

Canberra Repertory Society

2020



Annual Report 



Canberra Repertory Society

www.canberrarep.org.au



Entertaining, training and sustaining theatre since 1932

Canberra REP Theatre

Home of Canberra Repertory Society (REP)

REP has called this space home since 1973. The venue continues to provide a place for the performance of live theatre for the Canberra community.

Canberra REP Theatre
3 Repertory Lane
Acton ACT 2601

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Front Cover images: Production performance images from top to bottom, *The Grapes of Wrath*, *Brighton Beach Memoirs*, *What the Butler Saw*, and *Absurd Person Singular* (Photos Helen Drum and Ross Gould).

Officers, Staff and Life Members at 31 December 2020

The Council of the Society

President:	Michael Sparks OAM
Vice Presidents:	Antonia Kitzel Virginia Cook
Treasurer:	Stephen Fischer
Council Members:	Liz de Totth Alexandra Pelvin Sandra Cuthbert Wolfgang Hecker Elizabeth Goodbody Liz St Clair Long Victoria Dixon

Staff of the Society

Business Manager:	Helen Drum
Casual Box-Office Staff:	Ben Waldock Connor Drum Chris Ward
Bookkeeper:	Fiona Langford
Company Secretary (Honorary):	Malcolm Houston
Minutes Secretary (Honorary):	Tracy Noble

Life Members of the Society

Lynne Ashcroft	Rosemary Hyde
Tony Ashcroft	Andrew Kay
Rob Bassett	Neil McRitchie
Darren Boyd	Oliver Raymond
Jeanette Brown	Norma Robertson
Russell Brown OAM	Dot Russell
Chris Ellyard	Dennis Taylor
Corille Fraser	Malcolm Tompkins
Joyce Gore	Simon Tolhurst
Malcolm Houston	Michael Wilson

1. The President's Report

Welcome to REP's 2020 annual report. REP celebrated its 88th Anniversary in 2020 and what a year it was! In the beginning of the year, we were worried about fires, then a massive hailstorm wreaked havoc on our roof, some windows, and several cars belonging to volunteers. Little did we know that the greatest risk to our continued survival was to come a few months later.

Our first show of the year, *The Grapes of Wrath*, was well attended and much appreciated. We raised money for firefighters and farmers affected by the fires throughout that production. Sadly, we had to close due to Covid-19 before we were able to open our second show. Fortunately for REP, Canberra was spared the worst of the pandemic and we were able to re-open with our second show, *Brighton Beach Memoirs*, directed by Karen Vickery, in July with limited seating. The shut-down period gave us time to survey subscribers about what they wanted to see when we resumed, and we made decisions to proceed with the three remaining comedies and to postpone *The Governor's Family* (which had already been cast) and to not proceed with *Doubt*. *The Governor's Family* was added to the 2021 season for all to enjoy. We proceeded with the hilarious *What the Butler Saw* directed by Liz Bradley and ended the year with *Absurd Person Singular*, directed by Jarrad West. Though our seating capacity was limited, we had good audiences and we managed to keep our head above water (just) due to support from donors and government assistance through Job Keeper. Council's decision last year to maintain sufficient reserves for unforeseen circumstances really paid off in 2020.

I must thank each member of REP Council for their ongoing hard work, support and commitment to our society. I, as President, would be nothing without them. Our Quiz Night was completely different this year, due to COVID-19. We had Edy Syquer step up as quizmaster and run an on-line quiz that people really enjoyed. The change of pace seemed just what the year called for and a good time was had by all. Members were pleased and surprised at the questions, the ways in which they were posed and the whole process. Thank you Edy for taking on a difficult task in particularly difficult circumstances and giving us more than we ever imagined possible. We were successful in gaining grants this year to develop a fundraising plan that will be implemented in 2021 and to fund renovations to the annex structure. Both grants were fully acquitted, and the society will reap the benefits of these grants in years to come. Once again, Andrew Kay provided a ripper of a panto for the end-of-year celebration and awards. Andrew deserves special praise for his commitment in this regard on top of all the other work he does for us as a set designer, coordinator and builder.

All in all, 2020 presented numerous challenges for REP, but, thanks to our members, we survived and are still standing to present more shows and more training for members in 2021 and beyond. We are, as ever, grateful for our staff who really rose to meet extraordinary challenges in the year. Our volunteers, particularly our front of house volunteers, have really risen to the challenge of COVID-19 and have implemented our COVID-Safe plan, including LOTS of extra cleaning, without complaint. Our patrons have appreciated all the care we have demonstrated in developing and implementing the COVID-Safe plan and in creating a safe place for them to enjoy live theatre. The sense of all of us coming together to meet the challenges of COVID-19 and 2020 is what really inspires me. When things were tough, we stuck together, and we kept doing what we love. Entertaining, training and sustaining theatre in the ACT since 1932 is our new slogan and I am proud to say that we have really done that in the past year.

Michael Sparks OAM

President, Canberra Repertory Society

2. The Treasurer's Report

At the beginning of 2020 we were expecting the major financial challenge for the theatre was to improve our fundraising capability over the next 12 months. How wrong we were. Within three months Council had made the decision to cease operations indefinitely, and we were facing the same question as theatres across the country – will we be able to continue? Thanks to a healthy financial position at the start of the year, hard work by REP staff and volunteers, and significant support from the ACT and Federal governments, we remained solvent during the shutdown.

