

Canberra Repertory Society

# Annual Report 2015



Canberra's OWN theatre company since 1932



*The Importance of Being Earnest*



*The Crucible*



*Casanova*



*Gaslight*



*Much Ado About Nothing*



*Don't Dress for Dinner*

# Canberra Repertory Society

[www.canberrarep.org.au](http://www.canberrarep.org.au)

Canberra's OWN theatre company since 1932

.....

## Theatre 3

### **The Home of Canberra 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: 02 6247 4222  
Fax: 02 6247 4489  
Email: [office@canberrarep.org.au](mailto:office@canberrarep.org.au)

## Contents

|  |                     |
|--|---------------------|
| Officers, Staff and Life Members       | 2                   |
| 1. The President's Report              | 3                   |
| 2. The Treasurer's Report              | 4                   |
| 3. Reports from Committees             | 6                   |
| 4. Management                          | 10                  |
| 5. The Canberra Repertory Society Fund | 12                  |
| 6. Canberra Repertory Awards           | 13                  |
| 7. External Awards                     | 14                  |
| 8. Vale                                | 15                  |
| 9. Attachment 1. Plays and Audiences   | 16                  |
| Financial Report                       | separately numbered |

# Unlocking adventure

## **Officers, Staff and Life Members At 31 December 2015**

### ***The Council of the Society***

|                  |   |
|------------------|---|
| President:       | David Bennett   |
| Vice Presidents: | Samuel Hannan-Morrow<br>Wolfgang Hecker   |
| Treasurer:       | Christopher Young   |
| Council Members: | Judith Crane Wilkins<br>Rosanne Walker<br>Elaine Noon<br>Sarah Byrne<br>Tim Sekules<br>Liz de Totth |

### ***Staff of the Society***

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

### ***Life Members of the Society***

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

## 1. The President's Report

### Overview

Welcome to the 2015 Annual Report of the Canberra Repertory Society (REP).

I should like to begin by acknowledging the work of the volunteers who, *inter alia*, acted, performed technical marvels, designed sets, designed and operated sounds and lights, worked like Trojans backstage, built sets, and ably staffed the front of house, for their splendid efforts and enthusiastic support during the year. Without their efforts, REP would cease to be.

Council had several changes during the year. Sarah Wijnen, our Treasurer, was unable to continue in the position after April, because she moved out of Canberra. Fortunately, Chris Young joined us as Treasurer in September.

Several Councillors did not renominate, so in April Dot Russell and Glenn Gore Phillips left Council. Liz de Totth joined Council in April, Sarah Byrne joined in May, and Tim Sekules joined in June.

During most of the year, we had a Chair for each of Council's Committees. I commend Council on its achievements and efforts during the year.

### Electoral System Change

This is the first year of my three-year term of office under the new electoral system. Under the new system, the President will serve a three-year term. At the AGM each year, the members will elect one Vice President and half of the Council members to serve a two year term, thus staggering of terms of office holders to help ensure continuity and maintain corporate knowledge.

### Five to Stay Alive

At the 2015 REP Annual General Meeting, I launched my slogan, *Five To Stay Alive*, and three of the five planks of my platform for the initial stage of my term as President.

The Five Planks are:

Plank 1 – Encourage Volunteering;

Plank 2 – Find a Volunteer Marketing Manager;

Plank 3 – Five to Stay Alive – Each REP Member encourages five people who do not normally attend Rep to attend;

Plank 4 – Suspend Policy regarding how many years in a row a director may direct; and

Plank 5 – Ask Directors what shows they want to direct.

Progress has been made on all planks with Planks 4 and 5 implemented for the selection of directors for the 2016-2017 Season and PSAC is considering directors' suggestions for the 2017-2018 Season. The last two planks were member suggestions. Council is listening.

### The Staff

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

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

### Conclusion

This has been a good year for REP. We have had wonderful shows, larger audiences, and critical acclaim.

Kind regards,

David Bennett, *President*

## 2. The Treasurer’s Report

An analysis of the 2015 financial statements and budget is presented. They were reviewed by the Executive Committee of Council, comprising President, Vice Presidents and Treasurer, and presented to Council.

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

This result, and the fact that the Society has a healthy cash balance means that REP enters 2016 on a sounder financial position than at the same time in 2015.

However, REP’s finances are highly dependent on attendance figures, with most costs being fixed and incurred whatever attendances might be. Whilst the 2016 program has been designed with similar commercial goals in mind, this is the main financial risk going forward.

