot of "spin off" in the works as a result of these workshops. :-) – Jean Corporon, Coldbrook and District School regarding puppetry workshop experience with Maritime Marionettes

I want to thank you again for all your amazing, creative, and inspired work with the kids. You have brought a really fresh perspective and energy to this show, which we appreciate so much. I've learned so much by watching you, and I am excited to carry on coordinating your ideas as we put it all together. I really appreciate your extensive advance planning, and your team-oriented approach. – Louisa Poirier-Henman, Seaside Elementary regarding Gina Thornhill's musical theatre workshops

Dance

Nathaniel is an exceptional teacher and performer. He is competent in his ability to engage all students and ensure they meet with success and have fun. We really enjoyed his time with us. – Carole DesBarres, Lakefront Consolidated School regarding Nathaniel Dooks' Hip Hop workshops

Jordan was very professional and taught dance moves that challenged students and allowed them to experience success. – Amanda Leblanc, Cole Harbour District High regarding Jordan Farmer's Hip Hop workshops

Excellent instructor! Very organized + good with high school students. (Brigitte Aucoin, Salsa) Fantastic Jazz intro! Amazing with the students -thanks so much! (Alexis Milligan, Jazz) Phenomenal instructor! Very engaging + educational! (Ross Burns, Capoeira) – Julie Lebans, Prince Andrew High

Choral

We were very pleased with the progress of the choir since September. Their performance at the holiday concert was proof of the efforts of Mr. Jones. – Robert MacMillan, Halifax Central Junior High regarding Scott Jones' General Choir residency

Heather was absolutely fantastic -strong management and highly engaging with students. Excellent culturally relevant links that we were looking for as well. Exceeded our expectations! – Angela Gladwin, Pentz Elementary regarding Heather Fraser's "Experiencing other cultures through song" choral workshops

PERFORM! Presents

Through the PERFORM! Presents program in 2015-2016 we brought **67 productions** to 61 schools across the province reaching 14,465 students. This number is on par with last year's presentations numbers as the presentations are historically only funded with subsidies for travel. The schools saw professional productions of Christian Murray's **Fool School**, numerous productions by the Maritime Marionettes' in both French and English including: **Molly and the Oak Island Treasure**, **Jack in the Beanstalk**, **Rumpelstiltskin**, **The Bremen Town Musicians**, **The Lonely Leprechaun** and Off the Leash's offerings of **Shakespeare on Trial** and **A Christmas Carol** remain popular. Off the Leash also added an anti-cyberbullying presentation called **FallOut** which we also promoted through our No More Bullies roster and proved very popular and will return next year. We are also currently working on the addition of dance shows by Megan Matheson

Hamilton and Veronique MacKenzie for the 16-17 roster.

Christian Murray's FOOL SCHOOL

Excellent performance! Students + staff loved it. :-) – Kelly MacLeod, Sackville Heights Junior High

Maritime Marionettes

It was a GREAT day. A wonderful full school show, and the workshops were fabulous!!! Thanks for coming! – Lesley Smith, Clarke's Harbour regarding Maritime Marionettes production of **Jack and the Beanstalk** and subsequent workshops

The show was excellent! We enjoyed it very much! Highly recommended. – T'Angele Boudreau, Ecole Beau-Port, regarding the French version of **Jack and the Beanstalk**

Outstanding! Students enjoyed throughout. Well answered questions during the Q + A portion. – Tammy Foster-Vienot, Bridgetown Elementary regarding **Rumpelstiltskin**

Off the Leash

Awesome production. Our students truly enjoyed the show. – Raymond Aucoin, Bluenose Academy regarding **A Christmas Carol**

Well done! Very enjoyable and even better than last time I saw it! – Jason Flinn, Charles P Allen School regarding **Shakespeare on Trial** and a tremendous amount of praise for Off the Leash's new production of **FallOut:**

The script was accurate to similar issues we've worked with our students on. – Jeff Gabriel, Ellenvale Jr High.
Awesome. Impressed with quality of performance and with the students questions after! – John Hendsbee, Dalbrae Academy

Thank you! The play was very powerful and very true to life (sad to say). – Melissa Noble, Oxford School

Excellent performance with students highly engaged and teachers feeling that it offered plenty of opportunity for follow up. – Burns Thompson, Arcadia Consolidated

An exceptional presentation. – Lana Burns, Port Williams Elementary

No More Bullies

As well as including the presentation of **FallOut** (as mentioned above) on the No More Bullies roster for 12 performances in 11 schools to 2810 students, there were also **32 workshops** involving almost 755 students at 10 different schools. The workshops are led by members of Irondale Ensemble Project and are an interactive presentation called "Standing By"; These numbers are slightly lower than 2014-2015 partially because there have been some scheduling issues with the hosting group, Irondale Ensemble Project. To rectify this problem in 2016-2017 we have added a new workshop component that will be run through PERFORM! called "Make a Sound, Turn it Around" which will be available for students from grades 2 – 6. This is an addition of two more grade levels as "Standing By" was only available for grades 4-6. The response to the No More Bullies offerings remains incredibly positive and the schools often report significant changes in the behaviours of the students and the overall feel of the school post-workshop.

