

2017



Annual Report



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 | contact@canberrarep.org.au

Contents

Officers, Staff and Life Members	2
1. The President's Report	3
2. The Treasurer's Report	5
3. Reports from Committees	6
4. Management	12
5. The Canberra Repertory Society Fund	14
6. Canberra Repertory Awards	15
7. External Awards	16
8. Vale	17
9. Attachment 1. Plays and Audiences	18
10. Attachment 2. Production Participants	19
Financial Report	separately numbered

Inspiring
love, happiness, joy, laughter and courage

Officers, Staff and Life Members At 31 December 2017

The Council of the Society

President:	David Bennett
Vice Presidents:	Wolfgang Hecker Michael Sparks
Treasurer:	Stephen Fischer
Council Members:	Liz de Totth Henning Schou Antonia Kitzel Karen Vickery Sandra Cuthbert

Staff of the Society

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

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 REP's 2017 annual report. REP celebrated its 85th Anniversary in 2017. Among other ways, REP marked this significant achievement with the ACT Minister for the Arts and Community Events, Dr Gordon Ramsay, MLA cutting a birthday cake and launching REP's refurbished foyer.

Foyer

Vice President, Wolf Hecker headed a team of volunteers in installing a new, brighter and more theatrical foyer. They relocated the box office, combined and relocated the bars, installed innovative, more efficient lighting and, in general, gave audiences a new first impression of REP. As President, I thank each and every one of them for their efforts.

Council

Council had a number of changes during the year. Treasurer Chris Young left Council at the end of March due to work commitments and the AGM elected Sarah Stringer as Treasurer in April. Unfortunately, Sarah resigned from Council in May. Subsequently, Council appointed Stephen Fischer as Treasurer in July. The AGM elected Jon Pearson to Council in April, but he resigned in June. Council appointed Dee Hopkins in June to advise on marketing and governance issues, but she had to resign in December as she was leaving of Canberra. In August, Council appointed Sandra Cuthbert. Tim Sekules resigned in December due to work commitments.

ANU and REP

As indicated last year, REP entered into financial arrangements with the Australian National University (ANU) to provide a theatre venue for ANU student groups. This resulted in an experiment with shifts in the lengths of runs and timing of plays. While the arrangements reaped welcome income, they placed adverse pressures on the set building team, or, as they are affectionately known Dad's Army. Once again, the set building team proved what champions they are by rising to the challenges. Thank you, Dad's Army.

Attendance

Our success over the year as measured against the budgeted attendance per production has not been as good as projected. As one method of addressing audience numbers, Council conducted a survey of what our members and audiences want and will explore new ways of selecting plays and advertising plays during 2019.

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.

End of Term

This is my third and final year as President. I was the first president under the revised constitutional arrangements setting new lengths of terms in office. I have found that a three-year term of office provides a continuity as well as corporate memory, as it is intended to do. Combined with staggered two-year terms for the other members of Council, this provides stability to Council.

In Conclusion

Finally and most significantly, theatre is a hard taskmistress demanding the combined efforts and talents of many people. For quality theatre, each person has to give her or his best. As Laurence Olivier said, "You can do no more and the audience expects no less." From REP's skilled and talented volunteers, *inter alia*, those who ably staff the front of house, design sets, build sets, design and operate sounds and lights, design and construct costumes, work tirelessly backstage, perform technical marvels, and act, we have had their best. Their combined efforts and talents during the year and every year has allowed REP to excel continuously for 85 years.

David H Bennett, *President*

2. The Treasurer's Report

I am pleased to present the Canberra Repertory Society (REP) financial statements for the period of 1 January 2017 to 31 December 2017. Having only been appointed as treasurer in July, I have had little to do with the planning and operations over the past year. I would like to thank Council for welcoming me to REP. It has been an enjoyable learning curve, and I look forward to continuing to meet members of the community over the next year.

REP remains in a healthy financial position, with a small profit despite having budgeted for a loss in 2017. Looking deeper into the financial reports, production income dropped almost 20%, which reflects lower than expected turnout to this season's shows. To address this dip, Council will continue to develop ways to attract people to the shows, including starting with an attractive season and investigating the potential to more effectively market REP to the Canberra community. This reduction in production income was offset by significant donations this year. This is a welcome trend, and REP will continue to look for opportunities to diversify our sources of income.

The other significant change in REP's financial situation shows the investment in the new foyer, which explains the decrease in cash holdings and increase in non-current assets. This project simply means we have less cash in the bank and more value invested in the theatre – it does not impact our performance for the year.

Even after the new foyer, REP has sizeable cash reserves and is in a good short to medium-term financial position. As a result, REP can identify and deliver the right strategic approach for the organisation. My intent is to investigate a range of options for how best to ensure we continue making a profit while delivering the high quality shows REP is known for, and will work with Council to achieve this goal.

Finally, during my time as treasurer I have worked with the office staff to review our financial processes. I found no substantive risks or concerns, and we have improved processes in small ways as the result of this review.

Stephen Fischer, *Treasurer*

3. Committee Reports

Committee structure

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

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

Governance and Risk

REP's Governance and Risk Committee was reinvigorated in the second half of this financial year. The committee's first accomplishment was the development of a new Terms of Reference, approved by Council on 13 November 2017. Operating under the Terms of Reference the committee developed the following documents which will be made available via REP's website.

- Risk Management Framework
- Risk Management Policy
- Unacceptable Behaviour Policy

The committee also reviewed and updated the Keys Policy.

These policies will assist Council and management to make sound risk based decisions, uphold our legal responsibilities, and provide clarity for all participants of REP's various activities.

Stephen Fischer, Sandra Cuthbert, Liz de Totth

Production

In the calendar year 2017, REP staged six productions in Theatre 3:

Dates	Play	Author	Director	Production Manager
23 Feb—11 March	<i>Wait Until Dark</i>	Frederick Knott	Jordan Best	Liz Bradley
29 March— 9 April	<i>Trelawney of The WELLS</i>	Arthur Wing Pinero	Tony Turner	Mal Houston
4 – 20 May	<i>A View from the Bridge</i>	Arthur Miller	Chris Baldock	Sarah Stringer
16 June – 1 July	<i>The 39 Steps</i>	Patrick Barlow	Jarrad West	Marya Glyn-Daniel
3 – 19 August	<i>Neighbourhood Watch</i>	Lally Katz	Kate Blackhurst	Mal Houston
16 Nov – 2 Dec	<i>Australia Day</i>	Jonathan Biggins	Cate Clelland	Amelia Witheridge

There were several changes to the 2017 production schedule from the 2016 schedule. The production run of *Trelawney of the Wells* was two weeks rather than three weeks. Furthermore, its production dates were closer to the previous show *Wait Until Dark* and subsequent show *A View from the Bridge*. This was done to provide a

longer than usual gap in September and October, between *Neighbourhood Watch* and *Australia Day*, to accommodate Australian National University (ANU) student productions. REP and ANU signed a financial agreement that, among other things, allowed REP to meet Article 4c of its constitution “to cultivate, foster and extend the art of theatre in all its forms” as well as increase its profitability.

As noted in the President’s report, this increased pressure on the set building team to meet the quick turnaround of three productions in the first part of the year.

Council merged the Production Liaison Committee and the Production Committee adopting a new duty statement for the united committee. The new committee structure consists of the President, both Vice Presidents and one or more non-Executive members of Council. The committee’s role is to ensure maintenance of the expected high standard of all REP productions, particularly by:

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

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

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

These measures should help REP’s constitutional objective “to provide high quality theatrical productions”.

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

Programming

In 2017 Council appointed a Programming Committee to strategically create a forward artistic program for the company over a two-year period. Through programming two forward seasons, Council aims to provide a stronger strategic focus with an eye to building audience loyalty and reinvigorating the subscriber base as well as promoting artistic standards. As in the past, only one season will be announced per annum, but planning will already be in place for the season to follow, which is accepted artistic and business practice.