The financial reports clearly show the impact of the pandemic on the theatre. Production income dropped from \$365k to \$150k. This drop reflects not only the removal of one show from the season, but also the restricted audience numbers even after shows resumed. REP was overwhelmed by the demand for tickets for *Brighton Beach Memoirs* – our first show back – but we continue to have limits on the number of tickets we can sell for each show.

Government assistance helped offset the losses in show revenue. The almost \$33k in funding on top of the \$114k from the JobKeeper scheme allowed REP to maintain employment of all staff. This income allowed us to finish 2020 with a manageable \$24k operating loss and, when donations are included, wind up with a small profit of \$6.5k. Without the government assistance and our generous community of donors, REP would undoubtedly be much worse off than we are at the end of the financial year.

2021 sees REP in a very similar situation to the start of 2020. Our long-term position is stable, and we are even in a position to sustain the theatre for an extended time should conditions related to the pandemic worsen. Council is intending to focus on strengthening the financial position through improving our fundraising capability and efforts to increase member and audience numbers.

Stephen Fischer *Treasurer*

3. Committee Reports

Committee structure

REP's committees play an important role in the ongoing operations of the Society. Following is a brief overview of REP's committee structure:

- **Executive**, responsible for: strategic and business planning; finance; production budgets; legal responsibilities; and policies and procedures. Executive reports from the President and Treasurer are presented on pages 3— 5 of this report.
- **Governance and Risk**, responsible for: developing governance and compliance policy
- **Production**, responsible for: supporting production teams; liaising with production managers; selection of artistic teams and production managers; and facilitating the production of rehearsal materials.
- **Programming**, responsible for: play selection; program information and marketing material.
- **STUDIO**, responsible for: Studio-based activities/training and workshops.
- **Technical**, responsible for: health and safety; maintenance; set construction, including bump-in and bump-out; wardrobe; and properties.
- **Marketing and Communications**, responsible for: social media; membership communication; and company profile.
- **Fundraising**, responsible for developing a REP fundraising plan and developing the necessary tools required to implement the plan.
- **Front of House**, responsible for: front of house for productions, front of house volunteer training.
- **Social**, responsible for: organising member focused social activities including cast and crew happy hours.

Governance and Risk

The Governance & Risk Committee advises Council on matters of governance and risk. It drafts policies for Council approval, reviews strategic risks, recommends and reviews treatments for risk, and advises as required. In 2020 the primary focus was working with Council and REP management to evaluate whether, when and under what conditions the theatre should reopen. The committee reviewed the COVID-Safe plan and worked with the Business Manager to check the plan was implemented as described.

Other significant work by the committee included adding a Hazardous Materials section to the Work Health & Safety (WH&S) Manual, development of an updated Key policy, and initiation of a wider review of the WH&S Manual, which will be completed in 2021.

Stephen Fischer, *Treasurer*

Production

In the calendar year 2020, REP's scheduled program of six productions in the Canberra Repertory Theatre. The six productions scheduled were:

Dates	Play	Playwright	Director	Production Manager
13 – 29 Feb	<i>The Grapes of Wrath</i>	Frank Galati	Chris Baldock	Mal Houston
13 Apr– 16 May	<i>Brighton Beach Memoirs</i>	Neil Simon	Karen Vickery	Edy Syquer
11 – 27 June	<i>The Governor's Family</i>	Beatrix Christian	Tony Llewellyn-Jones	Mal Houston
30 Jul – 15 Aug	<i>What the Butler Saw</i>	Joe Orton	Liz Bradley	Marya Glyn-Daniel
10 – 26 Sept	<i>Doubt, A Parable</i>	John Patrick Shanley	Ed Wightman	Not finalised
19 Nov – 5 Dec	<i>Absurd Person Singular</i>	Alan Ayckbourn	Jarrad West	Marya Glyn-Daniel

Plans were, however, interrupted by the COVID-19 pandemic, resulting in much reduced program.

Dates	Play	Playwright	Director	Production Manager
13 – 29 Feb	<i>The Grapes of Wrath</i>	Frank Galati	Chris Baldock	Mal Houston
30 July – 15 Aug	<i>Brighton Beach Memoirs</i>	Neil Simon	Karen Vickery	Edy Syquer
10 – 26 Sept	<i>What the Butler Saw</i>	Joe Orton	Liz Bradley	Marya Glyn-Daniel
19 Nov – 5 Dec	<i>Absurd Person Singular</i>	Alan Ayckbourn	Jarrad West	Marya Glyn-Daniel

The Governor’s Family was re-scheduled to July 2021, while *Doubt, A Parable* was cancelled. Audience capacity was much reduced for the last three productions of the year, in line with REP’s COVID-Safe Plan.

The Production Committee consists of the President, both Vice Presidents and one or more non-Executive members of Council. In 2020, they were Michael Sparks, Antonia Kitzel, Virginia Cook, Alexandra Pelvin and Liz de Toth. The committee’s role is to ensure maintenance of the expected high standard of all REP productions, particularly by:

- ensuring appointment of appropriate personnel to Production Teams within an appropriate time frame
- assisting and supporting the Production Manager of each production.