### Liquidity and Solvency

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

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

|   | 2015   | 2014    | 2013   | 2012   | 2011   |
|---|--------|---------|--------|--------|--------|
| Profitability (Net profit/(loss)margin) | 6.62%  | -18.98% | 1.86%  | -5.72% | -9.12% |
| Liquidity(Current ratio)                | 2.90   | 2.59    | 3.69   | 3.38   | 4.21   |
| Solvency (Debt ratio)                   | 28.18% | 30.61%  | 22.86% | 33.94% | 24.12% |

Table 1: Key Profitability, Liquidity (1), and Solvency (2) Statistics 2011 to 2015

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

### Budget Analysis

|                       | Actual    | Budget     | Difference |
|-----------------------|-----------|------------|------------|
| Income                | \$387,787 | \$349,452  | \$38,335   |
| Expenditure           | \$363,857 | \$372,732  | -\$8,875   |
| Net Surplus/(Deficit) | \$23,930  | (\$23,280) | \$47,210   |

Table 2: Budget Analysis 2015

| <b>The Importance of Being Earnest</b> | <b>Actual</b> | <b>Budget</b> | <b>Difference</b> | <b>The Crucible</b>           | <b>Actual</b> | <b>Budget</b> | <b>Difference</b> |
|--|---------------|---------------|-------------------|-------------------------------|---------------|---------------|-------------------|
| Income                                 | \$50,334.84   | \$56,339.00   | -\$6,004.16       | Income                        | \$58,062.42   | \$46,950.00   | \$11,112.42       |
| Expenditure                            | \$6,844.92    | \$10,025.00   | -\$3,180.08       | Expenditure                   | \$13,089.87   | \$14,915.00   | -\$1,825.13       |
| Net Surplus/(Deficit)                  | \$43,489.92   | \$46,314.00   | -\$2,824.08       | Net Surplus/(Deficit)         | \$44,972.55   | \$32,035.00   | \$12,937.55       |
| <b>Casanova</b>                        |               |               |                   | <b>Gaslight</b>               |               |               |                   |
| Income                                 | \$38,354.15   | \$46,950.00   | -\$8,595.85       | Income                        | \$42,099.47   | \$34,560.00   | \$4,539.47        |
| Expenditure                            | \$14,641.19   | \$17,075.00   | -\$2,433.81       | Expenditure                   | \$11,443.25   | \$14,535.00   | -\$3,091.75       |
| Net Surplus/(Deficit)                  | \$23,712.00   | \$29,875.00   | -\$6,162.04       | Net Surplus/(Deficit)         | \$30,656.22   | \$23,025.00   | \$7,631.22        |
| <b>Much Ado About Nothing</b>          |               |               |                   | <b>Don't Dress for Dinner</b> |               |               |                   |
| Income                                 | \$31,253.07   | \$46,950.00   | -\$15,696.93      | Income                        | \$53,374.35   | \$42,255.00   | \$11,119.35       |
| Expenditure                            | \$9,823.88    | \$12,775.00   | -\$2,951.12       | Expenditure                   | \$16,931.19   | \$19,585.00   | -\$2,653.81       |
| Net Surplus/(Deficit)                  | \$21,429.19   | \$34,175.00   | -\$12,745.81      | Net Surplus/(Deficit)         | \$36,443.16   | \$22,670.00   | \$13,773.16       |
| <b>Total Show Financial Result</b>     |               |               |                   |                               |               |               |                   |
| Income                                 | \$273,478.30  | \$277,004.00  | -\$3,525.70       |                               |               |               |                   |
| Expenditure                            | \$72,774.30   | \$88,910.00   | -\$16,135.70      |                               |               |               |                   |
| Net Surplus/(Deficit)                  | \$200,704.00  | \$188,094.00  | \$12,610.00       |                               |               |               |                   |

## Commentary

### Revenue

Total operating revenue was up from to \$313,953 to \$369,563, an increase of 18%, due mainly to a 16% increase in production income. This in turn was due to the commercial success of the 2015 season compared to 2014.

### Expenses

Expenses were lower at \$357,336 vs \$372,944 last year, an excellent result for which thanks must go to REP's Business Manager Helen Drum and her team, and also to all the show production teams and managers for their diligence in cost management and control.