Plays will be selected by the Programming Committee and Council but will be chosen from submissions by shortlisted directors. The role of PSAC will evolve and is still being negotiated. One thought is that a series of play readings in the foyer could be a project for a group like PSAC and a training ground for emerging directors and others who, due to time constraints, may otherwise not participate in mainstage activities. PSAC is to be commended for the hard work and studious reading over past years—they have done a huge job for the company.

PSAC Report

In 2017, the Play Selection Advisory Committee (PSAC) for the 2018-19 program considered a huge variety of play suggestions over the course of their deliberations. Suggestions were garnered from members, directors, and through open request on Facebook. PSAC Members dedicated hundreds of hours to sourcing, purchasing and scanning these plays into a digital database for REP for future use and ease of access. They also spent many hours reading, reviewing, discussing and considering these plays, including through many meetings, joint play readings and much correspondence. The suggested plays were considered against their suitability for our audience and our performing and technical resources, and also against questions of availability. The aim of PSAC was not only to find great individual works, but to present the perfect season to REP, combining: new drama with classic plays; mixture of genres; balance of nationality and gender of playwrights; and a range of casts considering a diversity of numbers, age and gender.

Karen Vickery (*Chair*), Michael Sparks, Antonia Kitzel and Tim Sekules

STUDIO

STUDIO committee was in abeyance during 2017.

Technical

Technical Committee Members

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

Activities / Works Improvements during 2017

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 during early January in accordance with workplace health and safety rules and regulations.

Foyer Systems Upgrades.

New digital signage systems were installed for the bar, box office, and main promotion displays. The systems have enabled the automation of updates and information rollover throughout the year. Additionally, new foyer bells were installed as part of the foyer upgrade. The new bells have a nicer sound quality and can be configured to increase the volume. The bell tone selected is similar to that commonly used by other theatres.

Lighting

There were no major additions or modifications to our theatre lighting (LX) systems during the year, however considerable time and energy has been devoted to forward planning with respect to replace our existing lights. This was prompted as a direct consequence of the worldwide lighting industry’s move to the more energy efficient LED technology (that can save up to 90% in the consumption of power). With the new light technology already on the market, it is expected that over the next five years there will be a gradual decline in and eventual non-availability of the existing incandescent lights. Accordingly, the Technical committee has developed a multi-year plan for the replacement of all REP’s operational theatre fixtures (lamps) with LED fixtures. It is envisaged that the replacement process, currently estimated at \$130,000 be carried out progressively over a span of five to seven years, commencing in 2019.

To ensure that REP can maintain its high standard of service delivery for its productions, Council approved the replacement of our existing lighting console. The console, though still providing service, has had maintenance issues, which with time will be difficult to rectify. Additionally, the existing console is not compatible with the operation of the new LED lights. It is proposed to purchase the new console in the latter half of 2018.

Sound

No significant activities were undertaken for Sound in 2017, with most of our technical staff focused on the foyer upgrade. However, work has progressed with the roll out of the new speaker cabling upgrade and this work will continue during 2018/19.

Stage Revolve

A simple variable speed control drive has been installed on the revolve. This allows better control for starts and stops as well as reducing wear and tear on its components. A more sophisticated controller is currently being developed. This will allow for much tighter control of the revolve, so as to allow for more accuracy and certainty when hitting cue stop points across multiple performances.

Annex

The Annex continues to be one of REP’s greatest assets with its store of furniture, costumes, props, set materials and the workshop. The division of space for the three departments controlling the assets is designed to allow each group to function without intruding on the work of the other. An issue for all is finding space to store donated goods, big and small with hard decisions required on what to keep and what to throw out. The

cooperation exercised by the groups is a tribute to the *corps de spirit* that exists with all involved. Special mention on the set construction side goes to John Klingberg for his tireless effort in keeping the workshop tidy.

Wardrobe/Costumes

In that never-ending cycle in theatre life, the last 12 months have seen the wardrobe team hard at work modifying existing or sewing new costumes for our productions. The result of their efforts in producing the garments is to be applauded as is their dedication to come back time and again to put in the long hours working backstage or in the wardrobe, without a dedicated working space.

Another activity for the team has been the sorting of donated clothing received from deceased estates and culling of costumes for the annual Retro Sale. This process is an ongoing exercise carried out over the course of the year. The sale this year was held in September over two days and raised in excess of \$2,000.

A program has also begun of photographing and cataloguing REP's huge range of stored costumes. This catalogue will be available for all directors and costume designers look at to see what may be suitable for use in their productions. The cataloguing is also being extended to capture furniture and fittings as well as props.

Wolfgang Hecker, Vice-President, Council Liaison Technical

Rep Foyer Renovation

In mid-2016 Council deliberated on a proposal that the Theatre 3 foyer be modernised to provide better functionality with respect to access to the box office and the bar. As the Technical Liaison Representative on Council, I was asked to look at the practicality of undertaking the work in-house and provide a cost estimate based on a proposed new design drawn up by Michael Sparks.

A Foyer Renovation Committee was duly established, the members being David Bennett, Mal Houston and Wolf Hecker. In its deliberations, the committee sought the input of a wide range of members to assist in finalising the design. Key criteria considered were traffic flow, the aesthetics of the foyer and greater provision of seating.

An early contributor was Cynthia Jolley-Rogers, who provided the lighting design. Her concept was for multipurpose and functional lighting to enable the foyer to operate both as a workspace and as a theatrical venue with a mixture of pendant, track and wall lights.

Another early move was the engagement of a professional interior designer, Robyn Greenwood, who came highly recommended by Helen Rohan, a member and interior designer in her own right. Both helped to advise on colour co-ordination and other features to enhance the aesthetics of the foyer. These features included the addition of strip lights to the counters and the incorporation of overhead bulkheads to showcase the pendant lights and ticket counter. A cost estimate of \$48,000 was subsequently approved by Council.

Work commenced on 12 December 2016 with the removal of asbestos sheeting from the foyer. Major reconstruction followed with: the installation of the new box office in the centre of the foyer; creation of new seating enclaves; construction of a new curved bar including an accessible service area; relocation of the fridges behind the new bar; provision of a new storeroom for bar stock; installation of pelmets for the wall lights; and the reinstallation of a new ceiling, including new bulkhead features.

The project was initially (somewhat optimistically) envisaged to be completed in time for the opening of the first production of *Wait until Dark* on 23 February 2017. However, reality quickly took hold given the complexity of the task and the limited skilled labour force involved. Works were largely completed by July, with minor finishing touches taking place up to the opening of the foyer on 27 October 2017 by the ACT Minister for the Arts and Events, Dr Gordon Ramsay MLA.

Despite our best efforts to keep costs under control, the project went over budget by approximately \$12,000. This was primarily caused by unforeseen expenses for additional construction requirements to overcome structural issues, additional building materials and professional services with respect to ceiling fixers and plaster finishers. As a result, the total project came in at just over \$60,000.

As with all voluntary work at REP, work on the foyer depended on members coming forward to give their time, skill and effort. There were many involved, but special tribute goes to the following members, without whose assistance the project would not have been completed. They are, in no particular order, Dennis Taylor, Mal

Tompkins, Cynthia Jolley-Rogers, John Drum, Russell Brown, Mal Houston, John Gieroszynski and Joel Edmondson. To everyone who participated, whether mentioned or not I would like to express my gratitude, as without your effort, no matter how small, we would not have met the deadline for the official opening of the foyer.

Special thanks to the Canberra Theatre and to a family member for the loan of the scaffolding to undertake the work.

Wolfgang Hecker *Project Manager*

Marketing and Communications

As in 2016 much of the focus of this area has been delivered through the administrative staff of Theatre 3. REP's Social Media presence is still growing, with our Facebook likes up to 1784 (1,601 in 2016, 1,264 in 2015, 809 in 2014 and 469 in 2013). It is interesting to note that the statistics from that source indicate that the majority of those who 'liked' the page identify as female. Thanks again to Simon Tolhurst at the beginning of the year, then Imogen Thomas and Chris Baldock for keeping the page up to date, and to the many members who have continued to push the like button to spread the word.