The Production Committee appoints a member of the committee as Council Liaison for each production. The Liaison’s role is to:

- act as communication conduit between Council and the Production Manager and the Director
- assist with problem solving should the Production Manager request such assistance
- attend Production Meetings, particularly the first and that immediately before production week, and more if possible, as reassurance to Council
- attend the first read through and at least two other rehearsals to ascertain progress and quality
- report to Council via the Production Committee report.

These measures are designed to help achieve REP’s Constitutional objective “to provide high quality theatrical productions”.

Liz de Toth, *Production Committee*

Programming

The Programming Committee was formed to develop and propose a forward artistic program for REP including play selection & choice of directors. Members of the Committee short-list directors and invite them to pitch plays about which they are passionate. This process is augmented with discussions with directors about an appropriate group of plays to form a season. An existing list of potential directors and plays will be considered for the 2022 season, along with some new expressions of interest. The Programming Committee, having learnt lessons about timing from previous years, will not convene until March/April giving sufficient time for directors to be confirmed, rights to be secured, and the announcement to be made at the 2022 season launch later in the year. Members of the committee include Michael Sparks, Antonia Kitzel, and Elizabeth Goodbody.

Michael Sparks, Chair
Programming Committee

STUDIO

In 2020 Studio was unable to contribute to the activities of the Company due to COVID restrictions. REP Studio is looking forward to re-establishing activities in 2021, and would like to invite anyone interested in the planning side to get in touch with us (studio@canberrarep.com).

Antonia Kitzel, *Council Liaison/Facilitator*

Technical Report

Despite COVID-19, members of the technical team continued to carry out routine maintenance and undertake major and minor upgrades, including improvements, to the Theatre. There were two major projects in 2020. They were:

- **Men's Dressing Room Up-Grade**

Closure of the theatre due to COVID-19 in earlier in the year provided an ideal opportunity to carry out a much needed upgrade of the men's dressing room. The work involved a complete new fitout with the installations of new cabinets and benchtops, a new kitchen sink and new full width wall mirrors above the benches and paint to walls and ceiling. All work, including plumbing, was carried out by members in-house.

- **Reinforcement of Annex Foundations and Structural Wall Repair**

Due to storm water drainage problems over many years, the Annex suffered extensive structural damage as a result of water seepage into the clay sub-soil under the building. This caused cracks in the buildings foundation and brick work, risking partial collapse if not rectified. Council addressed the issue by obtaining the services of a structural engineer to report and make recommendations to remediate problems identified. Work involved strengthening the building's foundation, repairs to brick work, installation of a new metal door-frame and door and the connection all down pipes to flow into storm water drainage systems. To assist with costs, Council sought and obtained \$5,000 from the Commonwealth Government Stronger Communities Grant Scheme. Work was successfully completed by end December. Total cost amounted to \$13,215. This cost was offset by the \$5,000 grant and \$3,000 for work performed in-house, reducing Rep's actual expenditure to \$5,215.

Annual Test and Tag

This essential task, which is mandated under the Workplace Health and Safety Act, is required to be carried out annually on all electrical equipment, such as theatre lights, leads, white good appliances, and electrical tools used at REP. The work, undertaken in house, was largely completed over the Christmas/New Year break by members led by team leaders holding certificates of competency for the task.

Future Planning - Stage Light Infrastructure and Lamp Upgrade

In the latter part of 2020, Council provided in-principle approval for the up-grade of the theatre's ageing stage light infrastructure and lamps. This has been brought on by the industry change from incandescent to LED based lighting, making it difficult to sustain the existing system as the old lamps are phased out. The new lamps will save energy and provide increased versatility that will serve REP productions well into the future. The current proposal is that work be carried out in three phases over the next two years, commencing in the first half of 2021. The phases are:

Phase 1 - Installation of theatre auditorium data cabling

Phase 2 - Upgrade of Theatre lighting patch room infrastructure, and

Phase 3 - Progressive change-over to new LED theatre lamps over a five year time frame.

Technical Committee

The role of the committee is to streamline processes, and relieve workloads on individuals while allowing them to focus on their area of interest or expertise. This is achieved through a series of functional interest groups or sub-committees.

Terms of Reference are

- In conjunction with management, responsible for all Workplace Health and Safety (WHS) matters for all activities and productions in the Theatre and the Annex
- To continually assess the condition of the building, equipment and infrastructure, repair as is possible within resource constraints and bring problems to the attention of Council with recommendations for rectification
- To recommend to Council equipment and infrastructure upgrade or replacement, including new acquisitions, as deemed necessary for the continued viability of the Theatre as a performance venue
- To look at any other matters of a technical nature as requested by Council or the Executive

Workflows

Proposals (which may originate from Council, Production or Stage Managers, or Technical Committee members) for consideration by the Technical Committee will be passed to the Head Convenor and the Council Representative, who will involve the relevant sub-committee. Feedback is provided back through the head committee and ultimately to Council as appropriate. No financial delegations are held by the Technical Committee – all proposed expenditures remain under the control of Council.

Focus Groups/Sub-Committees

- Workplace Health and Safety (WHS)
- Set Building, Bump-in and Bump-out
- Lighting
- Sound
- Data, Computing, software and Video - Cabling and Infrastructure
- Rigging
- Wardrobe
- Props
- Building Maintenance
- Equipment Maintenance

Focus Group/Sub-Committee Convenors for 2020 were:

Joel Edmondson (Head Convenor), Wolf Hecker (Council Liaison), Russ Brown, Malcolm Tompkins, Steve Walsh, Steve Crossley, and Jeannette Brown.