Chris Young, *Treasurer*

### 3. Committee Reports

#### **Committee structure**

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

- **Executive**, responsible for: strategic and business planning; finance; production budgets; legal responsibilities; and policies and procedures. Executive reports include President and Treasurer's and are presented on pages 3 - 5 of this report.
- **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: developing theatre-based training opportunities and workshops.
- **Membership**, responsible for: membership policy and advancement.
- **Technical**, responsible for: health and safety; maintenance; set construction, Including bump-in and bump-out; wardrobe; and properties
- **Communication**, responsible for: social media; *Rhubarb Rhubarb*; company profile; and sponsorship.
- **Front of House**, responsible for: front of house on productions, front of house volunteer training.
- **Social**, responsible for organising member focused social activities including cast & crew happy hours.

#### **Production**

In the calendar year 2015, REP staged six productions in Theatre 3.

- *The Importance of Being Earnest* by Oscar Wilde, directed by Judi Crane, Production Manager Mal Houston
- *The Crucible* by Arthur Miller, directed by Jordan Best, Production Manager Rosanne Walker
- *Casanova* text by Russell T Davies, adapted for stage by Mark Kilmurry, directed by Jarrad West, Production Manager Marya Glyn-Daniels
- *Gaslight* by Patrick Hamilton, directed by barb barnett, Production Manager Wolf Hecker
- *Much Ado About Nothing* by William Shakespeare, directed by Cate Clelland, Production Manager Amelia Witheridge
- *Don't Dress For Dinner* by Marc Camoletti, directed by Walter Learning, Production Manager Mal Houston

As noted in last year's Annual Report, REP changed the way it programs its seasons. The first production of the calendar year is the last production of the previous season, therefore *The Importance of Being Earnest* the first production of 2015 was the last production of the 2014 – 2015 Season and *The Threepenny Opera*, which will be the first production in 2016, is the last production of the 2015-2016 Season.

The redrafted Terms of Reference for the Helen Wilson and Ted Light Awards proved successful and Council adopted them for the 2016-2017 Season. The Production Liaison Committee was David Bennett and Liz de Totth.

David Bennett & Liz de Totth, *Joint Council Liaison, Production Committee*

#### **Programming**

The Play Selection Advisory Committee (PSAC) for the 2016-17 program considered 117 suggestions over the course of their deliberations. Plays were considered under guidelines provided by Council. Suggestions were garnered from members, directors, and through open request on Facebook. These suggestions were considered against their suitability for our audience and our performing and technical resources, and also against questions of availability.

Members of the Play Selection Advisory Committee for this selection process were Simon Tolhurst (Chair), Judi Crane (Council Liaison), Jim Adamik, Kate Blackhurst, barb barnett and Heather Spong.

Fifteen productions were suggested to Council. Of these 15 productions, Council selected six. One show was subsequently swapped in when rights became available. Productions were announced in October.

Plays selected were:

1. *Uncle Vanya* by Anton Chekov (translated by David Mamet)
2. *Witness for the Prosecution* by Agatha Christie
3. *Macbeth* by William Shakespeare
4. *She Stoops to Conquer* by Oliver Goldsmith
5. *Noises Off* by Michael Frayn
6. *Wait Until Dark* by Frederick Knott

Simon Tolhurst, *Chair*, Judi Crane, *Council Liaison*, *Play Selection Advisory Committee*

## **STUDIO**

STUDIO activity was dormant in 2015. There were no director's workshops or training courses. Although the position for Council liaison for STUDIO was not filled until halfway through the year, Council social-liaison Elaine Noon took the initiative to ensure Crash Test Drama continued to run sessions at Theatre 3. Crash Test Drama is an Australia-wide theatrical movement, which provides playwrights with an opportunity to test their short works in progress in front of an audience. Using volunteer cast assembled on the day, participants have two hours to prepare a rehearsed, moved reading for an audience, who then vote for their favourite play.

Tim Sekules, *Council Liaison*, *STUDIO*

## **Membership**

Efforts to revive a Membership Committee fell on stony ground in 2015 and Council was unable to identify or attract interested participants. Given a considerable degree of overlap with the functions of the Social and Marketing Committees, a likely strategy in 2016 is to devolve all of the functions to those committees. Council remains committed to attracting more members, and developing a more diverse membership base, with a particular focus on recruiting younger members.

Sarah Byrne, *Council Liaison*, *Membership Committee*

## **Technical**

### **Technical Committee Members**

Chris Ellyard (Convenor), Wolfgang Hecker (Council Liaison), Neil McRitchie, Mike Moloney, Russell Brown, Malcolm Tompkins, Steve Walsh, Steve Crossley, Jeanette Brown and Anne Turner.

