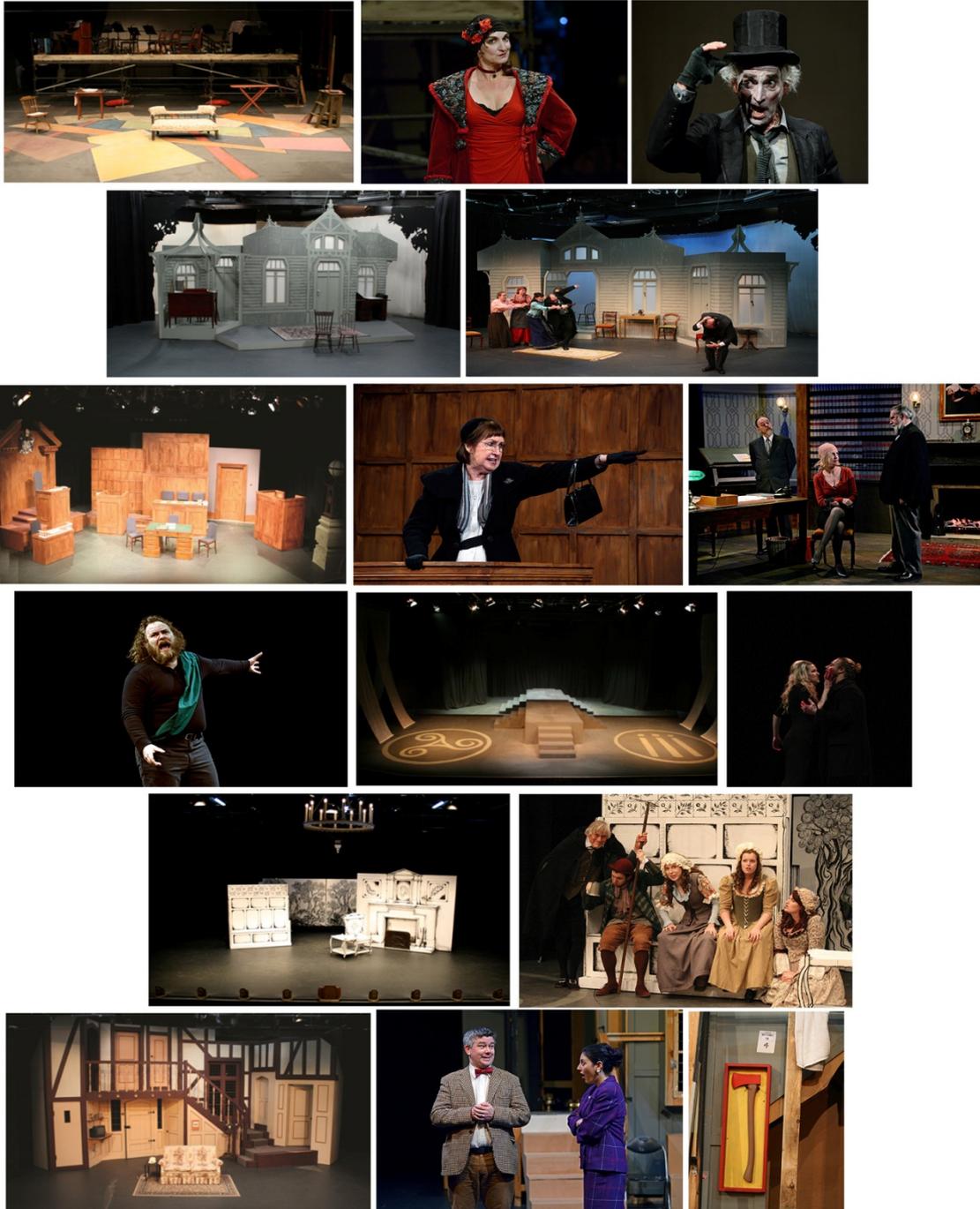


Annual Report

2016



Canberra Repertory Society

www.canberrarep.org.au

Canberra's OWN theatre company since 1932

Theatre 3

The Home of Canberra Repertory (REP)

REP has called Theatre 3 home since 1973. The venue continues to provide a place for performance of live theatre for the Canberra Community.

Theatre 3
3 Repertory Lane
Acton ACT 2601

Phone | +61 2 6247 4222

Email | rep@canberrarep.org.au



Officers, Staff and Life Members At 31 December 2016

The Council of the Society

President:	David Bennett
Vice Presidents:	Wolfgang Hecker Michael Sparks
Treasurer:	Christopher Young
Council Members:	Tim Sekules Liz de Totth Sarah Byrne Henning Schou Antonia Kitzel Karen Vickery

Staff of the Society

Business Manager:	Helen Drum
Office Administrator:	Ben Waldock
Bookkeeper:	Fiona Langford
Company Secretary (Honorary):	Malcolm Houston
Minutes Secretary (Honorary):	Kate Blackhurst

Life Members of the Society

Lynne Ashcroft	Malcolm Houston
Tony Ashcroft	Rosemary Hyde
Rob Bassett	Andrew Kay
Darren Boyd	Martin Newman
Jeanette Brown	Oliver Raymond
Russell Brown	Norma Robertson
Chris Ellyard	Dennis Taylor
Corille Fraser	Malcolm Tompkins
Joyce Gore	Michael Wilson

1. The President's Report

Overview

Welcome to the 2016 annual report.

As I have done in the past, I should like to begin by acknowledging the splendid efforts and unstinting support of the volunteers, who, *inter alia*, ably staffed the front of house, designed sets, built sets, designed and operated sounds and lights, worked like Trojans backstage, performed technical marvels, and acted during the year. Their efforts make REP.

Council had several changes during the year. Several Councillors did not renominate, so at the AGM in April Sam Hannan-Murrow, Elaine Noon, Judi Crane, and Rosanne Walker left Council. Henning Schou and Antonia Kitzel were elected to Council in April, Emma Wood joined in May, and Michael Sparks joined in September. Emma Wood left Council in December to return to Newcastle and Karen Vickery joined Council in December. I should like to thank all Council Members for their service this year. During most of the year, we had a Chair for each of Council's Committees. I commend Council on its achievements and efforts during the year.

Renovation of Foyer

Perhaps the single most important change during the year was the commencement of foyer renovations. At a Members Information Session in November, the President and other members of the Foyer Renovation Committee, Wolf Hecker, Project Manager, Mal Houston, Committee Member, Michael Sparks, original design concept, Cynthia Jolley-Rodgers, lighting design, Helen Rohan, finishes and interior design concepts, and Robyn Greenwood, Interior Design Consultant announced the concept of the first foyer renovation since 1991. In December, members commenced work on demolishing the bars and other parts of the foyer to make way for the installation of the new, brighter, more theatrical foyer. Thank you to all those who helped in this process.

REP and artsACT

In August, artsACT informed REP, "the Territory will no longer fund the repair, maintenance or insurance for Theatre 3". Council sought and obtained legal advice on the Territory's obligations under REP's 50-year lease and were advised that under the conditions of the lease the Territory were within its rights to do so. The Territory has offered and REP has accepted that artsACT paid for one more year of insurance. Council is pursuing ways of dealing with this change of circumstances.

Negotiations with ANU

In 2016, Australian National University (ANU) announced that it would demolish its Arts Centre as part of complete revamp of the Student Union area. While ANU has plans to build a small performance space in its renovations, this will be at least 18 months away. Members of Council met with a member of the ANU administration to discuss possible mutually advantageous arrangements that would provide students with a performance venue during the 2017-2018 revamp and provide REP financial compensation for making its facilities available. No contract has been signed and negotiations are on-going.

The Staff

Helen Drum continued her dedicated support of REP in her role as Business Manager, ably supported by Ben Waldock as Office Administrator and Fiona Langford as Bookkeeper.

I wish to thank them for all that they have done and their unstinting support of REP, Council, and me.

Conclusion

As will be related through this report, 2016 has been a good year for REP. We produced wonderful shows, we merited critical acclaim, and we acquitted ourselves well.

David H Bennett, *President*

2. The Treasurer's Report

An analysis of the 2016 financial statements and budget is presented. They were reviewed by the Executive Committee of Council, comprising President, Vice Presidents and Treasurer, and presented to Council.

The past year has continued to be one of financial consolidation after a similar 2015, but difficult 2014. A conscious effort by Council to present productions thought more likely to achieve commercial success has paid off, with REP posting a small surplus of \$26,533. This is pleasing after the similar surplus of \$23,930 in FY16, given the deficit of \$58,989 posted in 2014.

This result, and the fact that the Society has a healthy cash balance, means that REP enters 2017 in a sound financial position.

However, REP's finances are highly dependent on attendance figures, with most costs being fixed and incurred whatever attendances might be. Whilst the 2017 program has been designed with similar commercial goals in mind, this is the main financial risk going forward.

Liquidity and Solvency

REP has no immediate or pending liquidity or solvency problems. REP continues to have minimal risk from changes in the financial market, as it has no borrowings or material commitments.

Key five-yearly trends (Table 1) show that REP continued to maintain strong liquidity and solvency over the last five years.

	2016	2015	2014	2013	2012
Profitability (Net profit/(loss)margin)	7.36%	6.62%	-18.98%	1.86%	-5.72%
Liquidity(Current ratio)	2.81	2.90	2.59	3.69	3.38
Solvency (Debt ratio)	27.98%	28.18%	30.61%	22.86%	33.94%

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1: Key Profitability, Liquidity (1), and Solvency (2) Statistics 2012 to 2016

1. Liquidity is the ability to pay debts when they are due
2. Solvency is the long-term viability or sustainability of the organisation.