Feedback on the “Standing By” workshops included:

Very interesting, liked all of the 'human clay' + interactive parts, ties with zones of regulations + second step curriculum so well. “Hands-on”, “creative + inspiring”, “acting out”, “team building”, “participating” -these are the students words. :-) – Heather Bishop-Amaro, North River Academy

Excellent workshop. Ladies were amazing with the students. Will highly recommend this workshop. – Suzanne Brown, Riverside Elementary

The workshops were well received by students and teachers were all positive in their feedback. -Angela Scott, Hebbville Academy

Christopher Norton’s MicroMusicals

The most disappointing aspect of our funding situation for 2015-2016 was the inability to really get the MicroMusical program off the ground. The fantastic thing about the MicroMusicals is that, not only are they specifically developed to meet school curriculum targets, but that they allow us to reach a broad number of students with all three of our PERFORM! focus areas: theatre, dance and choral work.

In 2014-2015 we did a pilot program of the Norton MicroMusicals at two schools and it was VERY successful. Norton is an internationally recognized composer, most noteworthy perhaps for his tremendous contribution to the Royal Conservatory repertoire and he has developed a program to bring singing, dance and drama into the schools in the UK. As a result of the involvement of local choreographer, Alexis Milligan, we became aware of these musicals.

In the 2014-2015 school year we chose two schools to participate in a pilot program to see if we felt that Christopher Norton’s MicroMusicals were something that we wanted to include on the roster in future. We took over their schools for a full week, where participating grade levels learned music, dances, rehearsed roles, built and created sets and costumes. The culmination was at least two performances one or two for the remainder of the school and one in the evening for the parents and families. In the second school we added a “pit band” component working with the band teacher to have a select group of students provide the orchestrations for the production. The feedback from both of these pilot projects was tremendous. Both schools were thrilled with the results, not only the performances but the difference it made for their students, and asked us return the 2015-2016 year. These were the comments from the 2014-2015 pilot schools:

The Friday night performance was a huge hit! We had just over 200 audience members and lots of amazing feedback about the music, the fact that some parents couldn’t believe their child had volunteered to speak or play an instrument and that it was such a unique purpose to come to the school. All in all, we loved it and hope to be able to participate again next year. -Teri McGinn, Principal, Prospect Road Elementary

It was truly an inspiring and invaluable experience for all of our students; we are so thankful to have had this unique opportunity! The kids are STILL singing the songs and doing the actions/the students had a renewed sense of confidence when we returned to the classroom. They were energized and excited; their feeling of pride and accomplishment from the performance carried over into the classroom. -Karen Mahaney, Teacher, Madeline Symonds Middle School

As the result of the tremendous success of the MicroMusical pilot program in 2014-2015 we had hoped to

make the program available more widely in 2015-2016. One of the pilot schools, Madeline Symonds Middle School, submitted an application on the first day of school and as a result we hosted a MicroMusical production of *A Christmas Carol* there in December. It featured 153 students including the entirety of the grade 6 classes and a pit band of approximately 30 students from grades 7 – 9. We had applications from two other schools (including the other pilot school from last year, Prospect Road Elementary) which we had to reject. There were other schools that were also interested but did not submit applications once it was posted that the subsidies were not available. It is very disheartening as it is a fabulous program that immerses students in all three of the artistic areas in which PERFORM! is wanting to reach students.

We have budgeted again this year to allow a few more schools to benefit from the MicroMusical program but this will only be possible if we can secure more funding to cover the costs of this program. With three to five artists in the school for a full week it takes a significant number of resources to make this program possible.

Financials

One of the most important aspects of the PERFORM! program is fundraising, to ensure that all schools regardless of economic challenges can access our programs. In order to keep costs low for the schools, PERFORM! subsidizes artist fees and covers all of the artist's travel expenses; This ensures that workshops remain affordable for the schools and that the cost remains the same to a school whether it is in Halifax Regional Municipality or the far reaches of Cape Breton. The most important support we receive that ensures these lower rates and subsidized travel is funding from the **Nova Scotia Department of Education and Arts Nova Scotia**. We also have had significant support from corporate sponsors including: **Great-West Life, London Life and Canada Life** and the **TELUS Community Board**. We are also grateful for the support of the **SM Blair Family Foundation** and the **MacLennan Foundation**.

With the PERFORM! budget, because there is relatively low overhead and administrative expenses (18% of budget for 2015-2016), the majority of all funds raised go directly to pay the artist fees and travel expenses. If the funding runs out for the year, then no more activities can be approved. The last two years we have embarked on a planned usage of our accumulated surplus to extend the reach of our programs. Even with the usage of some surplus funds in 2015-2016 we still had to reject many applications. The planned surplus usage is now completed and 2016-2017 will have to operate within funds actually raised for the 2016-2017 school year.

It is imperative that we be able to maintain or increase the level of support we are currently receiving through our primary funders, the Department of Education and Arts Nova Scotia, as well as find additional support from the private sector to ensure we can continue to meet the needs of our schools. Any shortfall in funds always results in a reduction in the number of workshops available to students. This means less of our province's students receive the benefit of performing arts instruction enriching and enhancing their educational experience.

We have been encouraged this year by conversations happening with the Department of Education and Arts Nova Scotia in regards to the needs of the PERFORM! program and are hoping that we will see some movement on funding in the 2016-2017 season.