The dedicated reporting system for this area had not been fully established during 2017, but it is anticipated that the reporting processes will be strengthened with the appointment of an experienced communications person to the role at the council level. Thanks to Dee Hopkins during 2017, who was instrumental in developing the initial framework, noting that the introduction of dedicated survey programs shows promise in informing the process more accurately into the future.

Marketing and Communications

Front of House

Front of House has continued to be the friendly and welcoming face of REP with our valued volunteers meeting and greeting our patrons at every show.

The Front of House (FoH) Team currently consists of 155 members, of whom some 50 enthusiastic and dedicated FoH Managers, Box Office and Bar Staff, Ushers and Program Sellers cover up to 117 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. 2018 will become an exciting time for further adaptation to work in the beautifully renovated foyer with, among other facilities, the combined-service centered Bar.

In order to spread the workload we are always looking for additional volunteers, in particular as FoH Coordinators and Managers. During 2017, we were delighted to have several volunteers who were prepared to be trained in the various duties, especially the important role of FoH Manager. We have willing and experienced people available to provide mentoring, until formal training workshops can be held. FoH work is a perfect introduction to the magic world of theatre.

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.

Being FoH Coordinator during REP's final show in 2017, *Australia Day*, presented me with my eighth opportunity to gather the dedicated group of some 50 Front-of-House volunteers. FoH Committee Member John Gieroszynski took over during my overseas holiday and coordinated for *The 39 Steps*.

Being in this role show after show tends to wear you out, as John G is the first FoH Committee Member to acknowledge, because he has done this longer than I have. The solution would be to alternate and perform FoH coordination on a rotation basis, and we are currently exploring the possibility of establishing this system. FoH for the first two shows in 2018 will be coordinated by Amelia Witheridge and Chris Ward, respectively.

With my resignation from Council at the AGM on 10 April I will no longer carry the role of FoH Liaison. However, I am prepared to contribute to FoH coordination *on a rotation basis* and contribute significantly to FoH activities, mainly as FoH Manager – and thus become a member of the dedicated group of FoH volunteers who are often the first and only "Face of REP" that you see.

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

Social

The following people participated in the activities of REP's Social Committee for all or part of 2017: Elaine Noon, Imogen Thomas, Amelia Witheridge, Heather Spong, Irene Ussenko, Liz St Clair Long, Sue Gore Phillips, Tim Sekules, Antonia Kitzel and Karin Einhaus. These members have worked tirelessly to organise social events as well as provide food for cast and crew happy hours and opening nights. REP would like to extend great appreciation for their volunteer efforts, and also to those who contributed food for these events.

Company Day was held on 21 May and was linked to the bump-out of *A View from the Bridge*. The event went well, and the catering was well gauged. While linking the event to a bump-out meant that some jobs could not be done on the day, it was a successful event.

Quiz Night was held on 17 September with a disappointingly small turn-out of only three teams. The Social Committee has since discussed ways that the night might be better promoted and run to encourage greater participation. The winners on the night were the team **3 Men and a Babe**: Michael Sparks, John Carroll, Cliff White and Joan White. They were presented with the coveted trophy at REP's Christmas Party/Panto/Awards celebration.

The Annual Dinner was held on 30 September at *Trev's* in Dickson. Attendance numbers increased this year and the food and company were great. The cake was exceedingly beautiful, and the décor was just right. The after-dinner speech was presented by long-time REP member and director, Ross McGregor. The next formal dinner will be held in 2022 for the 90th Birthday of REP. The Social Committee will be canvassing the membership soon to find out what sort of event it would prefer for both the intervening years and the significant birthdays.

The 2018-19 *Power and Passion* Season Launch was held on 27 October and was well attended and well catered for. The formalities were kept to a minimum which resulted in a fun night in the theatre that informed those present of the plays being put on by REP in the next season and their respective directors.

The REP Retro Sale and Open Day were held on 28 October. In addition to the normal frenetic activity associated with organising and running the REP Retro Sale, this year the Social Committee also ran an open day and a sausage sizzle. The idea was to provide more information on REP, including how to join and how to participate in REP activities. Theatre tours were also included. The Social Committee is evaluating the diverse activities to better plan future events.

REP's annual Christmas Party/Panto/Awards celebration was held on 16 December. This event was well attended and culminated in the presentation of awards and the performance of the panto written by Andrew Kay. The catering was done by a new external provider and seemed to work well.

Michael Sparks, *Council Liaison*, Social

4. Management

During 2017, 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 third year in 2017. This community focused celebration of participation in late March was again held at 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. It has been agreed that the focus of such a day should be more interactive and people focused. Future participation will promote the membership and the benefits of being part of a resilient and innovative community-based theatre company.

The pre-performance Front of House (FoH) briefings continued through 2017. They were scheduled for each show and held on the evening rehearsal prior to the charity performance, when as much performance specific information as possible was relayed to team members before the opening of each production. The sessions also provided opportunities to update the teams on the progress with the renovations in the foyer area, and any changes to duty statements and activities. This process continues to help inform all areas of FoH and helps reinforce the team aspect of the production/performance process, providing the continuing opportunity for FoH volunteers to interact more often with the administrative areas of the company.

The focus on encouraging the young to attend live theatre continued during 2017. The growth in the U30 ticket sales continued to rise from the previous year, and it is hoped that we will continue to attract 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, and include the *APPLAUSE note*, which has been sent on a weekly 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 were the individual production and event invitations. This communication option provides an easily accessible interface for users and provided easier administration of mailing lists. In conjunction with the Marketing and Communications committee the REP administration also assisted with the development and distribution of targeted surveys through Survey Monkey.

The website is the major online ticketing interface for REP, with web ticket sales supporting all the 2017 REP productions. During 2017, the Theatre 3 Box Office continued to offer ticketing services to local theatre companies performing at other venues, including 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. Cross-promotion continues with other local theatre companies and with the membership groups of the *Canberra Museum and Gallery* and the *Friends of the NLA*. Always on the search for membership benefits, discussions with the local establishment, *The Wig and Pen*, saw the establishment of a 10 percent discount opportunity for Members and Patrons of REP when ordering food before attending a performance.

During 2017 REP was approached to participate as a host organisation for a *Work for the Dole* program. This led on from an informal assistance program REP had participated in during 2016-17. The program was formalised and REP welcomed the first series of Theatre Assistants from late September, with a second group signed on in November. The participants were allocated tasks within specific areas around Theatre 3, both internal and external. These activities were project based and include, but were not limited to: establishing an up-to-date record of our script library; collating and recording the photocopy-script library; tidying and maintaining the gardens around Theatre 3; renovating and maintaining the garden space at the rear of Theatre 3; and recording in a new image and text supported database the properties collection back stage and in the Wells Annex. The people who have worked in these roles have worked productively alongside the REP members and it is hoped that the work program will continue into the future. The formalising of these programs does provide REP with another small income stream to supplement our existing schedules.

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 *The Wizard of Oz*. During July Dickson College hired the venue for performances of *Orlando*.

The period from Mid August to the beginning of October had been set aside for bookings from the ANU Student halls and groups. The groups which used the space were the ANU Law Revue, John XXIII Residential College, NUTS, Ursula Hall and Za Kabuki, of which two groups contracted Theatre 3 to use the ticketing sales option.

During October, the theatre saw the QL2 Dance Group performing *Not Like the Others* and Burgmann Anglican School performing *Away*. December, following our final production, saw the CAT Awards Nomination evening. The last external hire for 2017 was for 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 important revenue stream and ensures that REP fulfill 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

2017 was an eventful year, in the truest sense of the word. REP reached the milestone of its 85th Birthday, celebrating and sharing the Company's passion in presenting theatre from within the Canberra community—inspiring love, happiness, joy, laughter and courage.