## **Activities / Works Improvements during 2015**

### **Workplace Health and Safety – “Annual Test and Tag”**

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

## **IT**

REP was connected to the NBN in May and all new cabling to the admin offices was completed at the time. The phone system was also put on battery back-up protection, ensuring no breakdowns during power failures. Remote hosting of REP's ticketing database took place in July, providing increased system reliability and security.

In July, REP also replaced three of its old computers with three new desktop models for the office manager, office assistance and accountant/bookkeeper. This was necessitated due to age and difficulties experienced with servicing and the non-compatibility of the older machines when using new and more powerful software. The machines were reconfigured to operate Windows 7 (to allow for the use of existing apps) with windows 8 keys (licences). This will enable the administrative team to install Windows 10.1 when and if required at no additional cost.

## **Lighting**

New ceiling panels were installed into the lighting box in July. The new panels were insulated by carpet to muffle sound (speech from emanating into the auditorium during performances) and to offer better insulation from both heat and cold. The door between the lighting control room and the back switching room was also modified to include louvres for better air circulation in the room when closed.

## **Sound**

The new sound system purchased in 2014 was commissioned in stages over the first 6 months of the year.

The audio storeroom adjacent to the audio control room was given a major makeover with repairs to the floor (required as a result of water damage) and damaged walls. New carpet tiles were laid and the walls were painted. Work also included the installation of new shelving for the safe storage of audio equipment.

## **Annex Mezzanine Extension**

The annex mezzanine extension was successfully completed in July 2015, providing REP with an additional 36 square metres of much needed storage space. The work included the construction of a new steel staircase and a 500kg manual hoist. The mezzanine also enabled the provision of a second door to the wardrobe area, providing ready egress from the area in the event of a fire.

## **Extension to Props**

The re-organisation of the annex storage space, following on from the construction of the new mezzanine, enabled us to extend the walls of the Props cupboard to provide an additional 12 square metres to the room. Following the construction, the compactus was relocated to the rear of the room, new lighting and shelving installed, a second door fitted to the back of the room and a general tidy up undertaken.

## **Wardrobe/Costumes**

REP replaced two of its older (Husqvana and Bernina) sewing machines with two new Brother sewing machines as part of an upgrade to improve the efficiency and production by REP's dedicated costume sewing team. Following a reassessment, it was subsequently decided to extend the life of the Bernina, given its capacity to handle heavy duty materials, but it will no longer be used in the general production of costumes.

## **Garden**

A working bee was undertaken in May to prune our Crepe Myrtles and undertake general maintenance to remove weeds in the gardens. Irrigation systems were also installed in the garden flowerbeds located either side of the public entrance of Theatre 3. The systems, controlled by manual timers, were installed to ensure that the flowerbeds received adequate water during the hot dry spells during summer.

We would like to thank all members of the REP technical team who have given their time and effort to improve the Theatre 3 facilities enjoyed by members and the Canberra community.

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

## **Communications**

I am delighted to report that we have had a reasonably sized marketing and communications sub-committee this year. The chair has been Simon Tolhurst, along with Jim Adamik, Wolf Hecker, Helen Drum and myself.

We are, as ever, indebted to the Office (Helen and Ben) for the bulk of our marketing, although special mention should be made, again, of Simon and Jim's curation of REP's social media presence. Due in no small part to their work, our Facebook likes are up to 1,264 from 809 in 2014 (which was up from 469 in the 2013). I want to make a special mention as well of Ian Hart. Ian produced a great video promo for *Don't Dress for Dinner*, and we are hoping to have more of this in 2016. Of course, a large part of social media engagement is also about members, casts and crews engaging on social media as well. On behalf of REP, thank you to everyone who has been helping us out by liking, viewing and sharing REP's social media.

This year REP has participated in a program with the University of Canberra. Barbara Walsh, a lecturer in Communications and Public Relations, runs a program in which students talk to a local company and devise a

marketing plan for them. The students assigned to REP were Laura Bell, Paulina Acuna, Angus Buckley & Grace Blomfield. The final report and contacts list has been supplied to Council, and will be invaluable in improving and focusing marketing and communication into the future. We cannot thank Barbara, Laura, Paulina, Angus and Grace for their hard work.

Finally, we did not have *Rhubarb* this year, but Peter MacDonald has suggested that we keep an eye out for something early in 2016.

Sam Hannan-Morrow, *Vice-President, Council Liaison 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. Their commitment and dedication in support of REP productions is greatly appreciated and we look forward to their continued support in the year ahead.