Pamela Halstead
PERFORM! Coordinator



Robert Merritt Awards

Producer's Report

For the fifth year running, I produced/directed Theatre Nova Scotia's Robert Merritt Awards and we again used Casino Nova Scotia's Schooner Showroom. I was engaged by TNS to fulfill this task and again was thrilled to be involved. I look forward to continuing in this role. I have ONE more year under a three-year contract. I look forward to sitting in the 2018 audience with a very large carafe of red wine.



Plans have already started for 2017.

Venue

The Casino is geared towards a high-end social event with a larger infrastructure capable of handling 300 guests.

Their catering staff, bar staff, management etc., are well-trained and motivated to provide a great guest experience.

I again worked with Casino NS to strike a sponsorship deal that gave us the venue for free, with the costs left associated with the event being food/catering and technical staffing.

The Casino remains keen to continue this relationship and I have booked the venue for 2017. The Casino staff are now very familiar with the Merritt Awards and our quick turnaround & set up.

The Casino continues to add a higher level of glitz and professionalism to the event. With audiences in the 260 area, we are approaching the 300 seating capacity. Each year, I receive a few emails asking, "Why the Casino?" I hope this answers them. The year the Merritts was moved to a soft-seat venue (Neptune) folks complained that it didn't allow for as much "social time".

Host

This year saw the return of Marty Burt as host and he did an outstanding job. Working with me to create a tone for the evening (as with previous hosts) that was in turn tongue-in-cheek, humorous, but at the same time celebratory.

As is now the norm, the host adds his material into my running script for the event in the month before the show, creating songs, skits and monologues. The Merritt host job (I know from experience) is a tough one: there's a need to be a satirical voice, commenting on the industry, but also without alienating or offending the audience/victims!

Show

The producer gathers all the material for the PowerPoint presentation, soliciting theatre companies for current and recent show photos from the nominated year and then inputting them all. I also then created the slide show... the most thankless part of the whole process!





Keelin Jack was our “Velvet-Voice of God” this year and did a great job.

June Zinck took on the Stage Manager role. Dave Rossetti provided DJ services this year; a departure from having a house band. I thought it worked well.

Once again we welcomed two Dalhousie Theatre students to the show, to handover the hardware, as a nod to the importance of including the actors of the future.

Photography

Again this year we enhanced the photography element, to have a fuller record of the celebration. We used the talented Stoo Metz. We had a photographer shooting the on-stage activity and gathering audience reaction and candid shots.

The Future

I am contracted to be producer/director for just one more year. The job will then be put out to tender.

The Robert Merritt Award have grown substantially over the past few years. The evening has become a celebration of our industry and of ourselves.

After discussions with TNS’s Executive Director and with the Chair of the Board, the budget for the Merritts was slightly higher this year. Fees were increased, to reflect that we are producing a much bigger show for a tiny budget, calling in favours and taking advantage of a lot of goodwill.

I continue discussing with Casino NS and with Nancy Morgan at TNS ways to enhance the evening even more.



Jeremy Webb
Robert Merritt Awards Producer



Executive Director's Report

Membership

Theatre Nova Scotia supports a variety of members throughout the province that represent professional companies, community theatre organizations, affiliate organizations and individuals. Members are operating or working at different stages of development or career and represent a range of theatre practice across Nova Scotia. All of our members can offer their voice to Committees or the Board, have access to TNS staff's time, office services, library, rehearsal space (discounted rates), rental of scrim, projector or meeting space, receipt of weekly e-news, permission to post events with TNS, publications, group insurance (organizations), affordable copying (including posters, programs), Credit Card program, Theatre Partnership program, audition panels, application for awards, jury consideration for the Merritt Awards (professional organizations), and application to teach in the PERFORM! program (individuals or professional school touring productions). Theatre Nova Scotia promotes and advocates on behalf of its members and is open to finding ways to support new initiatives brought forward by its members.

The Professional Committee was active throughout the year, chaired by Board member, Natasha MacLellan. Community theatre highlights included the presentation of the Liverpool International Theatre Festival in May. TNS participated in the closing ceremonies, which marked Eva Moore's last year as Artistic Director of this bi-annual festival. Eva was the previous ED of the NS Drama League. June marked the 10th Anniversary of the King's Shorts Festival in Annapolis Royal. My thanks to the volunteer panel of TNS members who read the 8 scripts that were staged at the Kings Theatre. The panel selected the first and second place winners of the event, which I presented after the final performance. Last year's membership was made up of 40 professional companies, 14 community theatres, 12 affiliate organizations, 67 individual members, 11 student members and 16 life members.

Robert Merritt Awards

The awards serve to promote the wealth and breadth of professional theatre produced across the province and celebrate excellence in Nova Scotia Theatre in various categories. Categories were discussed by the Professional Committee in the Fall of 2015. Policies and decisions are overseen by the Board of Directors. The awards are decided by a jury who see all eligible shows in a calendar year. We further acknowledge the work of volunteers in the areas of professional and community theatre. The awards are also the venue for the presentation of the Halifax Regional Municipality's Mayor's Award for Achievement in Theatre to Elizabeth Murphy and Emerging Artist Award to Colleen MacIsaac. The Volunteer Award was presented to Dean Taylor of the Kings Theatre for encouragement of playwriting and production of community theatre in the Annapolis region. The TNS Legacy Award was presented to Bruce Klinger for his many years of service, leadership, mentorship and advancement of the theatre sector in NS.