Wolfgang Hecker, *Council Liaison, Technical*

Marketing and Communication

The Marketing and Communications Committee aims to build new audiences, develop longer-term strategic communications planning and support communications for individual productions.

During 2020 a key focus was on keeping the REP brand alive during COVID-19 and ensuring strong coverage on Rep's return to the stage when venue restrictions eased in July 2020.

In 2020 we saw front page banners on The Canberra Times as part of a new advertising package, the addition of paid social media advertising to promote productions and ongoing use of road signs. REP's social media presence continues to increase, with our Facebook likes growing to 2,258 in 2020 (2,114 in 2019, 1,928 in 2018, 1,784 in 2017, 1,601, and in 2016.). More information has been distributed through Instagram, instrumental in creating the buzz around our activities.

Virginia Cook, *Council Liaison, Marketing and Communications*

Fundraising

Committee established late November 2020, responsible for developing a REP fundraising plan and developing the necessary tools required to implement the plan. Currently in the early stages of developing a framework for moving forward. The members of the Fundraising committee are Michael Sparks (Chair), Antonia Kitzel, Alexandra Pelvin, Elizabeth St Clair Long and Victoria Dixon.

Michael Sparks, *Chair Fundraising Committee*

Front of House

The year 2020 was not one we will forget, given COVID-19 and all its attendant challenges. However, we are very fortunate at Canberra REP that we have a wonderful group of FOH volunteers, who rose to the challenges presented when we were able to reopen and run three shows before the 2020 calendar year end.

We had updated notes for roles at FOH prior to COVID's arrival in early 2020. These needed to be revised further to take into account the sanitising and spacing requirements, among other things, that Canberra REP's COVID Safety Plan had in place. A huge Thank you from all (including audiences) to those volunteers who attended training sessions, COVID related briefings and rostered on for FOH sessions for all our 2020 shows. Thank you also to those who stayed away so that we could all stay healthy.

Canberra Rep has been able to attract new FOH volunteers and retain existing volunteers despite these difficult times. We will be providing further training and updating a number of aspects of FOH during the coming year. We hope that such updates will help all continue to enjoy, whether as audiences and or FOH volunteers, the special world of Canberra REP.

Elizabeth Goodbody, *Front-of-House Council Liaison*

Social

Committee members, Imogen Thomas, Amelia Witheridge, Edy Syquer, Wolf Hecker, Antonia Kitzel, Michelle Gordon and Sandra Cuthbert worked over the year to support the social environment of Canberra Rep during significant disruption caused by COVID-19.

One of our major social successes during 2020 was our annual quiz, this year held virtually over several weeks and led in an entertaining and engaging manner by Edy Syquer. Seven teams joined in on the fun and a great experience was had by all. The REP Christmas party, awards night and Panto was also well attended. The awards were presented, the Panto performed and over 30 people stayed on to enjoy goody bag treats which were individually crafted for attendees by the social club to promote members enjoying food together in a COVID-safe way.

Preparations have begun for Social activities in the 2021 season, we look forward to seeing you all again in person soon!

Sandra Cuthbert, *Social Committee Liaison*

4. Management

During 2020, the REP Admin team adjusted to yet another change in operating circumstances. Our year began well, only to be shut down with the influences and consequences of the COVID pandemic. We were extremely fortunate to be able to take advantage of both Federal and ACT Government assistance packages for our existing staff. We are now operating what is currently termed COVID normal, fortunate to be able to continue presenting productions. As previously planned, the general admin box-office role will become a single part-time one, with the addition of a casual or part-time assistant for marketing functions for the Company, but with the time and operating constraints of the last year this may not be until the end of 2021.

The promotion of activities and productions of REP through print, newspaper and online promotion continued with the invaluable support of the Communications team. REP's media presence was constrained by the need to operate within tighter financial boundaries. Maintaining our profile through facebook postings and competitions for members and patrons provided some valuable connection through the time our stage was dark. Production of finished print-ready artwork provided through *Tiana Johannis Designs*.

The pre-performance Front of House (FoH) briefings continued through 2020. These meetings continue to help reinforce the team aspect of the production/performance process, providing the continuing opportunity for FoH volunteers to interact more often with the administrative and production areas of the company.

E-newsletters continued to be a major communication tool throughout the year. The *APPLAUSE note*, a weekly note to keep members up-to-date, the *REP e-notes*, our monthly public newsletter distributed to members, subscribers, patrons and media outlets on a regular basis via email, and continue connect us all. A low key but constant message in many of the member communications was to participate in low impact and/or passive fundraising. These activities included recycling cans and bottles for REP, purchasing handmade facemasks from REP—some made from REP costume offcuts—purchasing items online using the shopnate app and supporting REP through their membership of the Canberra Southern Cross Clubs support program. These activities raised over \$400 for REP—thank you! REP also reached out to our members and patrons via a comprehensive survey prior to reopening our doors. Helping us deliver a slightly chaotic but humorous end to a difficult year.