Show Performance

The Threepenny Opera	Actual	Budget	Difference	Uncle Vanya	Actual	Budget	Difference
Income	\$55,438	\$51,569	\$3,869	Income	\$39,851	\$46,881	-\$7,030
Expenditure	\$27,835	\$25,915	\$1,920	Expenditure	\$11,065	\$14,650	-\$3,585
Net Surplus/(Deficit)	\$27,603	\$25,654	\$1,949	Net Surplus/(Deficit)	\$28,786	\$32,231	-\$3,445
Witness for the Prosecution	Actual	Budget	Difference	Macbeth	Actual	Budget	Difference
Income	\$52,549	\$46,881	\$5,668	Income	\$41,313	\$46,881	-\$5,568
Expenditure	\$15,421	\$14,750	\$671	Expenditure	\$7,515	\$12,775	-\$5,260
Net Surplus/(Deficit)	\$37,128	\$32,131	\$4,997	Net Surplus/(Deficit)	\$33,798	\$34,106	-\$308
She Stoops to Conquer	Actual	Budget	Difference	Noises Off	Actual	Budget	Difference
Income	\$40,804	\$42,193	-\$1,389	Income	\$54,151	\$51,569	\$2,582
Expenditure	\$10,961	\$12,775	-\$1,814	Expenditure	\$11,953	\$14,750	-\$2,797
Net Surplus/(Deficit)	\$29,843	\$29,418	\$425	Net Surplus/(Deficit)	\$42,198	\$36,819	\$5,379
Total Show financial result	Actual	Budget	Difference				
Income	\$284,105	\$285,974	-\$1,869				
Expenditure	\$84,751	\$95,615	-\$10,864				
Net Surplus/(Deficit)	\$199,355	\$190,359	\$8,996				

As can be seen, each performance made a surplus; the strongest performer was *Noises Off* which made a \$42,198 profit.

Commentary

Revenue

Sales revenue was virtually unchanged; \$360,738 vs \$361,108 due to the similarly successful shows in the year.

Other revenue – mainly donations – was higher at \$42,517 vs \$26,679 last year.

Expenses

Expenses were slightly higher at \$376,722 vs \$363,857 last year due to slightly higher admin costs.

Chris Young, *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 include President and Treasurer's and 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.
- **Membership**, responsible for: membership policy and advancement.
- **Technical**, responsible for: health and safety; maintenance; set construction, including bump-in and bump-out; wardrobe; and properties
- **Communication**, responsible for: social media; membership communication; company profile; and sponsorship.
- **Front of House**, responsible for: front of house on productions, front of house volunteer training.
- **Social**, responsible for: organising member focused social activities including cast and crew happy hours.

Governance and Risk

Canberra Repertory formed its first Governance and Risk Committee in 2016. The Committee has developed a rolling programme of activities including the development of a risk management matrix and rolling revision and improvement of policies and procedures with a view to providing a suite of tools to assist Council and management to meet their governance and compliance responsibilities into the future.

Sarah Byrne, Chris Young, Liz de Toth

Production

In the calendar year 2016, REP staged six productions in Theatre 3:

- *The Threepenny Opera* by Berthold Brecht directed by **Aarne Neeme**; Production Manager Simon Tolhurst
- *Uncle Vanya* by Anton Chekov (translated by David Mamet) directed by **Geoffrey Borney**; Production Manager Mal Houston
- *Witness for the Prosecution* by Agatha Christie directed by **Aarne Neeme**; Production Manager Kat Carrington
- *Macbeth* by William Shakespeare directed by **Jordan Best**; Production Manager Rosanne Walker
- *She Stoops to Conquer* by Oliver Goldsmith directed by **Tony Turner**; Production Manager Marya Glyn-Daniel
- *Noises Off* by Michael Frayn directed by **Cate Clelland**; Production Manager **Amelia Witheridge**

As noted in previous Annual Reports, REP's seasons do not coincide with calendar years; therefore, *The Threepenny Opera* was the last show of the previous season and the first show of 2016. *Wait Until Dark* by Frederick Knott directed by **Jordan Best**; Production Manager **Liz Bradley**, which is the last show of the 2016-2017 Season will be the first show of the 2017 calendar year.

Council adopted the terms of the Helen Wilson and Ted Light Awards for the 2017-2018 Season.

The Production Liaison Committee members were David Bennett and Liz de Toth.

Council established a Production Committee composed of the President, both Vice-Presidents, and a member of the Production Liaison Committee. Council delegated the Production Committee responsibility for recommending to Council individuals to fill the various production positions, such as stage managers, production managers, lighting designers, sound designers, set designers, etc.

David Bennett and Liz de Toth, *Joint Council Liaison, Production Committee*

Programming

The Play Selection Advisory Committee (PSAC) for the 2017-18 program considered 115 suggestions over the course of their deliberations. Plays were considered under guidelines provided by Council. Suggestions were garnered from members, directors, and through open request on Facebook. These suggestions were considered against their suitability for our audience and our performing and technical resources, and also against questions of availability.

Members of the Play Selection Advisory Committee for this selection process were

- Kate Blackhurst(Chair)
- Judi Crane
- barb barnett
- Colin Milner
- Heather Spong

17 plays were suggested to Council for the season, of these, Council selected six. The season of six plays 2017/2018 was announced in October.

Plays selected were:

1. *Trelawny of the 'WELLS'* by Arthur Wing Pinero
2. *A View from the Bridge* by Arthur Miller
3. *The 39 Steps* by Patrick Barlow's (based on John Buchan's book and Alfred Hitchcock's film)
4. *Neighbourhood Watch* by Lally Katz
5. *Australia Day* by Jonathan Biggins
6. *Oh, what a Lovely War* by Joan Littlewood & Theatre Workshop

Antonia Kitzel, Council Liaison, Kate Blackhurst, *Chair, Play Selection Advisory Committee*

STUDIO

STUDIO activity was low key during 2016. There were two training sessions, one run by Chris Ellyard for Lighting Design and operation in conjunction with the NUTS (National University Theatre Society) and the second a stage managers course run by Jim McMullen and Michelle Adamson. These were both important beginnings of strengthening the production teams for REP productions as well as other local companies.

Tim Sekules, *Council Liaison, STUDIO*

Membership

Much of the membership focus and activities had been shared by the Social Committee and the administrative staff during 2016.

Technical

Technical Committee Members

Chris Ellyard (Convenor), Wolfgang Hecker (Council Liaison), Mike Moloney, Russell Brown, Cynthia Jolly-Rogers, Malcolm Tompkins, Steve Walsh, Steve Crossley, Joel Edmondson, Jeanette Brown and Anne Turner.

Activities / Works Improvements during 2016

Workplace Health and Safety – “Annual Test and Tag”

The test and tag of all electrical equipment (power points, cables, leads, appliances and tools) in Theatre 3 and the annex was undertaken in accordance with workplace health and safety rules and regulations.

ICT - Upgrade of Office Workstations and Equipment

An upgrade of all workstations was undertaken during the year with all office machines moved onto Windows 10.

A new workstation was set up in the Ryan room, power and video cables were connected to the TV monitor in the room. The additional work station will be available for use by authorised members undertaking projects in support of REP. The enhanced TV facility will enable groups to view webinars and power point slide presentations.

Additional audio and video cabling was also run to the monitor to allow for the display of the “stage view video” for operators to use during downtime between cues.

Lighting

During 2016 as well as supporting REP productions and although no major additions or modifications have taken place to our Theatre Lighting (LX) systems, ongoing servicing and maintenance of all LX systems and lamps has continued.

As well as one past REP LX designer returning to the fold to light REP’s 2016 production of *Noises Off*, in conjunction with REP’s 2016 production of *Macbeth*, a basic LX skills workshop was run by its designer for NUTS students and was on the whole well received.

Sound

Connectivity between the sound computer and sound desk has previously been inconsistent during system start-up. Locally developed software has been implemented to overcome this problem. Late in the year the sound system’s internal hard drive, which stores the shows recorded audio data, encountered an unrecoverable error. This disk has been replaced with 2 new redundant hard drives and fully data restoration will be completed before the 2017’s first production.

New speaker cabling has been run to 6 of the fixed speaker positions around the auditorium. This included installing new outlets at the speaker end, and new patch points in the sound room. Further work is planned for 2017.

Annex

The Annex continues to be the focus of our set building activities. Tidying and reorganizing the storage is a constant task which keeps the team occupied between sets.

Leaking gutters and downpipes to the Annex were replaced and a new roof access hatch was installed above the mezzanine. The new hatch replaces the need for an extension ladder and provides safe and easy access to the roof for maintenance purposes.

Wardrobe/Costumes

The Wardrobe team has continued its work with costume construction, sorting donations, maintenance and culling.

A Retro sale was held in October which cleared \$ 2260 involved countless hours by the team and many volunteers, whom we have thanked. A checklist has been prepared to assist new members to continue the organisation of the Retro Sales.

Work is now focusing on photographing and cataloguing our huge range of stored items to ensure access for costume designers. Extensions to the Annex in 2015 have made this work less arduous, and the new back stairs are much utilised and appreciated.

A catalogue of unusual items in the Wardrobe is being improved to speed up the process of locating some of our stock.

Garden

During 2016 several working bees were held to weed, prune and maintain the gardens. REP ran a BBQ and sausage sizzle at Bunnings, Belconnen in May 2016 when \$1400.00 was raised. These funds were used to pay for the levelling the area behind the Theatre 3 and cover the surface with gravel to provide additional car parking space for volunteers working at REP and further landscaping will continue in this area during 2017. Many thanks to members who helped at the BBQ and assisted with the gardening.

Wolfgang Hecker, *Vice-President, Council Liaison Technical*

Communications

Much of the previous focus of this area has been delivered through the administrative staff of Theatre 3.

REP’s Social Media presence is growing, with our Facebook likes up to 1601 (1,264 in 2015, 809 in 2014 and 469 in 2013). Thanks to Simon Tolhurst for his continued focus on keeping the page up to date, and to the many members

who have tested the water and pushed the button to spread the word. This portfolio has changed to Marketing and Communications and will have a dedicated reporting system developed in 2017.

Council Liaison Communications

Front of House

Front of House (FoH) has continued to be the friendly and welcoming face of REP with our valued Volunteers meeting and greeting our Patrons at every show.