The Merritts are important to Theatre Nova Scotia's capacity building as they are the main public event for TNS. The Merritt Awards are recognized nationally as a celebration of talent in Nova Scotia and have played a vital role in promoting theatre companies and theatre artists from this region. I meet with the producers of other awards shows across the country with a view to attracting national sponsorship and promotion, to shine a spotlight on the works of Canadian theatre artists of different regions.

In the Fall of 2014, applications were accepted for the role of the awards show producer. As a result of that contest, Jeremy Webb was selected as the producer of the events in 2015, 2016, 2017. His report is contained in this Annual Report.

Jury members for the 2015 calendar year were:

- Rena Kossatz
- Lita Llewellyn
- Jesse MacLean
- Adam Reid
- Sharon Rundle
- Kayleigh Sheehan
- Kate Watson

Jury members for the 2016 calendar year are:

- Garrett Barker
- Jamie Bradley
- Leslie MacDonald
- Christian Murray
- Andrea Nemetz
- Gord White
- GaRRy Williams

The jurors travel extensively throughout the summer and see between 35 and 50 productions over the course of the year.

Over the past year, the Merritt website was redone and included within the main TNS site. The sponsorship campaign for the 2016 took a great deal of effort and was successful in meeting our targets as well as securing a number of new sponsorship relationships:

- Support for Culture/Nova Scotia Provincial Lotteries
- City of Halifax
- Casino Nova Scotia
- The Coast
- Acadia University
- Atlantic Talent Agency
- Atlantica Hotel
- Backman Vidcom
- Canadian Actors' Equity Association
- Christie Lites
- Dalhousie University
- Andy Fillmore, MP
- Filmworks
- Lyle Tilley Davidson, CA
- Mt. Allison University
- Playwrights Atlantic Resource Centre
- Sky Talent
- Lenore Zann, MLA

Nova Scotia High School Drama Festival (DramaFest)

DramaFest serves high school drama students and teachers from all over Nova Scotia by offering master-classes, workshops, technical rehearsals, and student performances followed by expert feedback. These programs are led by members of the professional theatre community as well as Dalhousie faculty. Groups come from high schools across the province –from Yarmouth to Sydney. The students, teachers and chaperones spend 3 days in Halifax, on the campus of Dalhousie University. DramaFest has been in operation since 1973. Sponsored by the Educational Drama Teachers Association of Nova Scotia, DramaFest is managed by Theatre Nova Scotia. In the Fall of 2014, applications were accepted for the role of the DramaFest Coordinator. As a result of that contest, Jeff Schwager was selected as the coordinator of the events in 2015, 2016, 2017. His report is contained in this Annual Report.

PERFORM! Artist in the Schools

PERFORM! is the artists in schools program run by Theatre Nova Scotia in association with Dance Nova Scotia and the Nova Scotia Choral Federation. The program brings together professional performing artists with teachers and students in public and private schools across Nova Scotia. The program's

primary goal is to enhance learning by involving professional artists in the delivery of drama, music, and dance curricula. The program is operated from the Theatre Nova Scotia offices and administered by a part time coordinator, Pamela Halstead. Because of the size and impact of the program a detailed PERFORM! report is contained in this Annual Report.

Through these three main programs, the Merritt Awards, DramaFest and PERFORM!, Theatre Nova Scotia paid over \$144,000 directly to artists during our 2015-16 fiscal year.

Theatre Partnership Program

The goal of the Theatre Partnership Program is to help strengthen the development of theatre as a cultural activity. From time to time members of the theatre community and their supporters raise funds to carry out projects and programs that benefit the artistic life of our community. Theatre Nova Scotia acts as a co-sponsor where the benefit to the community is clear and carry out fundraising under formal signed agreements with qualified groups. Participants of this program must be organizational members in good standing, annually sign a Partnership agreement and annually file final reports. TNS ensures funds raised go directly to the ear-marked organizations and issues tax receipts to qualified donors. Last year TNS supported organizations to fundraise over \$100,000.

Credit Card Program

The goal of the Credit Card Program is to allow our members to accept credit card and/or debit card sales at performances, fund raisers, and special events. At no cost, TNS members can use the TNS Moneris account in three ways: keyed online entries, loan of debit/credit terminal (requires Windows computer) or mobile device (credit only). A refundable deposit is required to borrow devices. At the end of the event, TNS provides a sales report and only deducts the card fees charged by our processor. Last year TNS helped organizations process almost \$6,800 in sales.

Rehearsal Space

“The Living Room” is a much used small venue used by numerous artists to conduct workshops, meetings, rehearsals and small productions. Operating and managing such a space has been handled by TNS since 2006. The Living Room is well used and rental income remains steady. DaPoPo Theatre has continued an annual month long series of workshops and play readings called Live In the Living Room. The Fringe Festival continued to use the TNS space as one of their venues.

Other affordable rentals from TNS include a scrim and projector.

Office Services

Copy Services

TNS members are able to access affordable printing at our offices. Last year many members used the service to print scripts, posters, fundraising letters, flyers and programs. The photocopiers are capable of folding and stapling, thereby reducing the time requirements for prepping mail-outs or programs.