The website continues as a major online ticketing interface for REP, with web ticket sales supporting all the 2020 REP productions. REP continues to assist with the phone ticket sales for Canberra Philharmonic productions.

Roadside signage has become a regular marker for our promotion of shows, and new ways of promotion through the Canberra Times provided comprehensive coverage for print and web and included stepping up our visibility with front page ads.

At the beginning of 2020 REP no longer acted as a host for a Work for the Dole program. The Program was Shut down due to COVID restrictions by the providers, and did not resume during 2020. REP is currently not considering resuming the program at this time.

As a community arts facility, the following groups and companies used the Canberra REP Theatre during 2020. Mid-January, Child Players ACT presented *Peter Pan the Musical*. During February, Mockingbird Theatre Company hired the venue for their student showcase of *Singles III*, the ANU Law Revue and Za Kabuki from the ANU, with the Law Revue contracting Canberra REP Theatre to use the ticketing sales option, and Dickson College hired the venue for performances of *The 25th Annual Putnam Spelling Bee*.

The Wells Annex continues to provide workshop space for set construction and storage of REP Properties and Wardrobe departments.

2020 was an interesting year, with triumphs and challenges for all of us. How REP connects with its members, patrons and community shows the strength of connection to where we live. The community support REP received to assist in this difficult year was heartfelt—we thank everyone for their support.

We continue to search for excellence in all we do.

5. Canberra Repertory Society Fund

By virtue of its listing on the Federal Government's Register of Cultural Organisations (ROCO), Canberra Repertory Society is eligible to receive tax-deductible donations. Donations kept separately from all other funds of the Society - in the Canberra Repertory Society Fund. Donations must have no strings or conditions attached and the money received must be applied to the cultural purposes of the Society. Trustees of the Fund are Malcolm Houston, Peter Wilkins and Oliver Raymond.

Individual donations over \$2 received in 2020 (\$32977.30) were almost the same as 2019 (\$32486.86), while the number of individual donations over \$2 has slightly decreased (2020: 338 donations, 2019: 352 donations). Repertory is very grateful for the generosity of each and every donor.

In addition, a number of non-monetary donations were received during the year. These take the form of specific items purchased for the benefit and use of Canberra Repertory Society by a donor. The donor receives no monetary benefit for their donation, other the ability to claim the donation as a tax deduction in their personal tax return. The value of these donations was over \$508.

	2020	2019
Opening Balance as at 1 January 2020	\$ 57,038.88	\$24,481.55
Receipts		
Bank Interest	\$ 41.51	\$ 54.47
Individual Donations (\$2 and over)	\$ 32,977.30	\$32,486.86
Sundry donations (under \$2)	\$ 1.50	\$ 16.00
	\$ 33,020.31	\$32,557.33
Expenditure		
	\$ -	\$ -
	\$ -	\$ -
Closing Balance as at 31 December 2020	\$ 90,059.19	\$57,038.88
<i>Commitments, not yet paid as at 31 December 2020:</i>		
2019 Council decision		
Auditorium Lighting Upgrade	\$ 20,000.00	
Balance available	\$ 70,059.19	

6. Canberra Repertory Society Awards

The Helen Wilson Trophy - For Best Male Comedy role awarded to Arran McKenna for his portrayal of Sidney Hopcroft in *Absurd Person Singular*.

The Ted Light Trophy - For Best Male Dramatic role awarded to Michael Sparks for his portrayal of Jim Casy in *The Grapes of Wrath*

Judi Crane Award - For Best Female Comedy Performance awarded to **Amy Dunham** for her portrayal of Jane Hopcroft in *Absurd Person Singular*.

Judi Crane Award - For Best Female Dramatic Performance awarded to **Victoria Tyrrell Dixon** for her portrayal of Kate in *Brighton Beach Memoirs*

The Russell Brown Trophy - For best performance in anything other than acting awarded to Neil McLeod for outstanding work in properties/firearms for productions and his willingness to assist in any Front of House role.

The Fay Butcher Award - For exceptional service to the society awarded to **Edy Syquer** for exceptional work in production management and his facilitation on the delivery of the REP Quiz in the time of COVID.

REP's coveted **Quiz Night Trophy** - for best team performance in the quiz went to TEAM ALARM (Michael Sparks, Antonia Kitzel, Rowan McMurray, and Liz de Totth).

The Best Rookie Award - Discretionary (Trophy donated by Joe, Catherine and Audrey McGrail-Bateup) This may be awarded to someone who does outstanding production work at REP for the first time, such as: backstage crew, lighting or sound operators, set builders, wardrobe or props, in consultation with the stage or production manager of each REP show. The decision to make an award will depend each year on whether there is a rookie who merits it.

For 2020 Awarded to **Anne Freestone** for her work with the Front of House teams and dedication to the role of Front of House Coordinator during 2020.