The FoH team currently consists of 153 Members, of which some 50 enthusiastic and dedicated Box Office and Bar Staff, Ushers and Program Sellers cover 132 duties per show. Their commitment, devotion and skills in support of REP productions are greatly appreciated by Council - and we look forward to their continued support in the year ahead. 2017 will become an exciting time for adaptation to work in a beautifully renovated foyer with, among other facilities, a combined service-centred Bar.

In order to spread the workload we are always looking for additional volunteers, in particular as Front-of-House Managers. During 2016, we were delighted to have a couple of volunteers who were prepared to be trained for this important role. We have willing and experienced people available to provide mentoring, until formal training workshops can be held.

We are grateful to our Business Manager, Helen Drum, for organising informative FoH Briefing Sessions in consultation with stage managers and backstage staff prior to each production.

Sadly, as a result of additional family commitments, our dedicated Front-of-House Coordinator for some three years, John Gieroszynski, had to hand over the lion's share of this time-consuming task. We owe John heartfelt thanks for his efforts in coordinating the Front-of-House Rosters for most of the shows in the past year.

Henning Schou, Front-of-House Council Liaison & Coordinator

Social

The committee members, Elaine Noon, Imogen Thomas, Amelia Witheridge, Sue Gore Phillips, Heather Spang, Tamara Wilcock, Irene Ussenko and Karin Einhaus worked tirelessly to provide food for cast & crew happy hours, opening nights and the season launch. A very big thank you to members who also contributed food for these events.

The first big social event for 2016 was Murder at the Moulin Rouge, held in the foyer at Theatre 3. Congratulations to Sue & Glenn Gore Phillips who put the whole event together including catering. Forty plus people attended and an amazing night was had by all. Stay tuned for the next one.

Jeannette Brown and team brought us the Best of Music Hall DVD nights, held in July. Volunteers from the Social Committee worked the bar and coffee bar at each showing.

Quiz Masters Steve Walsh, Erin Walsh, Glen Gore Phillips and Neil McRitchie baffled us with the usual obscure questions and left most of the teams bewildered with the bonus round, five pages of Symbols, at the annual quiz night. The winning team, SS Pizza – Stefanie Lekkas, Simon Nicholas, Joan White and Cliff White were presented with the coveted trophy at the REP awards ceremony.

Amelia Witheridge, Imogen Thomas and Elaine Noon did a fantastic job organising REP's 84th birthday held at Trev's in Dickson. Thanks to Tamara Wilcock for the inspired suggestion. The food was scrumptious as was the company of the thirty-eight members who attended. The amazing Jordan Best gave an inspiring talk about how much REP means to her and lead a toast to the society.

The REP Christmas party, awards night and panto was well attended. The awards were presented, the panto (written by Andrew Kay) performed and 58 people stayed on to enjoy the buffet catered for by Vivaldi's.

Preparations have already begun for Social activities in the 2017 season, which will notably include a celebration for REP's 85th Birthday in October.

Elaine Noon, Council Liaison, Social

4. Management

Promotions

During 2016, external promotions were once again strongly linked to the Season of productions at Theatre 3, as well as membership promotion. The marketing program supported the activities and productions of REP through print, newspaper and online promotion. REP's media presence included newsprint, REP's own web page, direct mail-outs (post and email), magazine publications and tourism websites and publications. The continuing assistance of REP members who were able to distribute posters, letterbox drop and spread the word to their friends and workplaces was greatly appreciated. Production of finished print-ready artwork was again provided through *Tiana Johannis Designs*.

The membership participated in the ACT Government sponsored event CAP Expo for a second year in 2016. This community focused celebration of participation in late March was held again at the site of the Old Bus Depot Markets. Members helped plan the activities and stall, which included: video footage; production, costume and properties displays; and flyers and handouts. A dedicated group again rehearsed and performed a short piece at the event, but due to the shortcomings of the venue for live performance on the day the performance was not as successful as hoped. Much more success was had by the members theatrically costumed from the REP wardrobe.

During 2016 a regular series of pre-performance Front of House (FoH) briefings were scheduled for each show. In conjunction with production teams as much performance specific information as possible was relayed to team members before the opening of each production. This process has helped inform all areas of FoH and it is hoped helped reinforce the team aspect of the production/performance process. These sessions have also provided an opportunity for FoH volunteers to interact more often with the administrative areas of the company. These will continue during 2017 and into the future.

The focus on encouraging the young to attend live theatre continued during 2016. The growth in the U30 ticket sales was up 200 percent on the previous year, and it is hoped that we will continue to attract the younger audience members and establish in them a life-long love of theatre.

E-newsletters continued to be a major communication tool throughout the year. Continuing vehicles of promotion are the *APPLAUSE note*, which has been sent on a fairly regular basis to keep members up-to-date and the *REP e-notes*, our monthly public newsletter. These publications were distributed to members, subscribers, patrons and media outlets on a regular basis via email. These communications continue to be effective methods of maintaining our profile and informing patrons, and the use of the electronic medium makes for greater variety in promotional options. Our public information newsletters were distributed via Mail Chimp as are the individual production and event invitations. This communication option provides an easily accessible interface for users and provided easier administration of mailing lists.

The website is the major online ticketing interface for REP, with web ticket sales supporting all the 2016 REP productions. During 2016, the Theatre 3 Box Office continued to offer ticketing services to local theatre companies performing at other venues, including the ANU Arts Centre and the Belconnen Theatre, as well as those hiring Theatre 3 as a venue for their productions. REP continues to assist with the phone ticket sales for Canberra Philharmonic productions.

Collaborative marketing continues to be an important part of how REP reaches both established and new audiences. Members and patrons continue to have access to a discount program with the local *Musica Viva* organisation, and cross-promotion continues with the membership of the *Canberra Museum and Gallery* and the *Friends of the NLA*.

The Buildings

Theatre 3

As a community arts facility, the following groups and companies used Theatre 3 during 2016. Mid January, Child Players ACT presented *Pinocchio*. During July Dickson College hired the venue for performances of *ROAD*. There was a successful series of fundraising screenings of *The Best Bits of The Old Time Music Hall* organised by the REP members, with particular thanks to Dr Russell Brown, Jeanette Brown and Dr Andrew Kay for all their work during

this event. During October, the theatre saw the QL2 Dance Group perform *EAT!* December, following our final production the last external hire for 2016 was the CADA (Canberra Institute of Dramatic Art) presentation performances. REP continues to explore options through programming and promotion for the external hiring of Theatre 3 as it is both an increasingly important future revenue stream and ensures that REP fulfils its obligations to allow community use of the venue.

The Wells Annex

The Wells Annex continues to provide workshop space for set construction for REP productions and storage for REP's valuable Properties and Wardrobe resources.

Conclusion

2016 saw REP focusing on providing opportunities for everyone to *Join | Play | Entertain | Excel*. A year of 'Favourites' brought to our stage powerful performances and great laughter and 43 years at Theatre 3. As we move into another year we hope to inspire even more members to participate and help REP grow.

Helen Drum, *Business Manager*

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 are kept separately from all other funds of the Society, namely 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 2016 (\$18,181) were significantly higher than in 2015 (\$11,089), and the number of individual donations over \$2 has correspondingly increased (2016: 203 donations, 2015:156 donations). Repertory is very grateful for the generosity of each and every donor.

	2016	2015
Opening Balance as at 1 January	\$ 29,470.65	\$ 25,757.45
Receipts		
Bank Interest	\$ 13.31	\$ 4.12
Donations received (\$2 and over)	\$ 18,181.46	\$ 11,273.81
Sundry Donations (under \$2)	\$ 101.00	\$ 184.81
	\$ 18,295.77	\$ 11,277.93
Expenditure		
2014 Council Decisions		
Annex - mezzanine build (completed 2015)		\$ 4,453.28
Networking project (completed 2015)		\$ 348.35
IT Upgrade (completed 2015)		\$ 2,763.10
2016 Council Decisions		
Foyer Upgrade to 31/12/2016	\$ 14,033.51	
	\$ 14,033.91	\$ 7,564.73
Closing Balance as at 31 December 2016	\$ 33,732.91	\$ 29,470.65
2016 Council decisions		
Foyer Upgrade (balance of \$48,000 total committed)	\$ 33,966.49	
	\$ 33,966.49	

6. Canberra Repertory Society Awards

The Helen Wilson Trophy - For best performance in a comedy role

Awarded to **Arran McKenna** for his role as Frederick Fellowes/Philip Brent/Sheik in *Noises Off*

The Ted Light Trophy - For best performance in a dramatic role

Awarded to **Jenna Roberts** for her role as Lady Macbeth in *Macbeth*

(Judging panel: Neil McRitchie, Carmen King, Anne Kay, Jenny Ongley-Houston, Peter McDonald, Corille Fraser, Simon Tolhurst)

The Russell Brown Trophy - For best performance in anything other than acting.

Awarded to **John Klingberg** for his wonderful support to the REP set builders and continuous oversight of WH and S issues.

(Judging panel: Mal Houston, Dennis Taylor, Wolf Hecker)

The Fay Butcher Award

For exceptional service to the society.

Awarded to **Elaine Noon** for Her excellent work on the REP Social Committee

(Judging panel: Council Executive)

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.

This was award to **Ella Horton** in 2016 for her wonderful backstage work on many productions this year.

7. External Awards

During 2016, REP productions and contributions to those productions received nominations for awards. We would like to congratulate all nominees and award recipients.

CAT Awards

The Canberra Area Theatre (CAT) Awards provide recognition of the enormous contribution made by non-professional groups to the artistic life of Canberra and the region. REP, along with other groups from Canberra and the surrounding region, subscribes to the CAT Awards and has done so each year since 1996. The following REP productions garnered nominations for the Icon Water and ActewAGL CAT Awards 2015 (winners' names are **IN CAPITALS**).