Library

Over the past year, a large number of volunteer hours were invested in cataloguing, labelling and shelving scripts in our library. Now available in an online searchable database (Librarika), all current TNS members are welcome to borrow scripts from us. Those not in the Halifax area, are free to call us for assistance. In the 2016-17 year, we will invest significant funds in new acquisitions with the input of a library committee. We encourage all companies to file their upcoming scripts with us and *OnStage Online* will notify members that they can use our library to prepare for auditions. TNS also suggests contacting Playwrights Atlantic Resource Centre regarding their services and catalogue. Special thanks are due to Emilie Michaud, John O'Brien, Bruce Klinger and Andrew Chandler for their time and efforts.

Onstage Online

Overseen by Program Officer, Emilie Michaud, TNS sends out a weekly electronic newsletter with up-to-date event listings, audition notices, job listings and current news. Onstage Online is emailed every Tuesday to TNS members, government representatives and other national organizations. We encourage contributions of pictures and content from our members for this weekly update.

Publications

Theatre Nova Scotia is happy to continue supporting the HIT Book initiative, produced by Colleen MacIsaac by printing the brochure free of charge. In the past year, TNS further sponsored the Theatre Calendar produced by The Doppler Effect through printing services. Other larger initiatives such as collective brochures (printing and distributing) are of interest, yet require financial support we have not yet been able to access. The staff of TNS will continue to explore financial options for shared promotion.

Special Projects

Over the past year, a significant collaborative initiative has been undertaken by Theatre Nova Scotia on behalf of a group of its professional theatre companies. At present, the group encompasses the summer theatres, with a view to sharing the concepts and expanding the efforts to the larger membership. This special project included the support of Tourism Nova Scotia and the Canada Council Leadership for Change program for the collection of video, photography, surveys, community meetings and consultant report by Elizabeth MacDonald, Acappella Communications. As a result of the work in the 2015-16 year, the next year will further include work to create a specific marketing website with funding already

confirmed from Nova Scotia Communities, Culture and Heritage as well as further requests for marketing implementation support from various sources.

Community Involvement

Theatre Nova Scotia has identified that from time to time formal associations with other theatre organizations can have a very significant positive impact on the community. By partnering with other organizations, joining boards, and participating on steering committees, TNS hopes to foster strong bonds with provincial and national theatre organizations and participates in meetings and activities that help keep the arts community vibrant and healthy.

Theatre Nova Scotia is an active member of the Cultural Federations of Nova Scotia. In March, the Executive Directors and Board Chairs of CFNS and several other cultural organizations met with Department of Canadian Heritage Minister Joly to present the highlights and challenges facing our organizations and sector. During the past year at CFNS, the Multicultural Association of Nova Scotia left the collective association. Their organization is undergoing some challenges and is in a time of redefinition. A new partner for CFNS will be identified and included in the 2016-17 year.

The TNS ED serves at the chair of the Legacy Centre Board which had several advancement meetings with MP Andy Fillmore, Marcel McKeough, Chris Shore Minister Tony Ince, the prior and current Deputy Ministers of Communities, Culture and Heritage, a representative of the Premiere's office and Matt Hebb, Dalhousie University Government Relations. It is the intent of Theatre Nova Scotia, Dance Nova Scotia, 2b theatre, Eastern Front Theatre, OneLight Theatre, Zuppa Theatre, Kinetic Studio, Live Art Dance, Mocean Dance, in association with Neptune Theatre as well as independent representatives to work toward the creation of a purpose built professional performing arts facility in the city which includes both creation studios and performance space. The Legacy Board has elected to pursue a relationship with Dalhousie to find out if there is a viable potential to realize a joint project.

Theatre Nova Scotia maintains close ties with Strategic Arts Management and Playwrights Atlantic Resource Centre as these organizations offer services of great value to many of our members. The TNS ED serves as Chair of the Board of Strategic Arts Management.

TNS is happy to host Playwrights Guild of Canada, Canadian Actors' Equity and Performing Arts Lodge meetings as requested by the groups.

The Executive Director participates in conference call meetings with the Professional Association of Canadian Theatres as well as a consort of Arts Service Organizations in operation throughout Canada.

TNS acts as a resource and an advisor to all levels of government on funding issues and can speak on behalf of the sector. As well, TNS fosters relationships with other organizations that provide opportunities for the sector here in Nova Scotia. Last year, a great deal of time and effort was spent with provincial department representatives regarding the Culture Survey.

Theatre Nova Scotia is a primary resource for theatre information. We provide information and consultations on grant applications, theatre artist's contracts, unions, associations, how to start a theatre company, box office, information on non-profit and charitable status, as well as where to find costumes, make-up, props and set pieces. We link people to workshop leaders, project opportunities and other cultural organizations. We also field many inquiries from the public regarding performances and classes. We also receive requests regarding individuals – out of province companies looking for actors, directors, designers, etc.

Awards

Theatre Nova Scotia administers the application and screening process for Neptune's Open Spaces program and the Wes Daniels Design Award. The description and applications can be viewed on our website. Applications are accepted at any time, with a deadline in January each year. Decision are made by a peer review panel and recommendations of the TNS panel are provided to Neptune Theatre. Neptune Theatre sponsors the Open Spaces recipient(s) with a week of performance space and technical staff. Through the Wes Daniels Design Award, Neptune offers financial support to a company engaging an emerging designer.