In order to spread the workload we are always looking for additional volunteers, in particular as Front of House Managers. During 2015, we were delighted to have a couple of people volunteer to be trained for this important role. There are willing experienced people available to provide mentoring until a formal training workshop can be held.

Finally, a heartfelt thank you to John Gieroszynski for his efforts in coordinating the Front of House roster for each show.

Rosanne Walker, *Council Liaison, Front of House*

### **Social**

This year we have a committee! A big thank you to Imogen Thomas, Amelia Witheridge, Sue Gore Phillips, Heather Spong, Tamara Wilcock & Irene Ussenko who worked hard to ensure there was a variety of food available for Cast & Crew Happy Hours, Opening Nights and the Season Launch. A big thank you also goes out to members who provide food for these events. You know who you are!

Steve Walsh, Erin Walsh, Glenn Gore Phillips and Neil McRitchie outdid themselves again at the annual Quiz Night. Everyone who came along enjoyed a night filled with fun, food, the obligatory obscure questions and weird scoring. The winning team, BASS, Ben Waldock, Amelia Witheridge, Steve Crossley & Simon Tolhurst, took out the coveted trophy, although the team were not presented with it until the Christmas Panto/Awards night.

We tried something new this year to celebrate REP's birthday and went to Adore Tea at Gold Creek for a High Tea. Thirty members attended and were treated to a wonderful heartfelt toast to the Society by the always entertaining Graham Robertson.

The REP Christmas Party, Awards Night and Panto was, again, well patronised. The awards were presented, the Panto, written by Andrew Kay, performed and 60 people stayed on to enjoy the buffet catered for by Vivaldi's.

The Committee is working towards ensuring dates for events are publicised well in advance so you can block these out in your calendars.

Elaine Noon, *Council Liaison, Social*

## 4. Management

REP gratefully acknowledges the assistance of the ACT Government, with ongoing support from its arts agency artsACT<sup>1</sup>. The continuing provision of opportunities for attendance to highly subsidised professional development programs for the administrative staff and Council members, as well as the legislatively required programs of emergency evacuation training, enhance our capacity to deliver our strategic goals.

### Promotions

During 2015, external promotions were once again strongly linked to the Season of productions at Theatre 3, as well as membership promotion. The marketing program supported the activities and productions of REP through print, radio 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. REP focused radio promotion was continued, again providing support for membership promotion and community recognition. 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—a community focused celebration of participation—in March at the site of the Old Bus Depot Markets. Members helped devise and man an information stand for the day, which included: video footage; production, costume and properties displays; and flyers and handouts. A dedicated group also rehearsed and performed a short piece from Shakespeare.

E-newsletters continued to be a major communication tool throughout the year. Current versions are the *APPLAUSE note*, which has been sent on a fairly regular basis to keep people 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, primarily via email. These communications have become effective methods of maintaining our profile and informing patrons, and the use of the electronic medium makes for greater variety in promotional options.

The website is the major online ticketing interface for REP, with web ticket sales supporting all the 2015 REP productions. During 2015, the Theatre 3 Box Office continued to offer ticketing services to local theatre companies performing at other venues, including the ANU Arts Centre and the Belconnen Theatre, as well as those hiring Theatre 3 as a venue for their productions. REP continues to assist with the phone ticket sales for Canberra Philharmonic productions.

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

### The Buildings

#### Theatre 3

Theatre 3 is part of a dedicated network of arts facilities throughout Canberra, which provides theatres, performance groups, artist spaces, museums and galleries with specific venues to provide arts activities to the people of Canberra and region.

As a community arts facility, the following groups and companies used Theatre 3 during 2015. Mid January, Child Players ACT presented *Alice in Wonderland*. During March, Human Communications Centre hired the venue for a private annual event. During April, as part of The Jane Austen Festival, Newcastle Theatre Company presented *Mr Bennet's Bride*. In August two performances of the musical based production *The Haunted Celts*. During October, the theatre saw the QL2 Dance Group perform *All the Things*, as well as a production of *The Book of Everything* by Burgmann Anglican School. December, following our final production, saw the Awards nomination event for the 2015 CAT Awards, with the last external hire for 2015 being the CADA (Canberra Institute of Dramatic Art) presentation performances. REP continues to explore options through programming and promotion for the external hiring of Theatre 3 as it is both an increasingly important future revenue stream and ensures that REP fulfils its obligations to allow community use of the venue.