The Threepenny Opera

Anna Senior Best Costume Designer for a Musical or Variety Show
Helen McFarlane Best Actress in a Featured Role in a Musical – **Jenny Diver**

Uncle Vanya

Andrew Kay Best Set Designer for a Play
Heather Spong Best Costume Designer for a Play
Neil McLeod Best Actor in a Featured Role in a Play - **Telegin**
ALICE FERGUSON Best Actress in a Featured Role in a Play - **Marina**
Lainie Hart Best Actress in a Leading Role in a Play - **Yelena**
Yanina Clifton Best Actress in a Leading Role in a Play - **Sofya**
Geoffrey Borny Best Director of a Play
Best Production of a Play

Witness for the Prosecution

QUENTIN MITCHELL Best Set Designer for a Play
Helen Drum Best Costume Designer for a Play
ALICE FERGUSON Best Actress in a Featured Role in a Play – **Janet Mackenzie**
Emma Wood Best Actress in a Featured Role in a Play - **Romaine**
Best Production of a Play

Macbeth

Chris Ellyard Best Lighting Designer
DISAPPEARANCE OF THE WITCHES John Thompson Magic Moment of Theatre
Tim Hansen Best Original Work – Soundscape
Michelle Lea Cooper Best Ensemble in a Play – The Witches
Antonia Kitzel
Kayla Ciceran
Lauren Aitken
Ella Horton
Alex McPherson
Kate Blackhurst
CAMERON THOMAS Best Actor in a Featured Role in a Play - **Macduff**
JENNA ROBERTS Best Actress in a Leading Role in a Play – **Lady Macbeth**

She Stoops to Conquer

ANNA SENIOR Best Costume Designer for a Play
Patricia Manley Patricia Kelson Encouragement Award – As **Pimple**
George Pulley Best Actor in a Featured Role in a Play – **Charles Marlow**
Kate Harris Best Actress in a Featured Role in a Play – **Constance Neville**
Adam Salter Best Actor in a Featured Role in a Play – **Tony Lumpkin**
Zoe Priest Best Actress in a Leading Role in a Play – **Kate Hardcastle**
Tony Turner Best Director of a Play
Best Production of a Play

Noises Off

The Cast
 Brendan Kelly
ARRAN MCKENNA
 Lewis Meegan
 Lainie Hart
 Cate Clelland
 Best Production of a Play

Best Ensemble in a Play
 Best Actor in a Featured Role in a Play – **Tim Allgood**
 Best Actor in a Leading Role in a Play – **Frederick Fellowes/Philip Brent**
 Best Actor in a Leading Role in a Play – **Garry Lejuene/Roger Tramplemain**
 Best Actress in a Leading Role in a Play – **Dotty Otley/Mrs Clackett**
 Best Director of a Play

8. Vale**Donald (Don) Fraser, 1934 - 2016**

Don Fraser was a man of many talents and REP was the richer for it. He shared his love for the theatre with his wife Corille (and at times his children). His first recorded association with REP was 1968 when he joined. He acted, directed and 'forged' his way through 47 years of REP membership. We say 'forged', as he was an accomplished producer of any type of currency, particularly foreign currency: pounds sterling, American dollars, French francs; you name it, and Don could supply it. The same went for newspapers of various kinds; he just a flair for that sort of thing.

His Scottish ancestry was always in evidence and his delightful accent, which never diminished over the years, always alerted you to his presence. His great Robbie Burns nights he arranged with his Corille were, for those fortunate to attend, events to remember. The haggis was piped in and Don delivered Robbie's "Ode to a Haggis" before duly stabbing it with the dirk. Furthermore, who could forget Don and Corille's Hogmanay celebrations, which for many were the event of the year?

In addition to his love for the theatre, Don was a senior and distinguished bureaucrat whose last position before retirement was head of the Commonwealth's Anti-Dumping Authority.

Don we miss you.

Mal and Jenny Houston

Phillip Lacey Perman OAM, 1929-2016

REP member Phil Perman died on 23rd October 2016. Over four decades he performed for REP in four productions of *Old Time Music Hall* (1980, 1983, 1985 and 2008) and four other musical shows – *Cox and Box* (1981), *Reedy River* (1981), *Showcase 60* (1992) and *Jazz Garters* (2009). He played roles in three plays in the early 1980s – *Androcles and the Lion* (1980), *Arms and the Man* (1982) and *Habeas Corpus* (1985). He was Musical Director for *The Pig Iron People* in 2011.

Phil left an enormous legacy as a prolific and enthusiastic performer in scores of music theatre shows, concerts and public and private entertainments in the Canberra region over a period of about 50 years. In 1985 Phil and his late partner Joan Richards founded the Opera Singers of Canberra (later renamed A.C.T. Singers); this group ran for 26 years. His last show was Queanbeyan Players' production of *The Mikado* in November 2015.

Phil was a dedicated and inspiring singing teacher for about the last 30 years. In all he did, his support and encouragement to others, notably young, aspiring performers, was strong and continual. Phil was for a time President of the Australian National Eisteddfod Society and Convenor of its Vocal Division. He was a Life Member of the Society. Phil was the sponsor of the musical theatre award and was directly involved in Eisteddfod operations in every year up to 2015.

He was a longstanding committee member of the A.C.T. Lieder Society (renamed Art Song Canberra in 2006) and President for about six years to 1995; he was a Life Member.

Phil was awarded the Medal of the Order of Australia on Australia Day 2003 for service to the arts and to the communities of the Australian Capital Territory and Queanbeyan.

I am indebted to the REP office staff for information from the REP database and to Peter Smith and Gerard Nines for extensive information from Phil's own archives and their own personal knowledge.



Oliver Raymond

Julian Owen

Julian arrived in Canberra in 1965 after gaining his early acting experience at the Independent Theatre on Sydney's North Shore.

Ralph Wilson, the independent director, first spotted him and cast him in rehearsing for 'King Lear'. I say 'rehearsing' as this was Ralph's love and he even begged Julian and Helen to postpone their wedding date (early 1967) so that 'King Lear's' rehearsals could be extended. Ralph did not win and 'King Lear' was finally performed on stage.

Julian was a terrific actor and his skills sought after by many. After 'King Lear', he went on to act in many of the classics under Ralph Wilson's direction. He performed in several of ANU's Paper Moon Productions and for a few glorious years, he and I were paid to act with the Eureka Theatre Company. Our shared claim to fame there was to play Jane Turner's (Kath and Kim) parents in 'Away'. Even that he forgot and was prompted to remember by Phil Mackenzie when they were watching an episode of 'Kath and Kim' together.

Julian joined REP in 1968 and the first production in which I remember him was *See How They Run* at the Playhouse in 1969. He played the Rev. Toop and I played his actress wife. There was a scene when I was not speaking to him and in the middle of his monologue pleading with me to talk; he had one of his famous 'dries'. Of course I knew his line (being in my 20's I knew everyone's) but had to wait, seemingly forever, for someone to find a script backstage and give him the line.

Phil Mackenzie remembers that Julian put out a selfie-myth that he could never remember lines, but could always get himself out of a 'dry' before anyone noticed. Mmmm!?

Julian was a member of REP from 1968 – 1999 in which time he acted in 33 plays and was involved in some way with another 17. He served on Council for a few years and was our own 'Treasure' for two of them.

In 1999, he took his wife Helen and his golf sticks and retired to the South Coast. Not to Potato Point, a favourite holiday spot for him, and where his ashes were eventually scattered, but to Dalmeny, next beach south. He and Helen joined the Dalmeny Croquet Club, a sport they both enjoyed. Down at the coast he told no one he could act and confided in me that it was a great relief to know he never had to learn lines again.

Husband Mal and I continued our friendship with Big Jules and Helen where Mal played golf with him at Narooma when we were down on holidays and we would often have meals with them.

Julian suffered a large stroke in Dec 2014 and died at the Dalmeny Nursing Home in November 2016.

In Phil's summary of Julian he writes;

"Julian Owen was a generous man, a faithful and enjoyable friend and a gifted and reliable actor".

Jenny Ongley-Houston

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 Threepenny Opera</i>	Aarne Neeme	25 Feb – 12 Mar	14	1677	1456	64 percent	55 percent
<i>Uncle Vanya</i>	Geoffrey Borny	28 Apr -14 May	14	1300	1166	49 percent	44 percent
<i>Witness for the Prosecution</i>	Aarne Neeme	16 June -2 July	14	1668	1497	63 percent	57 percent
<i>Macbeth</i>	Jordan Best	4 – 20 Aug	14	1410	1224	54 percent	47 percent
<i>She Stoops to Conquer</i>	Tony Turner	22 Sept – 8 Oct	14	1384	1199	53 percent	46 percent
<i>Noises Off</i>	Cate Clelland	17 Nov – 3 Dec	14	1768	1543	67 percent	59 percent

All performances were at Theatre 3, which has a seating capacity of 188 per performance. Total capacity across the six productions was 15,792. Preview performances are included.

- 1. All percentages have been rounded**
- 2. We achieved, overall for six productions:**

58 percent of total capacity

51 percent of total capacity paid.