Scholarship

Theatre Nova Scotia annually provides a \$1000.00 scholarship to support professional development for theatre artists working in any form of theatre and at any stage of their careers. This scholarship was created when Jim Morrow, Artistic Director of Mermaid Theatre of Nova Scotia, named Theatre Nova Scotia as his protégé after receiving the prestigious Portia White Award. The award amount was then matched by the Theatre Nova Scotia board of directors and the fund was created. The scholarship is supported through donations and fundraising. The purpose of this scholarship is to support theatre artists in their pursuit of professional development in specialized training programs outside of university Bachelor or Master programs, or conservatory type training. Applications are assessed by a jury of representatives of the Nova Scotia Theatre community.

Last year the selection committee chose to support both GaRRy Williams as he participated in a mentorship in score composition with Allen Cole as well as Ivy Charles as she participated in Mermaid Theatre's Animotion Course.

Nova Scotia Talent Trust Theatre Nova Scotia Award

Theatre Nova Scotia created a theatre award for the Nova Scotia Talent Trust. Theatre Nova Scotia's contribution of \$500 is matched by the Nova Scotia Talent Trust to create a \$1000 award given out annually through the Talent Trust. The TNS board feels strongly that TNS should help young artists in the pursuit of the training and that this award helps in the long term development of theatre in Nova Scotia. The 2016 Theatre recipient was Laura Vingoe-Cram.

Nova Scotia High School Playwriting Competition

Theatre Nova Scotia provides a \$300 award to the winner of the High School Ten-Minute play competition which is managed by Eastern Front Theatre as part of their Stages Festival. The TNS board believes that encouraging the development of future playwrights is important to the health of the sector. The 2016 recipient was Robyn West.

Theatre School Graduate Group Auditions

Theatre Nova Scotia worked in association with the Dalhousie University Acting Programs to bring together Artistic Directors from across the region to see the graduating class in February 2016. This program gives Artistic Directors a chance to be introduced to the next wave of talent out of the acting program and is also structured to be a valuable educational experience for the students.

Professional Group Auditions

Theatre Nova Scotia organizes open general auditions at the request of its members, bringing together Artistic Directors from across the province. Several of our member companies are mandated to hold annual general auditions and collaborating to offer a collective audition process is a great benefit to the Professional Committee. Theatre Nova Scotia handles all logistics for the audition which is open to professional actors.

Board

I would like to acknowledge and thank the Board of Directors for volunteering their time to oversee the operations and consider the vision and future of our organization. This past year, the Board invested a great deal of time working on new strategic plan which will be finalized by the end of the year. I appreciate that I can call upon the various Board members for input when necessary, and I count on their advice. Special thanks to Beth Van Gorder, who finishes her term on the Board. After finishing her theatre degree at Dalhousie, Beth has opted to pursue a career path outside of theatre. However, her dedication to the theatre scene as a volunteer, audience member and performer has continued to keep her expertise and enthusiasm closely linked to TNS.

Staff

I want to thank our staff for their dedication and contributions to the strength of Theatre Nova Scotia. It is a pleasure to work with them each day.

Emilie Michaud has remained with Theatre Nova Scotia beyond her internship. Her position is only part-time however she contributes greatly to the running of the organization as well as ideas for the future.

Bonny Lee provides us with strong, calm bookkeeping and database/IT services in a few short hours each week.

Pamela Halstead has incorporated new ideas and initiatives into the well-established PERFORM! Program.

Jeremy Webb and Jeff Schwager, our contracted program coordinators maintain important communications and work closely with the TNS staff throughout the year.

There is a great deal of activity at Theatre Nova Scotia for such a small staff. We successfully juggled many projects and balanced the budget while adapting for new projects and opportunities that presented themselves throughout the year. We have maintained provincial operating funding, secured sponsorships, sourced public funding through new programs for the past year and the next. Theatre Nova Scotia is in a strong and stable financial position. Thanks go to a smart, dedicated and flexible team, which include our dedicated Board members!

Respectfully submitted,

A handwritten signature in purple ink, reading "Nancy Morgan". The signature is fluid and cursive, with the first name "Nancy" and last name "Morgan" clearly distinguishable.

Nancy Morgan

Executive Director

Theatre Nova Scotia

THEATRE NOVA SCOTIA
FINANCIAL STATEMENTS
FOR THE YEAR ENDED JUNE 30, 2016

Michael E. Sutherland Inc.
Chartered Accountant

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INDEPENDENT AUDITOR'S REPORT

To the Members of THEATRE NOVA SCOTIA

I have audited the accompanying financial statements of THEATRE NOVA SCOTIA, which comprise the statement of financial position as at June 30, 2016, and the statement of operations, statement of changes in net assets and the statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statement

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian generally accepted accounting standards, and for such internal control as management determines is necessary to enable the preparation of the financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

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

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

Basis for Qualified Opinion

In common with many not for profit organizations, THEATRE NOVA SCOTIA derives receipts from fees and donations from members and others, the completeness of which are not susceptible to satisfactory audit verification. Accordingly, my verification of these revenues was limited to the amounts

recorded in the records of the association and I was not able to determine whether any adjustments might be necessary to these financial statements.

Qualified Opinion

In my opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements presents fairly, in all material respects, the financial position of TNS as at June 30, 2016 and its financial performance and its cash flows for the year then ended in accordance with Canadian generally accepted accounting standards.