7. External Awards

There were no CAT award nominations announced for 2020 productions. Due to COVID-related delays, the CAT awards for 2019 were announced in 2020, with REP winning:

BEST SET FOR A PLAY: Andrew Kay (design) and Russell Brown (coordination), *The Art of Coarse Acting, A Doll's House,* and *Waiting in the Wings*;

BEST COSTUMES FOR A PLAY: Anna Senior (design) Jeanette Brown, (coordination) *The Woman In the Window,* *Waiting in the Wings*;

BEST LIGHTING: Chris Ellyard, *The Woman In the Window*;

BEST ENSEMBLE IN A PLAY: The Residents Of The Wings, *Waiting In The Wings*;

BEST ACTOR IN A FEATURED ROLE IN A PLAY: Michael Sparks, as Korzh in *The Woman in the Window*;

BEST ACTRESS IN A FEATURED ROLE IN A PLAY: Lainie Hart, as Lili Kalinovskaya in *The Woman in the Window*;

BEST ACTRESS IN A LEADING ROLE IN A PLAY: Karen Vickery, as Anna Akhmatova in *The Woman in the Window*;

BEST MUSICAL DIRECTION: Alexander Unikowski, *The World Goes 'Round*;

BEST DIRECTION OF A PLAY: Liz Bradley, *The Woman in the Window*;

BEST DIRECTION OF A MUSICAL OR VARIETY SHOW: Jarrad West, *The World Goes 'Round,*

BEST PRODUCTION OF A VARIETY SHOW OR OTHER MUSICAL THEATRE PIECE: The World Goes 'Round

SILVER CAT AWARD: Russell and Jeanette Brown;

The **Canberra Critics Circle Award** presented the Helen Tsongas Award for Excellence in Acting to Lainie Hart, a long-time REP member and actor for a “remarkable body of work over the past year in live and screen performances for Lakespeare & Co., The Q and Canberra REP.” At the same ceremony, Critics Circle awards were presented to Karen Vickery for her direction of *Brighton Beach Memoirs* for REP and to Chris Baldock for his direction of *The Grapes of Wrath* for REP.

Attachment 1: Plays and Audiences

Play	Director	Dates	S h o w s	Total Audience	Total Audience Paid	Average House	Average Paid House
<i>The Grapes of Wrath</i>	Chris Baldock	13 – 29 Feb	14	1894	1688	72 percent	54 percent
<i>Brighton Beach Memoirs</i>	Karen Vickery	30 July – 15 Aug	14	662	611	25 percent	19 percent
<i>The Governor's Family</i>	Tony Llewellyn-Jones	Postponed					
<i>Doubt</i>	Ed Wightman	Cancelled					
<i>What the Butler Saw</i>	Liz Bradley	10-26 Sept	14	676	641	26 percent	20 percent
<i>Absurd Person Singular</i>	Jarrad West	19 Nov – 5 Dec	16	1065	1005	35 percent	27 percent

All performances were at the Canberra REP Theatre, which normally has a seating capacity of 188 per performance. During 2020 the only production working with full access was *The Grapes of Wrath*. The other productions had seating capacity limits set by ACT Health due to COVID-19.

Maximum seating for Brighton Beach Memoirs was 47 per performance. With the limited capacity allowed the production reached 96 percent capacity paid and 97 percent total audience.

Maximum seating for What the Butler Saw was 47 per performance. With the limited capacity allowed the production reached 106 percent capacity paid and 100 percent total audience. These figures reflected the use of the Ryan Room as a limited viewing space for each performance. Up to an extra 6 people for each performance, in a separate, COVID Safe space to the auditorium and foyer.

Maximum seating for Absurd Person Singular was 94 per performance for the first 12 performances and 122 for the four remaining. With the limited capacity allowed the production reached 106 percent capacity paid and 52 percent total audience. The Ryan Room was not used during this production.

Total capacity across the four productions was 5,564. Preview performances are included.

1. All percentages have been rounded
2. We achieved, overall for four productions:
 - 77 percent of total capacity
 - 71 percent of total capacity paid

Attachment 2: Production Participants

The Grapes of Wrath

Artistic Credits

Director **Chris Baldock**
Set Designer **Chris Baldock**
Costume Designer **Helen Drum**
Lighting Designer **Stephen Still**
Sound Designer **Neville Pye**
Properties **Antonia Kitzel & Michael Sparks OAM**
Production Manager **Malcolm Houston**
Assistant Directors **Lucie Niederer & Mary Willett**
Stage Manager **Joel Edmondson**
Assistant Stage Manager **Jessica Liang**

Production Credits

Set Coordinator **Russell Brown OAM**
Costume Coordinator **Jeanette Brown**
Council Production Liaison **Liz de Totth**
Program and Promotional images **Helen Drum**
Foyer Photographs **Ross Gould**
Poster Design and Artwork
Tiana Johannis Design and Helen Drum

Properties

Head of Properties **Antonia Kitzel**
Assisted by **Michael Sparks**
Scenic Art **Andrew Kay**

Set Building

Head of Set Building team **Russell Brown**
Assisted by
**Andrew Kay | Dennis Taylor | Peter Dark
Gordon Dickens | Emily Shaw | Brian Moir
John Klingberg | Eric Turner | John Ryan
Wolf Hecker | John Gieroszynski**

Wardrobe

Head of Production Wardrobe **Helen Drum**
Assisted by
**Jeanette Brown | Fay Ellyard
Cheryl Bowyer | Peta Torpy Gould
Anne Turner | Helen Nosworthy
Linda McNamara**

Sound

Head of Production Sound **Neville Pye**
Sound research **Chris Baldock**
Operators **Neville Pye | Leanne van der Merwe
Amelia Allarakhia | Conny Schueritz**