Attachment 2. Production Participants

The Threepenny Opera

Director	Aarne Neeme AM		
Musical Director	Ewan		
Choreography	Helen McFarlane		
Stage Manager/Director's Assistant	Mandy Brown		
Set Design	Quentin Mitchell		
Costume Design	Anna Senior		
Lighting Design	Stephen Still		
Sound Design	David Garrard		
Properties/Assistant Stage Manager	Imogen Thomas		
Assistant Properties/Deputy Stage Manager	Ella Horton		
Set Coordinator	Russell Brown		
Set Construction Crew	Russell Brown	Mike Varga	Bill Bresser
	Andrew Kay	John Klingberg	Neil McLeod
	Dennis Taylor	Jon Pearson	Wolfgang Hecker
	John Gieroszynski	Gordon Dickens	
Costume Coordination	Jeanette Brown		
Costume Crew	Anna Senior	Jeanette Brown	Graham Purcell
	Linda McNamara	Lynne Ashcroft	Antonia Kitzel
	Suzanne Hecker	Peta Torpy Gould	Georgia Croker
	Helen Vaughan-Roberts	Fay Ellyard	Joan White
	Micci Hatch	Emily Steadman	Katie Cooper
	Anne Turner		
Make-up Designer	Peggy Carter		
Hair	Ilona Murphy		
Lighting Crew	Stephen Still	Liz de Totth	Helen Luan
Sound Crew	Jon Pearson	Joyce Gore	
Production Manager	Simon Tolhurst		
Program	Helen Drum		
Incidental and Promo Photos	Helen Drum		
Foyer Photographs	Ross Gould		
Front of House Coordinator	John Gieroszynski		
Front of House Staff	Brad Armstrong	Jenny Berrill	Jeanette Brown
	Winston Bucknall	Michael Coady	Georgia Croker
	Liz de Totth	Barbara Denham	Anne Dickens
	Gordon Dickens	Octavia Doerschmann	Fay Ellyard
	Ros Engledow	Corille Fraser	Marya Glyn-Daniel
	Liane Green	Lesley Harland	Jenny Houston
	Mal Houston	Tina Lynam	Christine Maddock
	Agnieszka Malzacher	Jurek Malzacher	Kim Middleton
	Katy Nicholls	Elaine Noon	Jenny Owen
	Michael Reddy	Graham Robertson	Norma Robertson
	Eta Rogoyska	Helen Rohan	Sandra Ross
	Henning Schou	Jude Schou	Barbara Schreiner
	Suzanne Shine	Helen Simpson	Sarah Stringer
	Tony Turner	Irene Turpie	Irene Ussenko
	Helen Vaughan-Roberts	Ben Waldaren	Rosanne Walker
	Joan White	Tamara Wilcock	Geoff Winter
	Amelia Witheridge	Jeannie Young	
Poster Design and Artwork	Tianna Johannis Design and	Helen Drum	
Cast	Tim Sekuless	Sarahlouise Owens	Peter Dark
	Tina Robinson	Jim Adamik	Sian Harrington
	Helen McFarlane	Dick Goldberg	Connor Drum
	Rob de Fries	Oliver Baudert	Brian Kavanagh
	Pippin Carroll	Dale Stam	Daniel Ferri
	Alice Ferguson	Lauren Atkin	Diane Hesse
	Antonia Kitzel		
Musicians	Kirsten Nilsson	Elaine Johnson	Gabe Trew
	Caleb Ball	Jack Adolph	John Yoon
	Farzana Choudhury	Peter McDonald	Vince Tee
	Keydan Bruce		Ewan

Witness for the Prosecution

Director	Aarne Neeme AM		
Assistant to the Director	Mandy Brown		
Stage Managers	Ewan	Karin Einhaus	
Stage Crew	Claire Woodward		
Set Designer	Quentin Mitchell		
Costume Designer	Helen Drum		
Makeup consultant	Christine		
Lighting Designer	Cynthia Jolley-Rogers		
Assistant Lighting Designer	Amelia Witheridge		
Sound Designer	Jonathan Pearson		
Assistant Sound Designer	Tim Sekules		
Properties	Belinda Gamlen		
Construction Coordinator	Andrew Kay		
Set Construction Crew	Andrew Kay	Mike Varga	Bill Bresser
	John Klingberg	Neil McLeod	Dennis Taylor
	Wolfgang Hecker	Russell Brown	Gordon Dickens
	John Gieroszynski	John Carroll	Quentin Mitchell
	Alan Dickens	Joan Adler	
Costume Crew	Helen Drum	Jeanette Brown	Georgia Croker
	Antonia Kitzel	Suzanne Hecker	
Lighting Crew	Chris Ellyard	Joel Edmondson	Bernard Duggan
Sound Crew	Jon Pearson		
Production Manager	Kat Carrington		
Program	Helen Drum		
Incidental and Promo Photos	Helen Drum		
Foyer Photographs	Ross Gould		
Front of House Coordinator	John Gieroszynski		
Front of House Staff	Brad Armstrong	Micki Beckett	Jenny Berrill
	Jeanette Brown	Mandy Brown	Winston Bucknall
	Michael Coady	Barbara Denham	Anne Dickens
	Gordon Dickens	Fay Ellyard	Ros Engledow
	Corille Fraser	Belinda Gamlen	John Gieroszynski
	Marya Glyn-Daniel	Dick Goldberg	Lesley Harland
	Diane Hesse	Jenny Houston	Mal Houston
	Cynthia Jolley-Rogers	Danny Jolley-Rogers	Noella Joslyn
	Antonia Kitzel	Tina Lynam	Rowan McMurray
	Christine Maddock	Agnieszka Malzacher	Jurek Malzacher
	Kim Middleton	Katy Nicholls	Helen Nosworthy
	Rina Onorato	Linda Peek	Michael Reddy
	Helen Rohan	Henning Schou	Jude Schou
	Barbara Schreiner	Peter Sekules	Liz St Clair Long
	Irene Turpie	Irene Ussenko	Helen Vaughan-Roberts
	Rosanne Walker	Brenton Warren	Joan White
	Tamara Wilcock	Geoff Winter	
Poster Design and Artwork	Tianna Johannis Design and Helen Drum		
Cast	Morgan Heathwilliams	Ian Hart	Jerry Hearn
	Cole Hilder	Pat Gallagher	David Bennett
	Emma Wood	Jonathan Pearson	Saban Lloyd Berrell
	Peter Holland	Anthony Ives	Alice Ferguson
	Brendan Kelly	Lauren Atkin	

Macbeth

Director	Jordan Best		
Composer	Tim Hansen		
Stage Managers	Sue Gore Phillips		
ASM Properties	Imogen Thomas		
Set Designer	Michael Sparks		
Costume Designer	Heather Spong		
Lighting Designer	Chris Ellyard		
Sound Coordinator	Jonathan Pearson		
Construction Coordinator	Russell Brown		
Set Construction Crew	Andrew Kay	Mike Varga	John Klingberg
	Neil McLeod	Dennis Taylor	Wolfgang Hecker
	Russell Brown	Gordon Dickens	Eric Turner
Costume Crew	Heather Spong	Penny Spong	Helen Drum
	Jeanette Brown		
Lighting Crew	Chris Ellyard	Helen Nosworthy	Joel Edmondson
	Cynthia Jolley-Rogers		
Sound Crew	Jon Pearson	Nikki-Lynne Hunter	Jesse Armitstead
	Richard Shutt	Peter Evans	Jenna Golab
Production Manager	Rosanne Walker		
Program	Helen Drum		
Incidental and Promo Photos	Helen Drum		
Foyer Photographs	Ross Gould		
Front of House Coordinator	John Gieroszynski		
Front of House Staff	Brad Armstrong	Jenny Berrill	Jeanette Brown
	Mandy Brown	Winston Bucknall	John Carroll
	Tony Cheshire	Michael Coady	Liz de Totth
	Anne Dickens	Gordon Dickens	Fay Ellyard
	Ros Engledow	Corille Fraser	Belinda Gamlen
	John Gieroszynski	Marya Glyn-Daniel	Dick Goldberg
	Lesley Harland	Jenny Houston	Mal Houston
	Cynthia Jolley-Rogers	Danny Jolley-Rogers	Noella Joslyn
	Paul Kringas	Christine Maddock	Kim Middleton
	Paul Morton	Sue Morton	Elaine Noon
	Garry O'Connor	Kira Omernik	Rina Onorato
	Jenny Owen	Michael Reddy	Eta Rogoyska
	Helen Rohan	Sandra Ross	Henning Schou
	Jude Schou	Helen Simpson	Sarah Stringer
	Tony Turner	Irene Turpie	Rosanne Walker
	Brenton Warren	Joan White	Amelia Witheridge
Poster Design and Artwork	Tianna Johannis Design and	Helen Drum	
Cast	Chris Zuber	Jenna Roberts	Cameron Thomas
	Patrick Galen-Mules	Sam Hannan-Morrow	Oliver Durbidge
	Michelle Lea Cooper	Riley Bell	Nelson Blattman
	Tim Sekuless	Euan Bowen	Kate Blackhurst
	Tony Falla	Alex McPherson	Neil McLeod
	Kayla Cicaren	Lauren Atkin	David Bennett
	Ella Horton	Lachlan Bourke	Darren Cullerne
	Jim Adamik	Josh Hammond	Antonia Kitzel
	Synan Chohan		

She Stoops to Conquer

Director	Tony Turner		
Assistant Director	Kate Blackhurst		
Stage Manager	Carmen King		
Properties	Brenton Warren		
Set Designer	Cate Clelland		
Costume Designer	Anna Senior		
Wigs	Iona Murphy		
Lighting Designer	Stephen Still		
Sound Designer	Tim Sekuless		
Construction Coordinator	Russell Brown		
Set Painting	Cate Clelland	Zita Clifford	Andrew Kay
Set Construction Crew	Andrew Kay	John Carroll	John Klingberg
	Dennis Taylor	Wolfgang Hecker	Russell Brown
	Gordon Dickens	Eric Turner	
Costume Crew	Anna Senior	Fay Ellyard	Helen Nosworthy
	Jeanette Brown	Georgia Croker	Antonia Kitzel
	Lorraine Smith	Anne Turner	Linda McNamara
	Trish McCauley	Suzanne Hecker	
Lighting Crew	Stephen Still	Joel Edmondson	Bernard Duggan
	Clare Coman	Cynthia Jolley-Rogers	
Sound Crew	Tim Sekuless	Jesse Armitstead	Joel Edmondson
	Peter Evans	Jenna Golab	Nikki-Lynne Hunter
Properties Assistance	Hazel Taylor	Leigh Widdowson	
Production Manager	Marya Glyn-Daniel		
Program	Helen Drum		
Incidental and Promo Photos	Helen Drum		
Foyer Photographs	Ross Gould		
Front of House Coordinator	Henning Schou		
Front of House Staff	Brad Armstrong	Jenny Berrill	Jeanette Brown
	Pam Brown	Winston Bucknall	John Carroll
	Michael Coady	Susan Coates	Liz de Totth
	Barbara Denham	Anne Dickens	Gordon Dickens
	Fay Ellyard	Ros Engledow	Alice Ferguson
	Belinda Gamlen	John Gieroszynski	Marya Glyn-Daniel
	Dick Goldberg	Lesley Harland	Diane Hesse
	Jenny Houston	Mal Houston	Cynthia Jolley-Rogers
	Danny Jolley-Rogers	Antonia Kitzel	Paul Kringas
	Tina Lynam	Rowan McMurray	Kim Middleton
	Paul Morton	Katy Nicholls	Kira Omernik
	Jenny Owen	Michael Reddy	Eta Rogoyska
	Helen Rohan	Sandra Ross	Henning Schou
	Jude Schou	Peter Sekuless	Suzanne Shine
	Helen Simpson	Sarah Stringer	Irene Turpie
	Irene Ussenko	Rosanne Walker	Joan White
	Tamara Wilcock	Geoff Winter	Amelia Witheridge
	Emma Wood	Jeannie Young	
Poster Design and Artwork	Tiana Johannis Design and Helen Drum		
Cast	Zoe Priest	George Pulley	Kate Harris
	Teig Sadhana	Adam Salter	Elaine Noon
	Jonathan Pearson	Anthony (ant) Ives	Paul Jackson
	Dale Stam	Patricia Manley	Imogen Thomas
	Daniel Tonon	Grace Jasinski	Rina Onorato
	Karin Einhaus	Jan Smith	