Chartered Accountant

Lower Sackville, NS
September 28, 2016

THEATRE NOVA SCOTIA
STATEMENT OF FINANCIAL POSITION
AS AT JUNE 30, 2016

ASSETS

	2016 \$	2015 \$
CURRENT		
Cash	23,063	62,167
Cash - Perform! (Note 3)	9,834	18,295
Term deposit	54,924	43,735
Accounts receivable	9,061	10,743
Prepaid expense	<u>2,349</u>	<u>4,095</u>
	<u>99,231</u>	<u>139,035</u>
OTHER ASSET		
Term deposit - Scholarship Fund	<u>12,214</u>	<u>13,138</u>
CAPITAL ASSETS (Note 4)	<u>1,689</u>	<u>2,280</u>
	<u><u>113,134</u></u>	<u><u>154,453</u></u>

LIABILITIES AND NET ASSETS

CURRENT LIABILITIES		
Accounts payable and accrued liabilities	12,283	10,846
Deferred revenue - Perform!	9,834	18,295
Deferred contributions - Other (Note 5)	<u>48,162</u>	<u>83,785</u>
	<u>70,279</u>	<u>112,926</u>
NET ASSETS		
Unrestricted net assets	10,641	8,389
Scholarship fund (Note 7)	12,214	13,138
Internally restricted net assets (Note 6)	<u>20,000</u>	<u>20,000</u>
	<u>42,855</u>	<u>41,527</u>
	<u><u>113,134</u></u>	<u><u>154,453</u></u>

APPROVED ON BEHALF OF THE BOARD

Director

Director

THEATRE NOVA SCOTIA
STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED JUNE 30, 2016

	Scholarship Fund (Note 7) \$	Internally Restricted net assets (Note 6) \$	Unrestricted \$	2016 \$	2015 \$
NET ASSETS - beginning of year	13,138	20,000	8,389	41,527	41,418
Excess of revenues over expenditures	-	-	2,252	2,252	378
Contributions and income	76	-	-	76	131
Scholarship award	(1,000)	-	-	(1,000)	(400)
NET ASSETS - end of year	<u>12,214</u>	<u>20,000</u>	<u>10,641</u>	<u>42,855</u>	<u>41,527</u>

THEATRE NOVA SCOTIA
STATEMENT OF OPERATIONS AND NET ASSETS
FOR THE YEAR ENDED JUNE 30, 2016

	2016	2015
	\$	\$
REVENUE		
Government grants	114,549	99,515
Fundraising	950	11
Other	7,460	8,223
Membership	8,220	7,750
Interest	325	554
Programs, see page 12	<u>314,723</u>	<u>275,778</u>
	<u>446,227</u>	<u>391,831</u>
EXPENDITURES		
Administrative salaries and benefits	69,698	75,802
Advertising and promotion (recovery)	(140)	612
Amortization	591	810
Annual general meeting	5	29
Bank and service charges	1,193	848
Communications	870	876
General expenses	-	157
Insurance	2,288	2,283
Meetings and regional communications	956	996
Membership	239	566
Office	6,536	5,450
Professional fees	1,677	1,963
Bad debts	2	-
Repairs and maintenance	179	228
Programs, see page 12	<u>359,881</u>	<u>300,833</u>
	<u>443,975</u>	<u>391,453</u>
EXCESS OF REVENUE OVER EXPENDITURES	<u>2,252</u>	<u>378</u>
UNRESTRICTED NET ASSETS - beginning of year	8,389	18,011
Excess of revenues over expenditures	<u>2,252</u>	<u>378</u>
UNRESTRICTED NET ASSETS - end of year	<u>10,641</u>	<u>18,389</u>

THEATRE NOVA SCOTIA
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED JUNE 30, 2016

	2016 \$	2015 \$
CASH PROVIDED BY (USED IN):		
OPERATING ACTIVITIES		
Excess of revenue over expenditures	2,252	378
Adjustments for:		
Amortization	<u>591</u>	<u>810</u>
	2,843	1,188
Changes in non-cash operating items		
Accounts receivable	1,682	(89)
Prepaid expenses	1,746	658
Accounts payable and accrued liabilities	1,437	(94)
Deferred revenue	(8,461)	(21,591)
Deferred contribution	<u>(35,623)</u>	<u>(3,665)</u>
	<u>(36,376)</u>	<u>(23,593)</u>
INVESTING ACTIVITIES		
Contribution and interest earned on scholarship fund	76	131
Scholarship award	<u>(1,000)</u>	<u>(400)</u>
	<u>(924)</u>	<u>(269)</u>
INCREASE IN CASH - during the year	(37,300)	(23,862)
CASH - beginning of year	<u>137,335</u>	<u>161,197</u>
CASH - end of year (See note below)	<u><u>100,035</u></u>	<u><u>137,335</u></u>

NOTE: The above cash includes cash restricted for the Perform! educational program of 9,834 (June 30, 2015 - \$18,295) and the Scholarship Fund of \$12,214 (June 30, 2015 - \$13,138), for total restricted cash of \$22,048 (June 30, 2015 - \$31,433).

THEATRE NOVA SCOTIA
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED JUNE 30, 2016

1. PURPOSE

Theatre Nova Scotia's purpose is to provide a voice for professional theatre and community theatre in Nova Scotia, and to encourage and support all aspects of live theatre through programs and services.