Lighting

Head of Production Lighting **Stephen Still**
Operators
Stephen Still | Kai Fisher | Edy Syquer

Front of House

Front of House Coordinator **Antonia Kitzel**
Assisted by **Henning Schou | John Gieroszynski**
Team members
**Alana Tolman
Alice Ferguson
Anne Freestone
Antonia Kitzel
Bennett Steer
Brad Armstrong
Dick Goldberg
Elizabeth Goodbody
Geoff Winter
Helen Simpson
Henning Schou
Irene Turpie
Irene Ussenko
Jacquelyn Koina
Jeanette Ruxton
Jenny Berrill
John Gieroszynski
Joyce Gore
Jude Schou
Julia Verburgt
Katy Nicholls
Kim Middleton
Lesley Harland
Mandy Brown
Marya Glyn-Daniel
Mary Domitrovic
Michael Reddy
Noella Joslyn
Paul Morton
Penelope Sinclair
Rita Turnbull
Rob de Fries
Ros Engledow
Rosanne Walker
Rowan McMurray
Ruth Jackson
Sandra Ross
Sian Chadwick
Sue Morton
Suzanne Shine
Tamara Wilcock
Tina Lynam
Winston Bucknall
Wolf Hecker**

Cast

**James McMahon | Michael Sparks | Karen Vickery
Maurice Downing | Amy Dunham | Jerry Hearn
Micki Beckett | David Bennett | Robbie Haltiner
Jade Breen | Harrison Noble | Jamie Boyd
Caitlin Baker | Liz St Clair Long | Kate McHenry
Thomas Hyslop | Alex Griffith | Andrew Smith
Rob Drennan**

Brighton Beach Memoirs

Artistic Credits

Director **Karen Vickery**
Assistant Director **Liz de Totth**
Set Designer **Chris Baldock**
Costume Designer **Anna Senior**
Lighting Designer **Stephen Still**
Sound Designer **Neville Pye | Amelia Allarakhia**
Properties **Yanina Clifton | Michael Sparks OAM**

Antonia Kitzel

Production Manager **Edy Syquer**
Stage Manager **David Goodbody**
ASM **Callum Wilson**

Production Credits

Set Coordinator **Russell Brown**
Costume Coordinator **Jeanette Brown**
Council Production Liaison **Liz de Totth**
Social Media & Marketing **Alexandra Pelvin | Helen Drum**
Annie Harris | Edy Syquer
Program and Promotional images **Helen Drum**
Foyer Photographs **Ross Gould**
Poster Design and Artwork
Tiana Johannis Design and Helen Drum

Properties

Properties Team **Yanina Clifton | Michael Sparks OAM |**
Antonia Kitzel
Production Scenic Art **Andrew Kay**

Set Building

Head of Set Building team **Russell Brown**
Assisted by
Andrew Kay | Dennis Taylor | Peter Dark | Brian Moir
Wolf Hecker | John Klingberg | Eric Turner | John Ryan

Wardrobe

Head of Production Wardrobe **Anna Senior**
Assisted by
Jeanette Brown | Fay Ellyard | Peta Torpy Gould

Sound

Head of Production Sound **Neville Pye**
Assisted by **Andrea Garcia**
Operators
Neville Pye | Amelia Allarakhia | Angus Eckstein

Lighting

Head of Production Lighting **Stephen Still**
Rigging **Joel Edmondson | Jade Breen**
Operators
Jade Breen | Andrea Garcia | Annie Teasdale

Front of House

Front of House Coordinator **Elizabeth Goodbody**
Assisted by
Alana Tolman
Alice Ferguson
Anne Murn
Antonia Kitzel
Chris Ward
David Ward
Elizabeth Goodbody
Geoff Winter
Helen Simpson
Irene Ussenko
Jade Breen
Jeanette Ruxton
Joel Edmondson
John Carroll
John Gieroszynski
Kim Middleton
Lesley Harland
Lisa Wilson
Liz St Clair Long
Mandy Brown
Marya Glyn-Daniel
Michael Reddy
Neil McLeod
Penelope Sinclair
Rita Turnbull
Rob de Fries
Ros Engledow
Rowan McMurray
Sian Chadwick
Ted Briggs
Tina Lynam
Winston Bucknall

Cast

Jamie Boyd | Amy Crawford
Victoria Tyrell Dixon | Ella Buckley | Caitlin Baker
James McMahon | Paul Sweeney | Callum Wilson

What the Butler Saw

Artistic Credits

Director **Liz Bradley**
Associate Director **Michael Sparks OAM**
Set Designer **Quentin Mitchell**
Costume Designer **Anna Senior**
Lighting Designer **Nathan Sciberras**
Sound Designer **Neville Pye**
Properties **Brenton Warren**
Production Manager **Marya Glyn-Daniel**
Stage Manager **Carmen King**
Rehearsal Substitute **Alice Ferguson**
Rehearsal Prompt **Liz St Clair Long**
Backstage Crew **Anne-Maree Hatch | Emily Lyon**
Amy Durkin

Production Credits

Set Coordinator **Russell Brown**
Costume Coordinator **Jeanette Brown**
Council Production Liaison **Liz de Totth**
Program and Promotional images **Helen Drum**
Alexandra Pelvin
Foyer Photographs **Ross Gould**
Poster Design and Artwork
Tiana Johannis Design and Helen Drum