Noises Off

Director	Cate Clelland		
Assistant Director	Liz de Tott		
Stage Manager	Steve Walsh		
Assistant Stage Manager	Carmen King		
Properties	Brenton Warren		
Properties Assistant	Karin Einhaus		
Set Designer	Quentin Mitchell		
Costume Designer	Kitty McGarry		
Lighting Designer	Bernard Duggan		
Sound Designer	Neil McRitchie		
Construction Coordinator	Russell Brown		
Set Construction Crew	Andrew Kay	John Carroll	John Klingberg
	Dennis Taylor	Wolfgang Hecker	Russell Brown
	Eric Turner	Kevin Caruana	Christine Liddiard
	Mark Liddiard	Neil McLeod	
Costume Crew	Kitty McGarry		
Backstage Crew	Joel Edmondson	Irene Jaunzemis	Sarah Stringer
	Yvonne Chiu	Joe Moore	Michelle Adamson
	Ella Horton		
Lighting Crew	Helen Luan	Helen Nosworthy	Tim Sekules
Sound Crew	Joyce Gore	Mike Moloney	
Rehearsal Prompt	Joan White		
Production Manager	Amelia Witheridge		
Council Production Liaison	David Bennett		
Program	Helen Drum		
Incidental and Promo Photos	Helen Drum		
Foyer Photographs	Ross Gould		
Front of House Coordinator	Henning Schou		
Front of House Staff	Brad Armstrong	Micki Beckett	Jenny Berrill
	Jeanette Brown	Mandy Brown	Winston Bucknall
	Sian Chadwick	Michael Coady	Barbara Denham
	Mary Domitrovic	Fay Ellyard	Ros Engledow
	Alice Ferguson	Belinda Gamlen	Marya Glyn-Daniel
	Dick Goldberg	Lesley Harland	Diana Hesse
	Jenny Houston	Mal Houston	Nikki-Lynne Hunter
	Cynthia Jolley-Rogers	Antonia Kitzel	Tina Lynam
	Agnieszka Malzacher	Jurek Malzacher	Kim Middleton
	Katy Nicholls	Elaine Noon	Kira Omernik
	Jenny Owen	Linda Peek	Michael Reddy
	Helen Rohan	Sandra Ross	Barbara Scheiner
	Henning Schou	Jude Schou	Peter Sekules
	Tim Sekules	Helen Simpson	Sarah Stringer
	Tony Turner	Irene Turpie	Irene Ussenko
	Rosanne Walker	Tamara Wilcock	Geoff Winter
	Amelia Witheridge	Jeannie Young	
Poster Design and Artwork	Tianna Johannis Design and Helen Drum		
Cast	Lainie Hart	Lewis Meegan	Alex McPherson
	Arran McKenna	Stefanie Lekkas	Andrew Kay
	Peter Holland	Carla Weijers	Brendan Kelly

Canberra Repertory Society

67 008 392 023

Financial Statements

For the Year Ended 31 December 2016

Canberra Repertory Society

67 008 392 023

Contents

For the Year Ended 31 December 2016

	Page
Financial Statements	
Directors' Report	1
Auditors Independence Declaration under Section 307C of the Corporations Act 2001	6
Statement of Profit or Loss and Other Comprehensive Income	7
Statement of Financial Position	8
Statement of Changes in Equity	9
Statement of Cash Flows	10
Notes to the Financial Statements	11
Directors' Declaration	22
Independent Audit Report	23

Canberra Repertory Society

67 008 392 023

Directors' Report For the Year Ended 31 December 2016

The directors present their report on Canberra Repertory Society for the financial year ended 31 December 2016.

1. General information

Directors

The names of the directors in office at any time during, or since the end of, the year are:

Names

David Bennett
Samuel Hannan-Morrow
Wolfgang Hecker
Christopher Young
Judith Crane Wilkins
Liz de Toth
Sarah Byrne
Elaine Noon
Rosanne Walker
Timothy Sekules
Dr Henning Schou OAM
Antonia Kitzel
Emma Wood
Michael Sparks
Karen Vickery

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

Directors' Report For the Year Ended 31 December 2016

1. General information

Information on directors

The names of each person who has been a director during the year and to the date of this report are:

David Bennett

Qualifications

BA, MA, Grad Dip Lib, PhD

Experience

President: 41 years member; 2 years and 8 months Council Member. President 1 year 8 months

Samuel Hannan-Morrow

Qualifications

BA (Hons)

Experience

Vice President: 14 years member; 3 years and nine months Council Member. Resigned 5 April 2016.

Wolfgang Hecker

Experience

Vice President: 6 years member; 3 years 9 months Council Member. 2 years 9 months Vice President

Christopher Young

Qualifications

BA (Hons). ICAEW. ICAA. CA. Grad Dip CG

Experience

Treasurer: 1 year 4 months member; 1 year 4 months Treasurer.

Judith Crane Wilkins

Qualifications

MA (Hons), BA, Grad Dip Hums, ATCL, TC

Experience

Council Member: 32 years member. Resigned 5 April 2016.

Liz de Totth

Qualifications

Dip Arts

Experience

Council member 1 year 8 months.

Sarah Byrne

Qualifications

PRI NMAS, GAICD, BA, LLB

Experience

Council member: 1 year 7 Months Council Member.

Elaine Noon

Experience

2 year 9 months Council Member. Resigned 5 April 2016.

Rosanne Walker

Qualifications

BSc, Dip Lib

Experience

Council Member: 12 years member, 2 year 9 months Council member. Resigned 5 April 2016.

Timothy Sekules

Experience

Council Member: 12 years member; 1 year 6 months Council member.

Dr Henning Schou OAM

Qualifications

MSACP, FBKS, PhD, Cand.Scient., BSc.

Experience

Council Member: 40 years member; 9 months Council member Appointed Council member 11 April 2016.

Canberra Repertory Society

67 008 392 023

Directors' Report For the Year Ended 31 December 2016

1. General information

Information on directors

Antonia Kitzel

Experience

Council Member: 1 year 10 months member; 9 months Council member. Appointed Council member 11 April 2016.

Emma Wood

Experience

Council Member: 8 months member; 7 Months Council member: Appointed to Council 9 May 2016. Resigned 13 December 2016.

Michael Sparks

Qualifications

BA., M. Ed., MPH

Experience

Vice President: 13 years member; 4 months Vice President. Appointed Vice President 12 September 2016.

Karen Vickery

Qualifications

BA (Hons), BDA., MA

Experience

Council member: 4 years 6 months member. 1 month Council member. Appointed Council member 13 December 2016.

Principal activities

The principal activity of Canberra Repertory Society in the course of the financial year were the furtherance of the objects of the Canberra Repertory Society being to:

- To provide high quality theatrical productions by a permanent, continuously operating theatre company.
- To provide opportunities for people to extend their interest in theatre and develop their skills through participation in all aspects of theatre, and;
- To cultivate, foster and extend the art of theatre in all its forms; both onstage and off stage.

No significant changes in the nature of the Company's activity occurred during the financial year.

Objectives and Strategies

Canberra Repertory Society's mission is to provide the best range of opportunities (including social) to all theatres lovers in the Capital Region to participate in, and develop high quality contemporary and classical theatrical productions in an annual program for the public of Canberra.

Canberra Repertory Society will continue to be recognised as the backbone of theatre in Canberra. The Council will continue to deliver to the high expectations of the Society's members and patrons while seeking to augment the income producing activities. To this end, the major objectives of the society are to:

1. Continue to deliver high quality theatrical productions while remaining innovative and striving for continuous improvement.

Canberra Repertory Society

67 008 392 023

Directors' Report For the Year Ended 31 December 2016

1. General information

Objectives and Strategies

1. Continue to deliver high-quality theatrical productions while remaining innovative and striving for continuous improvement.
2. Ensure the ongoing viability of the Society.
3. Increase the size of the membership across all age groups with emphasis on those under 50, making Society membership attractive to all age groups.

All activities of the Society are fully budgeted across all areas, with budgets approved by Council in the year prior to the year in which activity occurs. All activities are monitored closely and reported against budget on a regular basis, to the Council, through the Treasurer, the Business Manager, the individual production managers, and Council liaison representatives.

Performance measures

The success of the year's activities and specifically the productions produced by the Society are measured against a budgeted attendance per production.

Members guarantee

Canberra Repertory Society is a company limited by guarantee. In the event of, and for the purpose of winding up of the company, the amount capable of being called up from each members and any person or association who ceased to be a member in the year prior to the winding up, is limited to \$ 2 for members that are corporations and \$ 2 for all other members, subject to the provisions of the company's constitution.

2. Operating results and review of operations for the year

Results

The surplus for the financial year was \$ 26,533 (2015: deficit of \$23,930).