The renovations to the foyer space were completed and were well received by members and patrons. New connections were forged with the community and many of the ANU Student performance based groups. It has been a year of memorable and powerful performances and great laughter celebrating 44 years at Theatre 3.

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 monetary donations over \$2 received in 2017 (\$10,067) were significantly lower than in 2016 (\$18,181), and the number of individual donations over \$2 has increased slightly (2017: 213 donations, 2016:203 donations) . Repertory is very grateful for the generosity of each and every donor.

In addition, a number of non-monetary donations were received during the year. These take the form of specific items purchased for the use of Canberra Repertory Society by a donor. The donor receives no form of monetary benefit from their donation. The value of these donations was over \$700.

		2017	2016
Opening Balance as at 1 January			
Receipts		\$33,732.91	\$29,470.65
Bank Interest	-		-
Donations received (\$2 and over)	\$40.89		\$13.31
Sundry Donations (under \$2)	\$10,067.00		\$18,181.46
	\$753.00		\$101.00
		\$10,860.89	\$18,295.77
Expenditure			
Council Decisions			
Foyer Upgrade	\$36,496.89		\$14,033.51
		\$36,496.89	\$14,033.51
Closing Balance as at 31 December 2016		\$8,096.91	\$33,732.91
Council Decisions			
2016: Council decisions	\$14,033.51		
2017: Foyer Upgrade	\$36,496.89		
		\$50,530.40	

6. Canberra Repertory Society Awards

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

Awarded to **Patrick Galen-Mules** for his role as Richard Hannay in *The 39 Steps*.

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

Awarded to **Jenna Roberts** for her role as Susy Henderson in *Wait Until Dark*.

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

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

Awarded to **Joel Edmondson** for his exemplary work and dedication to all things technical.

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

The Fay Butcher Award - For exceptional service to the society.

Awarded to **Wolf Hecker** for his excellent work on the Theatre 3 Foyer renovations.

(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 awarded jointly to **Alice Ferguson** and **Francis John Nicholls** in 2017 for their wonderful backstage work in the role of ASM during the year.

7. External Awards

During 2017, 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 2017 (winners' names are **IN CAPITALS**).

Wait Until Dark

Michael Sparks
Cynthia Jolley-Rogers
MATTHEW WEBSTER
JENNA ROBERTS
Annabel Foulds
Best Production of a Play

Best Set for a Play
Best Lighting Design for a Play
Best Original Work for music
Best Actress in a Leading Role in a Play – **Susy Henderson**
Best Actress in a Featured Role in a Play

Trelawny of the WELLS

Ian Croker
Anna Senior
Jerry Hearn
Alice Ferguson

Best Set Designer for a Play
Best Costume Designer for a Play
Best Actor in a Featured Role in a Play
Best Actress in a Featured Role in a Play

A View from the Bridge

CHRIS ELLYARD
CHRIS BALDOCK
Helen Drum
The Greek Chorus
Chris Zuber
Alexander Clubb
KNOX PEDEN
Karen Vickery
Karina Hudson
CHRIS BALDOCK
BEST PRODUCTION OF A PLAY

Best Lighting Designer for a Play
Best Set Designer for a Play
Best Costume Designer for a Play
Best Ensemble in a Play
Best Actor in a Featured Role in a Play
Best Actor in a Leading Role in a Play
Best Actor in a Leading Role in a Play – **Eddie Carbone**
Best Actress in a Leading Role in a Play
Best Actress in a Leading Role in a Play
Best Director of a Play

The 39 Steps

Fiona Leach

Best Costumes for a Play

Australia Day

Cate Clelland
Cynthia Jolley-Rogers
Neil McLeod
Micki Beckett
Pat Gallagher
Cate Clelland
Best Production of a Play

Best Set for a Play
Best Lighting Designer for a Play
Best Actor in a Featured Role in a Play
Best Actress in a Featured Role in a Play
Best Actor in a Leading Role in a Play
Best Director of a Play

8. Vale

Probyn Steer

Probyn Steer, a long time member of Canberra Rep (1986-2007) sadly joined the 'large Theatre in the Sky' in February 2018.

Although not active in recent years, Probyn acted in a number of main stage and Studio productions (19 in all) following in the footsteps of his well known forebear, Duntroon's Regimental Sergeant Major of the day, Peter Steer. They were large boots to fill but Probyn certainly made his mark in his own right, as many of us who remember him can attest.

Mal and Jenny Houston

Martin Newman

Wing Commander Martin Campbell NEWMAN (RAAF) MID born London, England 27 April 1927, died Canberra, Australia 2 January 2018.

A Cold War warrior. In his life he saw the worst Hitler could throw at Coventry and London as a teenager. He was present at the partition of India in the last throes of the British Raj. He loved being a military pilot. As an RAF pilot in Germany awaiting the Soviet horde and on the doorstep of the Cuban Missile crisis. He had his RAAF Caribou on the ground in Phnom Penh when an Aussie PM told Parliament no Australian troops were in Cambodia.

He loved languages, he started with Russian when a teenager in the spirit of the Russian alliance of 1940, this led to German, Japanese and Chinese. Subsequently his interest led to Latin, Ancient Greek and Ancient Egyptian hieroglyphs. Latin was his passion and he not only lectured on it at U3A but he turned his course into a book and published it.

(Miles)

Martin joined the REP Council in 1975 and a couple of years later he became Treasurer, a post he filled with great distinction for twelve years with a break of two years in the middle when the Air Force posted him to Richmond NSW. I don't know if Martin had any formal training in Accountancy or whether he taught himself but he certainly kept Rep well in the black. They were golden times with the Music Hall raining money but Martin insisted on investing wisely and careful budgeting which stood us in good stead. I said I didn't know if he had any training in Accountancy but I soon realised that that didn't matter, because he could teach himself anything. I never knew a person so widely read or literate as Martin. It didn't matter if it was history, geography, literature, linguistics, the English language, Chinese calligraphy, music, you name it, Martin knew about it and could debate with all comers, something we did over a good many glasses of red. He even taught himself Latin and then wrote a book about it. Having said that I should point out that his knowledge was there for the asking but he was not one to push his ideas down one's throat.

Martin served in the Home Guard in Britain during WW II from 1942 until the end in 1945 being too young to enlist. He was one of the real Dad's Army. After the war he joined the Royal Marines and served in many places. Following his time in the Marines he worked in private business for a few years before he joined the Royal Air Force, serving with distinction and rising to the rank of Squadron Leader. He was lured to Australia by the RAAF who offered transfer at rank. He served here with distinction also, rising to the rank of Wing Commander. After retirement from the Air Force he joined the Commonwealth Public Service where he stayed until retirement.

He was a great performer in the Old Time Music Hall with his cheeky cockney songs like, "I'm 'Energery the Eighth I am", "Walk 'round Eliza", "A little bit of cucumber", "Muffins and crumpets for tea" all of which he reduced to single entendre with his cheeky wink and cockney charm. He was a true cockney and loved to teach the accent to the chorus with the phrase "fifty farzand fevers rahnd a frush's froat."

Martin Newman was a good friend a great host, a soldier a scholar and a gentleman

Russell Brown, Corille Fraser & Miles Newman

Attachment 1: Plays and Audiences

Play	Director	Dates	S h o w s	Total Audience	Total Audience Paid	Average House	Average Paid House
<i>Wait Until Dark</i>	Jordan Best	22 Feb—11 Mar	14	1410	1205	54 percent	46 percent
<i>Telwyny of the WELLS</i>	Tony Turner	28 Apr—9 Apr	11	1012	831	49 percent	41 percent
<i>A View from the Bridge</i>	Chris Baldock	3—20 May	14	1435	1231	55 percent	47 percent
<i>The 39 Steps</i>	Jarrad West	15 Jun—1 Jul	14	1578	1369	60 percent	52 percent
<i>Neighbourhood Watch</i>	Kate Blackhurst	3— 19 Aug	14	900	745	34 percent	28 percent
<i>Australia Day</i>	Cate Clelland	16 Nov—2 Dec	14	1016	844	39 percent	32 percent

All performances were at Theatre 3, which has a seating capacity of 188 per performance. Total capacity across the six productions was 15,228. Preview performances are included.