The Society is incorporated by the Legislature of the Province of Nova Scotia and is a registered charity under the Income Tax Act.

2. SIGNIFICANT ACCOUNTING POLICIES

Revenue Recognition

Theatre Nova Scotia follows the deferral method of accounting for contributions. Restricted contributions are recognized in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Perform! educational revenue is recognized in the year the presentation is booked.

Theatre partnership and credit card programs revenue are recognized in the year the funds are received.

All other revenue is recognized in the year the related event occurs (i.e. HS Dramafest, Robert Merritt Awards), or when the revenue is received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Capital Assets

Capital assets are capitalized at cost, or at their fair market value for donations in kind and are amortized over their estimated useful life.

Amortization is calculated on the diminishing balance basis using the following annual rates:

Equipment and furniture	20%
Computer equipment	30%

Donated Services

Volunteers contribute a significant number of hours each year to assist the Society in meeting its objectives. Donated services are not recognized in these financial statements.

THEATRE NOVA SCOTIA
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED JUNE 30, 2016

Use of Estimates

The preparation of these financial statements in conformity with Canadian generally accepted accounting standards for not for profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amount of revenues and expenses during the current period. These estimates are reviewed periodically and adjustments are made to income as appropriate in the year they become known.

Financial Instruments

The organization initially measures its financial assets and financial liabilities at fair value. The organization subsequently measures all of its financial assets and financial liabilities at amortized cost.

Financial assets measured at amortized cost include cash, accounts receivable and prepaid expense.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.

Impairment

At the end of each reporting period, the organization assesses whether there are any indications that a financial asset measured at amortized cost may be impaired. Any impairment is charged to income in the period in which the impairment is determined.

3. RESTRICTED CASH

This cash is restricted for use in the Perform! educational program.

4. CAPITAL ASSETS

	Cost \$	Accumulated Amortization \$	2016 Net \$	2015 Net \$
Equipment and furniture	8,524	7,782	742	927
Computer equipment	<u>14,715</u>	<u>13,768</u>	<u>947</u>	<u>1,353</u>
	<u>23,239</u>	<u>21,550</u>	<u>1,689</u>	<u>2,280</u>

THEATRE NOVA SCOTIA
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED JUNE 30, 2016

5. DEFERRED CONTRIBUTIONS - OTHER

Deferred Contribution - Other represents unspent resources in the amount of \$48,162 (June 30, 2015 - \$83,785) in grants externally restricted for the next fiscal year.

6. INTERNALLY RESTRICTED NET ASSETS

During the 2005 fiscal year the board of directors passed a motion to restrict net assets in the amount of 25% of its annual operating budget, excluding the Perform! program, for the purposes of cash flow and contingency. During the 2009 fiscal year the board of directors passed a motion to place a maximum on this restriction of \$30,000.

The change in Theatre Nova Scotia's fiscal year from March 31 to June 30 resulted in government grants funding operations for a fifteen month period (April 1, 2013 to June 30, 2014) rather than the normal twelve month period.

The board recognized that having two High School Dramafests in this fifteen month period would result in an operational loss during the prior year. The board made the decision that, in the absence of external funding, any such loss would be off set by a transfer from internally restricted net assets. As no external funding was available, the board passed a motion to make a one time transfer of \$10,000 from internally restricted net assets to unrestricted net assets in the June 30, 2014 fiscal year.

7. SCHOLARSHIP FUND

The scholarship fund consists of \$7,000 donated from Jim Morrow to start the scholarship fund as well as \$7,000 designated by the board of directors allocated from unrestricted net assets to the scholarship fund, plus contributions and earned interest on the fund.

8. FINANCIAL INSTRUMENTS

Theatre Nova Scotia financial instruments consist of cash, term deposits, accounts receivable and accounts payable. The fair values of these financial instruments approximates their carrying value unless otherwise stated. It is managements opinion that Theatre Nova Scotia is not exposed to significant interest rate risk or credit risks arising from these financial instruments.

THEATRE NOVA SCOTIA
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED JUNE 30, 2016

9. COMPARATIVE FIGURES

Certain of the prior year's figures have been reclassified to conform with the current year's presentation

THEATRE NOVA SCOTIA
SCHEDULE OF PROGRAMS
FOR THE YEAR ENDED JUNE 30, 2016

	2016	2015
	\$	\$
REVENUE		
Perform! educational program	159,238	151,677
HS Dramafest	27,818	24,936
Awards	12,870	12,830
Credit card program	6,794	17,535
Theatre Partnership	102,973	63,300
Space and Other Rental	<u>5,030</u>	<u>5,500</u>
	<u>314,723</u>	<u>275,778</u>
EXPENDITURES		
Perform! educational program	159,238	151,449
HS Dramafest	37,464	35,922
Awards	19,443	18,499
Special project	23,676	1,744
Nova Scotia Talent Trust Award	500	500
Theatre Partnership	102,973	63,300
Credit card program	6,794	17,535
Space Rental and maintenance	6,423	6,537
Library	92	249
Professional Development	-	770
Website	<u>3,278</u>	<u>4,328</u>
	<u>359,881</u>	<u>300,833</u>
EXCESS OF REVENUE OVER EXPENDITURES		
(EXPENDITURES OVER REVENUE) FROM PROGRAMS	<u>(45,158)</u>	<u>(25,055)</u>

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