Directors' Report
For the Year Ended 31 December 2016

3. Other items

Meetings of directors

During the financial year, 14 meetings of directors were held. Attendances by each director during the year were as follows:

	Directors' Meetings	
	Number eligible to attend	Number attended
David Bennett	14	14
Samuel Hannan-Morrow	3	3
Wolfgang Hecker	14	12
Christopher Young	14	10
Judith Crane Wilkins	3	2
Elaine Noon	3	2
Rosanne Walker	3	2
Liz de Totth	10	10
Sarah Byrne	11	8
Timothy Sekules	14	13
Dr Henning Schou OAM	11	11
Antonia Kitzel	11	10
Emma Wood	10	9
Michael Sparks	5	5
Karen Vickery	1	1

Auditor's independence declaration

The auditor's independence declaration for the year ended 31 December 2016 has been received and can be found on page 6 of the financial report.

Signed in accordance with a resolution of the Board of Directors:

Director: 
David Bennett

Director: 
Christopher Young

Dated 14 March 2017

Auditors Independence Declaration under Section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 to the Directors of Canberra Repertory Society

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2016, there have been:

- (i) no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

Hardwickes

Hardwickes
Chartered Accountants



Robert Johnson FCA
Partner

14 March 2017

Canberra

Canberra Repertory Society

67 008 392 023

Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 31 December 2016

		2016	2015
	Note	\$	\$
Sales	4	360,738	361,108
Cost of sales	5	109,069	100,540
Gross surplus		251,669	260,568
Other revenue	4	42,517	26,679
		294,186	287,247
Expenses			
Administrative expenses		(49,028)	(33,594)
Depreciation	11(a)	(10,501)	(12,674)
Marketing expenses		(6,182)	(14,498)
Employee benefits expense		(135,401)	(131,980)
Insurance		(15,039)	(19,184)
Occupancy costs		(31,773)	(28,785)
Telephone, gas and electricity		(19,729)	(22,602)
Surplus before income tax		26,533	23,930
Income tax expense		-	-
Surplus for the year		26,533	23,930
Other comprehensive income		-	-
Total comprehensive income for the year		26,533	23,930

The accompanying notes form part of these financial statements.

Canberra Repertory Society

67 008 392 023

Statement of Financial Position

As At 31 December 2016

	Note	2016 \$	2015 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6	236,167	229,366
Trade and other receivables	7	6,725	737
Inventories	8	2,225	3,022
Short term investment	9	10,000	10,000
Other assets	10	27,599	21,063
TOTAL CURRENT ASSETS		<u>282,716</u>	<u>264,188</u>
NON-CURRENT ASSETS			
Property, plant and equipment	11	76,312	58,881
TOTAL NON-CURRENT ASSETS		<u>76,312</u>	<u>58,881</u>
TOTAL ASSETS		<u>359,028</u>	<u>323,069</u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	12	20,629	15,533
Employee benefits	14	26,127	20,481
Income in advance	13	53,713	55,028
TOTAL CURRENT LIABILITIES		<u>100,469</u>	<u>91,042</u>
TOTAL LIABILITIES		<u>100,469</u>	<u>91,042</u>
NET ASSETS		<u>258,559</u>	<u>232,027</u>
EQUITY			
Retained earnings		<u>258,559</u>	<u>232,026</u>
TOTAL EQUITY		<u>258,559</u>	<u>232,026</u>

The accompanying notes form part of these financial statements.

Canberra Repertory Society

67 008 392 023

Statement of Changes in Equity For the Year Ended 31 December 2016

2016

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2016	232,026	232,026
Surplus for the year	26,533	26,533
Balance at 31 December 2016	258,559	258,559

2015

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2015	208,096	208,096
Surplus for the year	23,930	23,930
Balance at 31 December 2015	232,026	232,026

The accompanying notes form part of these financial statements.

Canberra Repertory Society

67 008 392 023

Statement of Cash Flows For the Year Ended 31 December 2016

	2016	2015
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	411,702	387,699
Payments to suppliers and employees	(379,210)	(353,611)
Interest received	2,241	2,972
Net cash provided by operating activities	18 <u>34,733</u>	<u>37,060</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of property, plant and equipment	11(a) <u>(27,932)</u>	<u>(8,872)</u>
Net cash used by investing activities	<u>(27,932)</u>	<u>(8,872)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:		
Net increase in cash and cash equivalents held	6,801	28,188
Cash and cash equivalents at beginning of year	<u>229,366</u>	<u>201,174</u>
Cash and cash equivalents at end of financial year	6 <u><u>236,167</u></u>	<u><u>229,362</u></u>

The accompanying notes form part of these financial statements.

Canberra Repertory Society

67 008 392 023

Notes to the Financial Statements For the Year Ended 31 December 2016

The financial report covers Canberra Repertory Society as an individual entity. Canberra Repertory Society is a not-for-profit Company limited by guarantee, incorporated and domiciled in Australia.

The functional and presentation currency of Canberra Repertory Society is Australian dollars.

The financial report was authorised for issue by the Directors on 14 March 2017.

Comparatives are consistent with prior years, unless otherwise stated.

1 Basis of Preparation

Canberra Repertory Society applies Australian Accounting Standards - Reduced Disclosure Requirements as set out in AASB 1053: Application of Tiers of Australian Accounting Standards and AASB 2010-2: Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.

These general purpose financial statements have been prepared in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and Australian Accounting Standards and Interpretations of the Australian accounting Standards Board. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

The financial statements, except for cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

2 Summary of Significant Accounting Policies

(a) Income Tax

The Company is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

(b) Leases

Leases of fixed assets where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership that are transferred to the Company are classified as finance leases.

Finance leases are capitalised by recording an asset and a liability at the lower of the amounts equal to the fair value of the leased property or the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Lease payments for operating leases, where substantially all of the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the life of the lease term.

Lease incentives under operating leases are recognised as a liability and amortised on a straight-line basis over the life of the lease term.

(c) Revenue and other income

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the Company and specific criteria relating to the type of revenue as noted below, has been satisfied.

Notes to the Financial Statements

For the Year Ended 31 December 2016

2 Summary of Significant Accounting Policies

(c) Revenue and other income

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

All revenue is stated net of the amount of goods and services tax (GST).

Sale of goods

Revenue is recognised on transfer of goods to the customer as this is deemed to be the point in time when risks and rewards are transferred and there is no longer any ownership or effective control over the goods.

Donations

Donations and bequests are recognised as revenue when received.

Rendering of services

Revenue in relation to rendering of services is recognised depending on whether the outcome of the services can be estimated reliably. If the outcome can be estimated reliably then the stage of completion of the services is used to determine the appropriate level of revenue to be recognised in the period.

If the outcome cannot be reliably estimated then revenue is recognised to the extent of expenses recognised that are recoverable.

(d) Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the statement of financial position.

Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

(e) Inventories

Inventories are measured at the lower of cost and net realisable value. Cost of inventory is determined using the weighted average costs basis and is net of any rebates and discounts received. Net realisable value is estimated using the most reliable evidence available at the reporting date and inventory is written down through an obsolescence provision if necessary.

Inventories are measured at the lower of cost and net realisable value.

Notes to the Financial Statements For the Year Ended 31 December 2016

2 Summary of Significant Accounting Policies

(f) Property, plant and equipment

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment.

Plant and equipment

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment losses are recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present.

Depreciation

Property, plant and equipment, excluding freehold land, is depreciated on a straight-line basis over the assets useful life to the Company, commencing when the asset is ready for use.

The depreciation rates used for each class of depreciable asset are shown below:

Fixed asset class	Depreciation rate
Theatre plant and equipment	20%
Office equipment	15%
Library	10%-20%
Fit-out	5%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

(g) Financial instruments

Financial instruments are recognised initially using trade date accounting, i.e. on the date that the Company becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

Financial Assets

Financial assets are divided into the following categories which are described in detail below:

- loans and receivables;
- financial assets at fair value through profit or loss;
- available-for-sale financial assets; and
- held-to-maturity investments.

Notes to the Financial Statements For the Year Ended 31 December 2016

2 Summary of Significant Accounting Policies

(g) Financial instruments

Financial assets are assigned to the different categories on initial recognition, depending on the characteristics of the instrument and its purpose. A financial instrument's category is relevant to the way it is measured and whether any resulting income and expenses are recognised in profit or loss or in other comprehensive income.

All income and expenses relating to financial assets are recognised in the statement of profit or loss and other comprehensive income in the 'finance income' or 'finance costs' line item respectively.

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They arise principally through the provision of goods and services to customers but also incorporate other types of contractual monetary assets.

After initial recognition these are measured at amortised cost using the effective interest method, less provision for impairment. Any change in their value is recognised in profit or loss.

The Company's trade and other receivables fall into this category of financial instruments.

Significant receivables are considered for impairment on an individual asset basis when they are past due at the reporting date or when objective evidence is received that a specific counterparty will default.

The amount of the impairment is the difference between the net carrying amount and the present value of the future expected cash flows associated with the impaired receivable.

In some circumstances, the Company renegotiates repayment terms with customers which may lead to changes in the timing of the payments, the Company does not necessarily consider the balance to be impaired, however assessment is made on a case-by-case basis.

Financial assets at fair value through profit or loss

Financial assets at fair value through profit or loss include financial assets:

- acquired principally for the purpose of selling in the near future
- designated by the entity to be carried at fair value through profit or loss upon initial recognition or
- which are derivatives not qualifying for hedge accounting.

Assets included within this category are carried in the statement of financial position at fair value with changes in fair value recognised in finance income or expenses in profit or loss.

Any gain or loss arising from derivative financial instruments is based on changes in fair value, which is determined by direct reference to active market transactions or using a valuation technique where no active market exists.

Held-to-maturity investments

Held-to-maturity investments are non-derivative financial assets with fixed or determinable payments and fixed

Notes to the Financial Statements For the Year Ended 31 December 2016

2 Summary of Significant Accounting Policies

(g) Financial instruments

maturity. Investments are classified as held-to-maturity if it is the intention of the Company's management to hold them until maturity.

Held-to-maturity investments are subsequently measured at amortised cost using the effective interest method, with revenue recognised on an effective yield basis. In addition, if there is objective evidence that the investment has been impaired, the financial asset is measured at the present value of estimated cash flows. Any changes to the carrying amount of the investment are recognised in profit or loss.