1. All percentages have been rounded
2. We achieved, overall for six productions:
 - 48 percent of total capacity
 - 41 percent of total capacity paid.

Attachment 2. Production Participants

Wait Until Dark

Director	Jordan Best		
Stage Manager	Darren Cullerne		
Assistant Stage Manager	Sue Gore Phillips		
Set Design	Michael Sparks		
Costume Design	Anna Senior		
Lighting Design	Cynthia Jolley-Rogers		
Sound Design	Matthew Webster		
Properties	Imogen Thomas		
Construction Coordinator	Russell Brown		
Set Construction Crew	Russell Brown	Gordon Dickens	Kevin Caruana
	Andrew Kay	John Klingberg	Eric Turner
Costume Assistant	Jeanette Brown		
Costume Crew	Anna Senior	and thanks to the	Wardrobe team
Lighting Crew	Helen Nosworthy	Chris Ellyard	Joel Edmondson
	Steve Crossley	Amelia Witheridge	Joyce Gore
Backstage Crew	Helen Luan	Sue Gore Phillips	Lachlan Matthew Dickinson
Sound Crew	Jon Pearson	Joyce Gore	Jesse Armitstead
	Jenna Golab		
Production Manager	Liz Bradley		
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	Micki Beckett
	Winston Bucknall	Michael Coady	Fay Ellyard
	John Carroll	Barbara Denham	Marya Glyn-Daniel
	Ros Engledow	OctaviaDoerschmann	Jenny Houston
	Noella Joslyn	Lesley Harland	Kim Middleton
	Mal Houston	Tina Lynam	Jenny Owen
	Katy Nicholls	Elaine Noon	Sandra Ross
	Dianne Hesse	Helen Rohan	Sian Chadwick
	Henning Schou	Jude Schou	Sarah Stringer
	Mandy Brown	Helen Simpson	Irene Ussenko
	Tony Turner	Irene Turpie	Geoff Winter
	Helen Rohan	Antonia Kitzel	Cynthia Jolley-Rogers
	Joan White	Tamara Wilcock	Rowan McMurray
	Amelia Witheridge	Jeannie Young	Paul Morton
	Katy Nicholls	Michelle Gordon	Sue Morton
	Rina Onorato	Linda Peek	Alice Ferguson
	Dick goldberg	Peter Sekules	Tim Sekules
	Kathy Thomas	Rosanne Walker	Rose Shorney
Poster Design and Artwork	Tianna Johannis Design and Helen Drum		
Cast	Riley Bell	Nelson Blattman	Zach Raffan
	Jenna Roberts	Euan Bowen	Annabel Foulds
	Helen Luan	Lachlan Matthew Dickinson	

Trelawny of the WELLS

Director	Tony Turner		
Stage Manager	Imogen Thomas		
Assistant Stage Manager	Joel Edmondson		
Set Design Set Painter	Ian Croker		
Costume Design	Anna Senior		
Costume Assistant	Jeanette Brown		
Wigs	Ilona Murphy		
Lighting Design	Stephen Still		
Sound Design	Jon Pearson		
Properties	Belinda Gamlen		
Set Coordinator	Russell Brown		
Set Construction Crew	Russell Brown	Gordon Dickens	Andrew Kay
	John Klingberg	Mark Liddiard	Eric Turner
	Kevin Caruana	Jon Pearson	Wolfgang Hecker
	Ian Croker	Mike Reddy	Mal Houston
Costume Crew	Anna Senior	Lynne Ashcroft	Ros Engledow
	Fay Ellyard	Octavia Doerschmann	Suzanne Hecker
	Linda McNamara	Georgia Croker	Jeanette Brown
	Anne Turner	Antonia Kitzel	Peta Torpy Gould
Lighting Rigging	Joel Edmondson	Cynthia Jolley-Rogers	Chris Ellyard
	Helen Nosworthy		
Lighting Crew	Stephen Still	Helen Nosworthy	Chris Ward
	Clare Coman		
Sound Crew	Jesse Armitstead	Jon Pearson	Genny Hallett
	Jenna Golab	Tim Sekules	
Production Manager	Malcolm Houston		
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
	John Carroll	Mandy Brown	Winston Bucknall
	Mary Domitrovic	Michael Coady	Sian Chadwick
	Liz de Totth	Barbara Denham	Ros Engledow
	Lesley Harland	Fay Ellyard	Marya Glyn-Daniel
	Mal Houston	Belinda Gamlen	Dick Goldberg
	Michelle Gordon	Diane Hesse	Jenny Houston
	Noella Joslyn	Jenny Owen	Linda Peek
	Rina Onorato	Helen Rohan	Tina Lynam
	Dot Russell	Jude Schou	Kim Middleton
	Henning Schou	Sandra Ross	Tim Sekules
	Helen Simpson	Tamara Wilcock	Michael Reddy
	Irene Turpie	Ben Waldock	Suzanne Shine
	Joan White	Brenton Warren	Rosanne Walker
	Amelia Witheridge	Jeannie Young	Geoff Winter
Poster Design and Artwork	Tianna Johannis Design and Helen Drum		
Cast			
	Elaine Noon	Rob de Fries	Neil McLeod
	Patricia Manley	Alice Ferguson	Jan Smith
	Michael Kashkerian	Colin Milner	Nikki-Lyn Hunter
	Jess Waterhouse	Alessa Kron	Henry Strand
	Sarah Stringer	Emily Ridge	Maurice Downing
	Karin Einhaus		George Pulley
			Jerry Hearn
			Paul Jackson
			Zoe Swan
			Grace Jasinski

A View from the Bridge

Director Set Concept & Design	Chris Baldock		
Assistant Director	Marty King		
Stage Managers	Joyce Gore		
Assistant Stage Manager	Joel Edmondson		
Set Painting & Dressing	Ian Croker		
Costume Designer	Helen Drum		
Projection Design	Joel Edmondson		
Lighting Designer	Chris Ellyard		
Sound Designer	Jon Pearson		
Properties	Belinda Gamlen Jonathan		
Boxing Choreography	Benjamin Russell		
Prompt	Liz de Totth	George Pulley	
Construction Coordinator	Russell Brown		
Set Construction Crew	Andrew Kay	Russell Brown	Kevin Caruana
	John Klingberg	Neil McLeod	Dennis Taylor
	Wolfgang Hecker	Ian Croker	Gordon Dickens
	John Gieroszynski	John Carroll	Eric Turner
	Mike Reddy	Mark Liddiard	Vivienne Turner
	Brian Moir		
Costume Crew	Helen Drum	Jeanette Brown	Linda McNamara
	Antonia Kitzel	Suzanne Hecker	Anne Turner
Lighting Rigging	Chris Ellyard	Helen Nosworthy	
Lighting Crew	Chris Ellyard	Helen Nosworthy	Liz de Totth
Sound Crew	Jon Pearson	Jesse Armitstead	Genny Hallett
	Jenna Golab		
Production Manager	Sarah Stringer		
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	Winston Bucknall
	Michael Coady	Mandy Brown	Anne Dickens
	Yanina Clifton	Barbara Denham	Sian Chadwick
	Marya Glyn-Daniel	Fay Ellyard	JohnGieroszynski
	Diane Hesse	Belinda Gamlen	Lesley Harland
	Elaine Noon	Dick Goldberg	Mal Houston
	Antonia Kitzel	Tina Lynam	Noella Joslyn
	Paul Morton	Katy Nicholls	Rowan McMurray
	Sue Morton	Alexandra Pralow	Michael Reddy
	Rina Onorato	Eta Rogoyska	Sandra Ross
	Helen Rohan	Henning Schou	Jude Schou
	Tony Turner	Peter Sekules	Sahana Sehgal
	Irene Turpie	Irene Ussenko	Liz St Clair Long
	Rosanne Walker	Brenton Warren	Joan White
	Tamara Wilcock	Geoff Winter	Rose Shorney
		Jeannie Young	Amelia Witheridge
Poster Design and Artwork	Tianna Johannis Design and Helen Drum		
Cast			
	Knox Peden	Karen Vickery	Karina Hudson
	Chris Zuber	Alexander Clubb	David Bennett
	Cameron Thomas	Benjamin Russell	Andrew Howes
	Tegan Braithwaite	Peter Harvey	Alexandra Pelvin
	Grant Simpson	Liz St Clair Long	Zoe Swan