Properties

Head of Properties **Brenton Warren**
Assisted by **Helen McIntyre | Hazel Taylor**

Scenic Painting

Quentin Mitchell | Andrew Kay

Set Building

Head of Set Building team **Russell Brown**
Assisted by
Andrew Kay | Dennis Taylor | Peter Dark
Gordon Dickens | Brian Moir | Wolf Hecker
John Klingberg | Eric Turner | Kevin Caruana
John Ryan | Neil McLeod | John Gieroszynski

Wardrobe

Head of Production Wardrobe **Anna Senior**
Assisted by **Jeanette Brown | Anne Turner**
Peta Torpy Gould

Sound

Head of Production Sound **Neville Pye**
Operators **Neville Pye | Conny Schueritz**
Steven Cootes | Kimball Pannell | Justin Mullins

Lighting

Head of Production Lighting **Nathan Sciberras**
Operators
Andrea Garcia | Amelia Allarakhia | Indi Mullins
Kimball Pannell | Steven Cootes

Front of House

Front of House Coordinator **Anne freestone**
Assisted by **Elizabeth Goodbody | John Gieroszynski**
Alana Tolman
Anne Freestone
Anne Murn
Antonia Kitzel
Breeana Tully
Chris Ward
David Bennett
David Ward
Donna Russell
Elizabeth Goodbody
Geoff Winter
Helen Simpson
Irene Ussenko
Jade Breen
Jeanette Ruxton
Jeannie Young
Jenny Berrill
Joel Edmondson
John Gieroszynski
Kim Middleton
Lesley Harland
Liz St Clair Long
Mandy Brown
Marilyn Warner
Mary Domitrovic
Michael Reddy
Micki Beckett
Neil McLeod
Penelope Sinclair
Peter Davie
Rita Turnbull
Rob de Fries
Rowan McMurray
Sahana Sehgal
Sandra ross
Shirani Visvanathan
Sian Chadwick
Tamara Wilcock
Ted Briggs
Tina Lynam
Winston Bucknall

Cast

David Cannell | Zoe Swan | Lainie Hart
Glenn Brighenti | Peter Holland
Thomas Hyslop

Absurd Person Singular

Artistic Credits

Director **Jarrad West**
Assistant director **Alice Ferguson**
Set Designer **Andrew Kay**
Costume Realisation **Fiona Leach | Anna Senior**
Antonia Kitzel | Members of Cast
Lighting Designer **Nathan Sciberras**
Sound Designer **Neville Pye**
Properties **Brenton Warren | Rosanne Walker**
Production Managers **Marya Glyn-Daniel**
Stage Manager **Dot Russell**
ASM **Marion West**
Stage Crew **Paul Jackson | Anne-Maree Hatch**
Patrick Galen-Mules | Paul Sweeney

Production Credits

Set Coordinator **Russell Brown OAM**
Costume Coordinator **Jeanette Brown**
Council Production Liaison **Antonia Kitzel**
Social media marketing **Alexandra Pelvin | Helen Drum**
Program and Promotional images **Helen Drum**
Foyer Photographs **Ross Gould**
Poster Design and Artwork
Tiana Johannis Design and Helen Drum

Properties

Head of Properties **Brenton Warren | Rosanne Walker**
Assisted by **Marion West | Hazel Taylor**

Scenic Painting

Andrew Kay

Set Building

Head of Set Building team **Russell Brown**
Assisted by
Amy Durkin | Andrew Kay | Dennis Taylor | Peter Dark
Gordon Dickens | Brian Moir | John Klingberg
Eric Turner | Wolf Hecker | Kevin Caruana

Wardrobe

Head of Production Wardrobe **Anna Senior**
Assisted by
Jeanette Brown and the dedicated REP wardrobe team

Sound

Head of Production Sound **Neville Pye**
Operators **Andrea Garcia | Neville Pye | Justin Mullins**

Lighting

Head of Production Lighting **Nathan Sciberras**
Operators
Andrea Garcia | Andrew Cootes | Justin Mullins
Indi Mullins

Font of House

Coordinators **Anne Freestone**
Assisted by **Elizabeth Goodbody | John Gieroszynski**

Alana Tolman
Anne Freestone
Anne Murn
Antonia Kitzel
Brad Armstrong
Breeana Tully
Carolyn Norrie
Chris Ward
David Stradwick
David Ward
Donna Russell
Elizabeth Goodbody
Geoff Winter
Helen Simpson
Irene Ussenko
Jacquelyn Koina
Jeannie Young
Jenny Berrill
Joel Edmondson
John Carroll
John Gieroszynski
Katy Nicholls
Kim Middleton
Lesley Harland
Liz St Clair Long
Mandy Brown
Mary Domitrovic
Michael Reddy
Michael Sparks
Micki Beckett
Neil McLeod
Noella Joslyn
Rita Turnbull
Ros Engledow
Rosanne Walker
Ruth Jackson
Saban Berrell
Sandra Ross
Shirani Visvanathan
Sian Chadwick
Tamar Wilcock
Ted Briggs
Tina Lynam
Winston Bucknall
Wolf Hecker
Yanina Clifton

Cast

Arran McKenna | Amy Dunham | Chris Baldock
Tracy Noble | Cole Hilder | Steph Roberts