Available-for-sale financial assets

Available-for-sale financial assets are non-derivative financial assets that do not qualify for inclusion in any of the other categories of financial assets or which have been designated in this category.

All available-for-sale financial assets are measured at fair value, with subsequent changes in value recognised in other comprehensive income.

Gains and losses arising from financial instruments classified as available-for-sale are only recognised in profit or loss when they are sold or when the investment is impaired.

In the case of impairment or sale, any gain or loss previously recognised in equity is transferred to the profit or loss.

Losses recognised in the prior period statement of profit or loss and other comprehensive income resulting from the impairment of debt securities are reversed through the statement of profit or loss and other comprehensive income, if the subsequent increase can be objectively related to an event occurring after the impairment loss was recognised in profit or loss.

Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities depending on the purpose for which the liability was acquired. Although the Company uses derivative financial instruments in economic hedges of currency and interest rate risk, it does not hedge account for these transactions.

The Company's financial liabilities include borrowings, trade and other payables (including finance lease liabilities), which are measured at amortised cost using the effective interest rate method.

Impairment of financial assets

At the end of the reporting period the Company assesses whether there is any objective evidence that a financial asset or group of financial assets is impaired.

Financial assets at amortised cost

If there is objective evidence that an impairment loss on financial assets carried at amortised cost has been incurred, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of the estimated future cash flows discounted at the financial assets original effective interest rate.

Impairment on loans and receivables is reduced through the use of an allowance accounts, all other impairment

Notes to the Financial Statements For the Year Ended 31 December 2016

2 Summary of Significant Accounting Policies

(g) Financial instruments

losses on financial assets at amortised cost are taken directly to the asset.

Subsequent recoveries of amounts previously written off are credited against other expenses in profit or loss.

Available-for-sale financial assets

A significant or prolonged decline in value of an available-for-sale asset below its cost is objective evidence of impairment, in this case, the cumulative loss that has been recognised in other comprehensive income is reclassified from equity to profit or loss as a reclassification adjustment. Any subsequent increase in the value of the asset is taken directly to other comprehensive income.

(h) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

Bank overdrafts also form part of cash equivalents for the purpose of the statement of cash flows and are presented within current liabilities on the statement of financial position.

(i) Employee benefits

Provision is made for the Company's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than one year after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements.

(j) Provisions

Provisions are recognised when the Company has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

3 Critical Accounting Estimates and Judgments

The directors make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below.

Notes to the Financial Statements

For the Year Ended 31 December 2016

3 Critical Accounting Estimates and Judgments

Key estimates - impairment of property, plant and equipment

The Company assesses impairment at the end of each reporting period by evaluating conditions specific to the Company that may be indicative of impairment triggers. Recoverable amounts of relevant assets are reassessed using value-in-use calculations which incorporate various key assumptions.

Key estimates - receivables

The receivables at reporting date have been reviewed to determine whether there is any objective evidence that any of the receivables are impaired. An impairment provision is included for any receivable where the entire balance is not considered collectible. The impairment provision is based on the best information at the reporting date.

4 Revenue and Other Income

Revenue from continuing operations

	2016	2015
	\$	\$
Sales		
- Production income	281,136	273,235
- Sale of goods and services	79,602	87,873
	<u>360,738</u>	<u>361,108</u>
Other Income		
- Interest received	2,241	2,972
- Donations	34,870	18,839
- Other income	5,406	4,868
	<u>42,517</u>	<u>26,679</u>
Total Revenue and Other Income	<u><u>403,255</u></u>	<u><u>387,787</u></u>

5 Expenses

	2016	2015
	\$	\$
Cost of sales		
Production	82,714	74,959
Goods and services	26,355	25,582
Total cost of sales	<u>109,069</u>	<u>100,541</u>

6 Cash and Cash Equivalents

	2016	2015
	\$	\$
Cash on hand	3,460	3,460
Bank balances	208,343	196,438
Canberra Repertory Society Fund (at call)	24,364	29,468
Total cash and cash equivalent	<u>236,167</u>	<u>229,366</u>

15

Canberra Repertory Society

67 008 392 023

Notes to the Financial Statements For the Year Ended 31 December 2016

7 Trade and Other Receivables

		2016	2015
		\$	\$
CURRENT			
Trade receivables	15	5,287	566
GST receivable		1,438	171
Total current trade and other receivables		6,725	737

8 Inventories

		2016	2015
		\$	\$
CURRENT			
Stock on hand		2,225	3,022
Total inventories		2,225	3,022

9 Short term investment

		2016	2015
		\$	\$
CURRENT			
Term Deposit	15	10,000	10,000
		10,000	10,000

The investment is for a period of 12 months at an interest rate of 2.35%, maturing on 15 June 2017.

10 Other Assets

		2016	2015
		\$	\$
CURRENT			
Prepayments		27,471	20,927
Accrued income		128	136
		27,599	21,063

Notes to the Financial Statements
For the Year Ended 31 December 2016

11 Property, plant and equipment

Theatre plant and equipment			
At cost		300,515	290,242
Accumulated depreciation		(281,483)	(275,148)
Total plant and equipment		19,032	15,094
Office equipment			
At cost		44,370	44,099
Accumulated depreciation		(41,849)	(40,424)
Total Office equipment		2,521	3,675
Library			
At cost		3,418	3,418
Accumulated depreciation		(3,418)	(3,418)
Total Library		-	-
Fit-out			
At cost		244,421	227,033
Accumulated depreciation		(189,662)	(186,921)
Total Fit-out		54,759	40,112
Total property, plant and equipment		76,312	58,881

(a) Movements in Carrying Amounts

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Plant and Equipment	Office Equipment	Fit-out	Total
	\$	\$	\$	\$
Year ended 31 December 2016				
Balance at the beginning of year	15,094	3,675	40,112	58,881
Additions	10,273	271	17,388	27,932
Depreciation expense	(6,335)	(1,425)	(2,741)	(10,501)
Balance at the end of the year	19,032	2,521	54,759	76,312

12 Trade and other payables

	2016	2015
	\$	\$
CURRENT		
Trade payables	16,029	11,133
Other payables	4,600	4,400
	20,629	15,533

15

Notes to the Financial Statements
For the Year Ended 31 December 2016

13 Income in advance

	2016	2015
	\$	\$
CURRENT		
Subscriptions received in advance	48,999	47,716
Gift vouchers in advance	3,078	3,989
Other income in advance	1,636	3,323
	<u>53,713</u>	<u>55,028</u>

14 Employee Benefits

	2016	2015
	\$	\$
Current liabilities		
Long service leave	11,704	9,402
Annual leave entitlements	14,423	11,079
	<u>26,127</u>	<u>20,481</u>
Non-current liabilities		
Long service leave	-	-
	<u>-</u>	<u>-</u>

15 Financial Risk Management

The Company's financial instruments consist mainly of deposits with banks, short-term investments, accounts receivable and payable, bank loans and overdrafts.

The totals for each category of financial instruments, measured in accordance with AASB 139 as detailed in the accounting policies to these financial statements, are as follows:

		2016	2015
		\$	\$
Financial Assets			
Cash and cash equivalents	6	236,167	229,363
Short term investment	9	10,000	10,000
Trade receivables	7	5,287	566
Total financial assets		<u>251,454</u>	<u>239,929</u>
Financial Liabilities			
Financial liabilities at amortised cost			
Trade and other payables	12	20,629	15,533
Total financial liabilities		<u>20,629</u>	<u>15,533</u>

Notes to the Financial Statements

For the Year Ended 31 December 2016

16 Members' Guarantee

The Company is incorporated under the *Corporations Act 2001* and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$ 2 each towards meeting any outstandings and obligations of the Company.

17 Related Parties

Key management personnel may transact with the Company from time to time on normal terms and conditions that are no more favourable than those available to other members of the Company. The types of transactions involved include purchase of food, beverages and tickets to theatrical productions. The transactions are settled at the time of the transaction, and no amounts are owing to the Company at year end in respect of these transactions. The total value of these transactions is low and is considered by the Company to be immaterial.

18 Cash Flow Information

(a) Reconciliation of result for the year to cashflows from operating activities

Reconciliation of net income to net cash provided by operating activities:

	2016	2015
	\$	\$
Profit for the year	26,533	23,930
Non-cash flows in profit:		
- depreciation	10,501	12,673
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	(5,988)	3,151
- (increase)/decrease in prepayments	(6,540)	(1,487)
- (increase)/decrease in inventories	797	(431)
- increase/(decrease) in income in advance	(1,316)	(268)
- increase/(decrease) in trade and other payables	5,100	(2,688)
- increase/(decrease) in employee benefits	5,646	2,180
Cashflow from operations	<u>34,733</u>	<u>37,060</u>

19 Events after the end of the Reporting Period

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Company, the results of those operations or the state of affairs of the Company in future financial years.

20 Company Details

The registered office of and principal place of business of the company is:

Canberra Repertory Society
Theatre 3, Repertory Lane
Acton ACT 2601

Canberra Repertory Society

67 008 392 023

Directors' Declaration

The directors of the Company declare that:

1. The financial statements and notes, as set out on pages 7 to 21, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and:
 - a. comply with Australian Accounting Standards - Reduced Disclosure Requirements; and
 - b. give a true and fair view of the financial position as at 31 December 2016 and of the performance for the year ended on that date of the Company.
2. In the directors' opinion, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with subs 60.15(2) of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Director 
David Bennett

Director 
Christopher Young

Dated 14 March 2017

Independent Audit Report to the members of Canberra Repertory Society

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Canberra Repertory Society (the Company), which comprises the statement of financial position as at 31 December 2016, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of the Company is in accordance with Div 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (i) giving a true and fair view of the Company's financial position as at 31 December 2016 and of its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Responsibilities of Directors for the Financial Report

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

In preparing the financial report, the directors are responsible for assessing the the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

The directors are responsible for overseeing the registered entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material



misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

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

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

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Hardwickes

Hardwickes
Chartered Accountants

R Johnson

Robert Johnson FCA
Partner

Canberra
14 March 2017