The 39 Steps

Director	Jarrad West		
Stage Manager	Dot Russell		
Assistant Stage Manager	Alice Ferguson		
ASM/Stage Mother	Marion West		
Properties	Rosanne Walker		
Set Designer	Michael Sparks		
Costume Designer	Fiona Leach		
Lighting Designer	Stephen Still		
Sound Designer	Tim Sekules		
Construction Coordinator	Andrew Kay		
Set Construction Crew	Andrew Kay	Vivian Turner	John Klingberg
	Brian Moir	John Carroll	Tony Wilkinson
	Russell Brown	Gordon Dickens	Eric Turner
REP Costume Liaison	Jeanette Brown		
REP Properties Liaison	Hazel Taylor		
Stage Crew	Paul Jackson	Ben Russell	Chris Baldock
	Humphrey Goldstein	Lachlan Matthew Dickinson	Joel Hutchings
Lighting Crew	Stephen Still	Helen Nosworthy	Chris Ward
	Joyce Gore	Bernard Duggan	
Sound Crew	Jon Pearson	Nikki-Lynne Hunter	Jesse Armitstead
	Tim Sekules	Genny Hallett	Jenna Golab
Technical Adviser	Joel Edmondson		
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	Mandy Brown
	Winston Bucknall	Michael Coady	John Carroll
	Sian Chadwick	Yanina Clifton	Belinda Gamlen
	Ros Engledow	Joel Edmondson	Dick Goldberg
	John Gieroszynski	Marya Glyn-Daniel	Mal Houston
	Lesley Harland	Suzanne Hecker	Antonia Kitzel
	Tina Lynam	Dave Mallyon	Kim Middleton
	Paul Kringas	Christine Maddock	Elaine Noon
	RowanMcMurray	Alexandra Pralow	Rina Onorato
	Helen Rohan	Michael Reddy	Michael Reddy
	Sahana Sehgal	Sandra Ross Rose	Henning Schou
	Helen Rohan	Shorney Geoff	Sarah Stringer
	Jude Schou	Winter Joan	Rosanne Walker
	Tony Turner	White	Amelia Witheridge
	Brenton Warren	Jeannie Young	Chris Ward
Poster Design and Artwork	Tianna Johannis Design and Helen Drum		
Cast	Patrick Galen-Mules	Steph Roberts	
	Helen McFarlane	Nelson Blattman	

Neighbourhood Watch

Director	Kate Blackhurst		
Assistant Director	barb barnett		
Stage Manager	Sue Gore Phillips		
Properties	Brenton Warren		
Set Designer	Andrew Kay		
Costume Designer	Cate Clelland		
Composer	Glenn Gore Phillips		
Lighting Designer	Joel Edmondson		
Sound Designer	Jesse Armitstead		
Prompt	Elaine Noon		
Construction Coordinator	Russell Brown		
Set Construction Crew	Andrew Kay	John Carroll	John Klingberg
	Gordon Dickens	Eric Turner	Russell Brown
REP Costume Liaison	Jeanette Brown		
REP Properties Liaison	Hazel Taylor		
Stage Crew	Sian Phillips	Ella Horton	Grace Jasinski
	Karen Einhaus		
Lighting Crew	Joel Edmondson	Bernard Duggan	Chris Ward
	Helen Nosworthy	Ananya Prabhu	
Sound Crew	Jesse Armitstead	Jenna Golab	Genny Hallett
	James Tyrrell		
Technical Advisor	Joel Edmondson		
Production Manager	Mal Houston		
Program	Helen Drum		
Incidental and Promo Photos	Helen Drum		
Foyer Photographs	Ross Gould		
Front of House Coordinator	Henning Schou		
Front of House Staff			
	Micki Beckett	Winston Bucknall	John Carroll
	Michael Coady	Mandy Brown	Yanina Clifton
	Barbara Denham Fay	Ros Engledow John	Alice Ferguson
	Ellyard Belinda	Gieroszynski Lesley	Marya Glyn-Daniel
	Gamlen Dick	Harland	Diane Hesse
	Goldberg Jenny	Himanshu Gogia	Michelle Gordon
	Houston	Mal Houston	Noella Joslyn
	Tina Lynam	Antonia Kitzel	Kim Middleton
	Dave Mallyon	Jurek Malzacher	Rina Onorato
	Jenny Owen	Rob Macaulay	Brian Rochford
	Vivienne Rochford	Rowan McMurray	Henning Schou
	Jude Schou	Michael Reddy	Liz St Clair Long
	Helen Simpson	Katy Nicholls	Irene Turpie
	Irene Ussenko	Michael Reddy	Joan White
	Tamara Wilcock	Sandra Ross	Amelia Witheridge
	Sarah Stringer	Peter Sekules	Jeannie Young
	Rosanne Walker	Geoff Winter	
Poster Design and Artwork	Tiana Johannis Design and Helen Drum		
Cast			
	Liz de Totth	Alex McPherson	Craig Battams
	Judi Crane	Nikki-Lyn Hunter	Loren Kalis
	Damon Baudin	Peter Holland	Tim Sekules

Australia Day

Director	Cate Clelland		
Stage Manager	Ewan		
Assistant Stage Manager	John Nicholls		
Properties	Brenton Warren		
Set Designer	Cate Clelland		
Costume Designer	Heather Spong		
Lighting Designer	Cynthia Jolley-Rogers		
Sound Designer	Jenna Golab		
Construction Coordinator	Russell Brown		
Set Construction Crew	Andrew Kay	John Carroll	John Klingberg
	Peter Dark	Wolfgang Hecker	Gordon Dickens
	Eric Turner	Kevin Caruana	Brian Moir
	Michael Varga	Neil McLeod	
Properties Assistant	Leigh Widdowson		
Rigging	Joel Edmondson	Stephen Still	Amelia Witheridge
	Kai Fisher	Liz de Totth	
Lighting Crew	Kai Fisher	Helen Nosworthy	Joyce Gore
Sound Crew	Jenna Golab	Jesse Armitstead	Genny Hallett
	Jon Pearson		
Rehearsal Prompt	Liz de Totth		
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	Jenny Berrill	Mandy Brown
	Winston Bucknall	John Carroll	Sian Chadwick
	Michael Coady	Barbara Denham	Belinda Gamlen
	Yanina Clifton	Rob de Fries	Marya Glyn-Daniel
	Alice Ferguson	Belinda Gamlen	Michelle Gordon
	Dick Goldberg	Lesley Harland	Nikki-Lynne Hunter
	Jenny Houston	Mal Houston	Tina Lynam
	Noella Joslyn	Antonia Kitzel	Kim Middleton
	Liz St Clair Long	Rowan McMurray	Rina Onorato
	Rob Macaulay	Elaine Noon	Michael Reddy
	Katy Nicholls	Dot Russell	Henning Schou
	Jenny Owen	Jude Schou	Sarah Stringer
	Sahana Sehgal	Helen Simpson	Irene Ussenko
	Tony Turner	Irene Turpie	Chris Ward
	Rosanne Walker	Ben Ward	Jeannie Young
	Amelia Witheridge	Geoff Winter	Tamara Wilcock
Poster Design and Artwork	Tianna Johannis Design and Helen Drum		
Cast			
	Thomas McCoy	Neil McLeod	Sarah Hull
	Pat Gallagher	Micki Beckett	Jonathan Lee

Canberra Repertory Society

ABN: 67 008 392 023

Financial Statements

For the Year Ended 31 December 2017

Canberra Repertory Society

ABN: 67 008 392 023

Contents

For the Year Ended 31 December 2017

	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
Responsible Persons' Declaration	22
Independent Audit Report	23

Canberra Repertory Society

ABN: 67 008 392 023

Directors' Report

For the Year Ended 31 December 2017

The directors present their report on Canberra Repertory Society for the financial year ended 31 December 2017.

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
Wolfgang Hecker
Christopher Young
Liz de Totth
Sarah Byrne
Timothy Sekules
Henning Schou OAM
Antonia Kitzel
Michael Sparks
Karen Vickery
Jon Pearson
Sarah Stringer
Dee Hopkins
Stephen Fischer
Sandra Cuthbert

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

Canberra Repertory Society

ABN: 67 008 392 023

Directors' Report For the Year Ended 31 December 2017

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 a member; 4 years and 8 months Council Member; President 2 years 8 months

Wolfgang Hecker

Experience

Vice President: 6 years member; 4 years 9 months Council Member; 3 years 9 months Vice President.

Christopher Young

Qualifications

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

Experience

Treasurer: 1 year 4 months member; 1 years 7 months Treasurer. Resigned 14 March 2017.

Liz de Toth

Qualifications

Dip Arts

Experience

Council Member: 9 years member; 2 years 8 months Council member.

Sarah Byrne

Qualifications

BA/LLB/GAICD

Experience

Council member: 1 year 7 Months Council Member. Resigned April 2017.

Timothy Sekules

Experience

Council Member: 12 years member; 2 year 6 months Council member. Resigned 31 December 2017.

Henning Schou OAM

Qualifications

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

Experience

Council Member: 40 years member; 1 year 9 months Council member.

Antonia Kitzel

Qualifications

MA

Experience

Council Member: 2 years 10 months member; 1 year 9 months Council member.

Michael Sparks

Qualifications

BA., M. Ed., MPH

Experience

Vice President: 15 years member; 1 year 4 months Vice President.

Karen Vickery

Qualifications

BDA., MA

Experience

Council member: 4 years 6 months member. 1 year Council member.

Canberra Repertory Society

ABN: 67 008 392 023

Directors' Report

For the Year Ended 31 December 2017

1. General information

Information on directors

Jon Pearson

Experience

Council Member: Appointed Council member 4 April 2017.
Resigned 20 June 2017.

Sarah Stringer

Qualifications

B Comm MIPA

Experience

Treasurer: Appointed Council Member 4 April 2017.
Resigned 21 May 2017.

Dee Hopkins

Qualifications

GAICD, MBA, Grad Dip Marketing and Communications

Experience

Council Member: Appointed Council Member 12 June 2017.
Resigned 31 December 2017.

Stephen Fischer

Qualifications

BA, M Sc, grad Cert Business and Technology

Experience

Treasurer: Appointed 10 July 2017.

Sandra Cuthbert

Qualifications

B Vet Sc, BVMS

Experience

Council Member: Appointed 14 August 2017.

Principal activities

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

- 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 theatre 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

Canberra Repertory Society

ABN: 67 008 392 023

Directors' Report

For the Year Ended 31 December 2017

1. General information

Objectives and Strategies 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 member 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

The surplus for the financial year was \$ 7,611 (2016 \$26,533).

Canberra Repertory Society

ABN: 67 008 392 023

Directors' Report
For the Year Ended 31 December 2017

3. Other items

Meetings of directors

During the financial year, 13 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	12	12
Wolfgang Hecker	12	10
Christopher Young	3	1
Liz de Toth	13	13
Sarah Byrne	1	1
Timothy Sekules	12	11
Henning Schou OAM	11	11
Antonia Kitzel	12	12
Michael Sparks	13	13
Karen Vickery	11	9
Jon Pearson	4	3
Sarah Stringer	2	1
Dee Hopkins	8	6
Stephen Fischer	6	6
Sandra Cuthbert	5	5

Auditor's independence declaration

The auditor's independence declaration for the year ended 31 December 2017 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: 
Stephen Fischer

Dated 05 March 2018

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 2017, 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

05 March 2018

Canberra

Canberra Repertory Society

ABN: 67 008 392 023

Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 31 December 2017

		2017	2016
	Note	\$	\$
Sales	4	339,209	360,738
Cost of sales	5	99,641	109,069
Gross surplus		239,568	251,669
Other revenue	4	55,984	42,517
		295,552	294,186
Expenses			
Administrative expenses		(52,018)	(49,028)
Depreciation	11(a)	(12,228)	(10,501)
Employee benefits expense		(134,476)	(135,401)
Insurance		(16,769)	(15,039)
Marketing expenses		(6,868)	(6,182)
Occupancy costs		(46,129)	(31,773)
Telephone, gas and electricity		(19,453)	(19,729)
Surplus before income tax		7,611	26,533
Income tax expense	2(a)	-	-
Surplus for the year		7,611	26,533
Other comprehensive income		-	-
Total comprehensive income for the year		7,611	26,533

The accompanying notes form part of these financial statements.

Canberra Repertory Society

ABN: 67 008 392 023

Statement of Financial Position As At 31 December 2017

	Note	2017 \$	2016 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6	210,029	236,167
Trade and other receivables	7	24,485	6,725
Inventories	8	2,101	2,225
Short term investment	9	10,000	10,000
Other assets	10	23,966	27,599
TOTAL CURRENT ASSETS		270,581	282,716
NON-CURRENT ASSETS			
Property, plant and equipment	11	109,746	76,312
TOTAL NON-CURRENT ASSETS		109,746	76,312
TOTAL ASSETS		380,327	359,028
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	12	16,500	20,629
Employee benefits	14	23,916	26,127
Income in advance	13	73,741	53,713
TOTAL CURRENT LIABILITIES		114,157	100,469
TOTAL LIABILITIES		114,157	100,469
NET ASSETS		266,170	258,559
EQUITY			
Retained earnings		266,170	258,559
TOTAL EQUITY		266,170	258,559

The accompanying notes form part of these financial statements.

Canberra Repertory Society

ABN: 67 008 392 023

**Statement of Changes in Equity
For the Year Ended 31 December 2017**

2017

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2017	258,559	258,559
Surplus for the year	7,611	7,611
Balance at 31 December 2017	266,170	266,170

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

The accompanying notes form part of these financial statements.

Canberra Repertory Society

ABN: 67 008 392 023

Statement of Cash Flows
For the Year Ended 31 December 2017

	2017	2016
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	416,936	411,702
Payments to suppliers and employees	(398,711)	(379,210)
Interest received	1,299	2,241
Net cash provided by operating activities	18 <u>19,524</u>	<u>34,733</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of property, plant and equipment	11(a) <u>(45,662)</u>	<u>(27,932)</u>
Net cash (used in) investing activities	<u>(45,662)</u>	<u>(27,932)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:		
Net (decrease)/ increase in cash and cash equivalents held	(26,138)	6,801
Cash and cash equivalents at beginning of year	<u>236,167</u>	<u>229,366</u>
Cash and cash equivalents at end of financial year	6 <u><u>210,029</u></u>	<u><u>236,167</u></u>

The accompanying notes form part of these financial statements.

Canberra Repertory Society

ABN: 67 008 392 023

Notes to the Financial Statements

For the Year Ended 31 December 2017

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.

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.

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB) and the *Australian Charities and Not-for-profits Commission Act 2012*. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. 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.

Canberra Repertory Society

ABN: 67 008 392 023

Notes to the Financial Statements

For the Year Ended 31 December 2017

2 Summary of Significant Accounting Policies

(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.

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 GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. 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 are presented on a gross basis. The GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the ATO, are presented as operating cash flows included in receipts from customers or payments to suppliers.

(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.

Notes to the Financial Statements For the Year Ended 31 December 2017

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 the recoverable amount is made when impairment indicators are present.

Depreciation

Plant and equipment 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

Initial recognition and measurement

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the company commits itself to either purchase or sell the asset (i.e. trade date accounting is adopted). Financial instruments are initially measured at fair value plus transaction costs, except where the instrument is classified at fair value through profit or loss in which case transactions are recognised immediately as expenses in profit or loss.

Classification and subsequent measurement

Financial instruments are subsequently measured at fair value, amortised cost using the effective interest method, or cost.

Amortised cost is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the effective interest method.

The effective interest method is used to allocate interest income or interest expense over the relevant period

Notes to the Financial Statements

For the Year Ended 31 December 2017

2 Summary of Significant Accounting Policies

(g) Financial Instruments

Initial recognition and measurement

and is equivalent to the rate that exactly discounts estimated future cash payment or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying amount with a consequential recognition of an income or expense item in profit or loss.

Financial Assets at fair value through profit or loss

Financial assets are classified at "fair value through profit or loss" when they are held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying amount included in profit or loss.

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments and are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

Held-to-maturity investments

Held-to-maturity investments are non-derivative financial assets with fixed or determinable payments, and it is the Company's intention to hold these investments to maturity. They are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

Available-for-sale financial assets

Available-for-sale financial assets are non-derivative financial assets that are either not capable of being classified into other categories of financial assets or they are designated as such by management.

They are subsequently measured at fair value with any remeasurements other than impairment losses and foreign exchange gains and losses recognised in other comprehensive income. When the financial asset is derecognised, the cumulative gain or loss pertaining to that asset previously recognised in other comprehensive income is reclassified into profit or loss.

Available-for-sale financial assets are classified as non-current assets when they are not expected to be sold within 12 months after the end of the reporting period. All other available-for-sale assets are classified as current assets.

Notes to the Financial Statements

For the Year Ended 31 December 2017

2 Summary of Significant Accounting Policies

(g) Financial instruments

Financial liabilities

Non-derivative financial liabilities other than financial guarantees are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

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

Impairment

At the end of the reporting period, the Company assesses whether there is any objective evidence that a financial asset has been impaired. A financial asset (or group of financial assets) is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a "loss event") having occurred, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered to constitute a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified into profit or loss at this point.

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

For financial assets carried at amortised cost (including loans and receivables), a separate allowance account is used to reduce the carrying amount of financial assets impaired by credit losses. After having taken all possible measures of recovery, if management establishes that the carrying amount cannot be recovered by any means, at that point the written-off amounts are charged to the allowance account or the carrying amount of the impaired financial assets is reduced directly if no impairment amount was previously recognised in the allowance account.

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the Company recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

Derecognition

Financial assets are derecognised when the contractual rights to receipt of cash flows expire or the asset is transferred to another party whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised when the related obligations are discharged, cancelled or have expired. The difference between the carrying amount of the financial liability, which is extinguished or transferred to another party, and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

Notes to the Financial Statements

For the Year Ended 31 December 2017

2 Summary of Significant Accounting Policies

(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 evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Company.

Key estimates - impairment of 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.

Canberra Repertory Society

ABN: 67 008 392 023

Notes to the Financial Statements For the Year Ended 31 December 2017

4 Revenue and Other Income

Revenue from continuing operations

	2017	2016
	\$	\$
Sales		
- Production income	228,981	281,136
- Sale of goods and services	110,228	79,602
	<u>339,209</u>	<u>360,738</u>
Other Income		
- Interest received	1,299	2,241
- Donations	47,648	34,870
- Other income	7,037	5,406
	<u>55,984</u>	<u>42,517</u>
Total Revenue and Other Income	<u>395,193</u>	<u>403,255</u>

5 Expenses

	2017	2016
	\$	\$
Cost of sales		
Production	76,319	82,714
Goods and services	23,322	26,355
Total cost of sales	<u>99,641</u>	<u>109,069</u>

6 Cash and Cash Equivalents

	2017	2016
	\$	\$
Cash on hand	3,185	3,460
Bank balances	199,098	208,343
Canberra Repertory Society Fund (at call)	7,746	24,364
Total cash and cash equivalent	<u>210,029</u>	<u>236,167</u>

7 Trade and Other Receivables

	2017	2016
	\$	\$
CURRENT		
Trade receivables	24,403	5,287
GST receivable	82	1,438
Total current trade and other receivables	<u>24,485</u>	<u>6,725</u>

Canberra Repertory Society

ABN: 67 008 392 023

**Notes to the Financial Statements
For the Year Ended 31 December 2017**

8 Inventories

	2017	2016
	\$	\$
CURRENT		
Stock on hand	2,101	2,225
Total inventories	2,101	2,225

9 Short term investment

	2017	2016
	\$	\$
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 2.25%, maturing on 15 June 2018.

10 Other Assets

	2017	2016
	\$	\$
CURRENT		
Prepayments	23,843	27,471
Accrued income	123	128
	23,966	27,599

Canberra Repertory Society

ABN: 67 008 392 023

**Notes to the Financial Statements
For the Year Ended 31 December 2017**

11 Property, plant and equipment

	2017	2016
	\$	\$
Theatre plant and equipment		
At cost	300,790	300,515
Accumulated depreciation	(288,519)	(281,483)
Total Plant and equipment	12,271	19,032
Office equipment		
At cost	33,959	44,370
Accumulated depreciation	(32,279)	(41,849)
Total Office equipment	1,680	2,521
Library		
At cost	3,418	3,418
Accumulated depreciation	(3,418)	(3,418)
Total Library	-	-
Fit-out		
At cost	289,458	244,421
Accumulated depreciation	(193,663)	(189,662)
Total Fit-out	95,795	54,759
Total property, plant and equipment	109,746	76,312

(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 2017				
Balance at the beginning of year	19,032	2,521	54,759	76,312
Additions	625	-	45,037	45,662
Depreciation expense	(7,386)	(841)	(4,001)	(12,228)
Balance at the end of the year	12,271	1,680	95,795	109,746

Canberra Repertory Society

ABN: 67 008 392 023

**Notes to the Financial Statements
For the Year Ended 31 December 2017**

12 Trade and other payables

	2017	2016
	\$	\$
CURRENT		
Trade payables	9,073	13,737
Accrued expenses	6,989	6,892
Other payables	438	-
	<u>16,500</u>	<u>20,629</u>

13 Income in advance

	2017	2016
	\$	\$
CURRENT		
Subscriptions received in advance	42,746	48,999
Gift vouchers in advance	1,748	3,078
Other income in advance	29,247	1,636
	<u>73,741</u>	<u>53,713</u>

14 Employee Benefits

	2017	2016
	\$	\$
Current liabilities		
Long service leave	13,105	11,704
Annual leave entitlements	10,811	14,423
	<u>23,916</u>	<u>26,127</u>

15 Financial Risk Management

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

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:

		2017	2016
		\$	\$
Financial Assets			
Cash and cash equivalents	6	210,029	236,167
Short term investment	9	10,000	10,000
Trade receivables	7	24,403	5,287
Total financial assets		<u>244,432</u>	<u>251,454</u>
Financial Liabilities			
Trade and other payables	12	16,500	20,629
Total financial liabilities		<u>16,500</u>	<u>20,629</u>

Canberra Repertory Society

ABN: 67 008 392 023

Notes to the Financial Statements For the Year Ended 31 December 2017

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:

	2017	2016
	\$	\$
Surplus for the year	7,611	26,533
Non-cash flows in profit:		
- depreciation	12,228	10,501
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	(17,760)	(5,988)
- (increase)/decrease in prepayments	3,633	(6,540)
- (increase)/decrease in inventories	124	797
- increase/(decrease) in income in advance	20,028	(1,316)
- increase/(decrease) in trade and other payables	(4,128)	5,100
- increase/(decrease) in employee benefits	(2,212)	5,646
Cashflow from operations	<u>19,524</u>	<u>34,733</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

ABN: 67 008 392 023

Responsible Persons' 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 2017 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 
Stephen Fischer

Dated 05 March 2018

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 2017, 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 2017 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
05 March 2018