General maintenance of some of the major infrastructure items and services continue to be monitored and maintained by artsACT. These include the maintenance of the air conditioning system within the auditorium; regular maintenance and assessment of the emergency evacuation system, the fire extinguishers and emergency lighting; yearly assessment of roof access points and harnesses; yearly gutter cleaning; and the presentation of emergency procedures training twice a year to the staff, hirers and volunteers working in the Theatre 3 complex. It should be noted that all volunteers working on REP productions and activities are considered to be employees under the current legislation, and members are encouraged to participate in all emergency training programs at least once per year. Opportunities to take part in these programs are offered on an ongoing basis, through forums, ad hoc training sessions and production based practices.

### **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**

2015 saw REP *unlocking adventure* and 42 years at Theatre 3, with the return of some favourites and some new works. Business development options continue to add depth and diversity to REP's capacity to deliver our activities. This year REP officially registered as a Charity with the ACNC and the ATO – providing the more secure not for profit framework for our company. This year has been a stronger one for audience numbers. It is envisaged that the emerging new frameworks for REP committees and the continued enthusiasm of the members will continue to provide the solid base on which our theatrical community will thrive.

Helen Drum, *Business Manager*

<sup>1</sup> artsACT reports to the Minister for Education and Training, Police and Emergency Services, Disability, Racing and Gaming and the Arts.

## 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.

Donations in 2015 (\$11,273.81) were reasonably higher than in 2014 (\$4,407.00), although the number of individual donations over \$2 has decreased (2015: 154 donations, 2014: 170 donations). REP is very grateful for the generosity of each and every donor.

|  | 2015                       | 2014                |
|--|----------------------------|---------------------|
| <b>Opening Balance as at 1 January</b>                   | <b>\$ 25,757.45</b>        | <b>\$ 42,392.18</b> |
| <b>Receipts</b>  |                            |                     |
| Bank   |                            |                     |
| Interest   | \$ 4.12                    | \$ 47.14            |
| Donations received                                       | \$11,273.81                | \$ 4,407.00         |
|  | <u>\$ 11,277.93</u>        | <u>\$ 4,454.14</u>  |
| <b>Expenditure</b>                                       |                            |                     |
| Printing new receipt books                               | \$ -                       | \$ 500.00           |
| 2014 Council Decisions                                   |                            |                     |
| Sound Desk upgrade (completed 2014)                      | \$ -                       | \$ 9,939.71         |
| Annex - mezzanine build (completed 2015)                 | \$ 4,453.28                | \$ 5,146.72         |
| Networking project (completed 2015)                      | \$ 348.35                  | \$ 4,402.44         |
| IT Upgrade (completed 2015)                              | \$ 2,763.10                |                     |
| Rehearsal space project (not yet complete)               | \$ -                       | \$ 1,100.00         |
|  | <u>\$ 7,564.73</u>         | <u>\$ 21,088.87</u> |
| <b>Closing Balance as at 31 December 2015</b>            | <b>\$ 29,470.65</b>        | <b>\$ 25,757.45</b> |
|  | <i>check balance</i>       | <i>\$ 29,470.65</i> |
| 2014 Council decisions                                   |                            |                     |
| Rehearsal space project ( <i>balance of commitment</i> ) | <u>\$ 4,900.00</u>         |                     |
|  | \$ 4,900.00                |                     |
| <b>Balance available</b>                                 | <b><u>\$ 24,570.65</u></b> |                     |

## 6. Canberra Repertory Society Awards

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

Awarded to **Jim Adamik** for his role as Benedick in *Much Ado About Nothing*

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

Awarded to **Zoe Priest** for her role as Abigail in *The Crucible*

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

**The Russell Brown Trophy**

For best performance in anything other than acting.

Awarded jointly to **Russell Brown and Wolfgang Hecker** for their outstanding efforts in supporting REP productions and their contributions to the completion of the Annex mezzanine upgrade.

(Judging panel: Mal Houston, John Klingberg, Dot Russell)

**The Fay Butcher Award**

For exceptional service to the society.

Awarded to **Simon Tolhurst** for his support and work on the PSAC Committee and the REP archives.

(Judging panel: Council Executive)

**The Best Rookie Award (Discretionary)**

[Trophy donated by Joe, Catherine and Audrey McGrail-Bateup]

This may be awarded to someone who does outstanding production work at Rep for the first time, such as: backstage crew, lighting or sound operators, set builders, wardrobe or props, in consultation with the stage or production manager of each REP show. The decision to make an award will depend each year on whether there is a rookie who merits it.

This was award to **Imogen Thomas** in 2015 for her tireless work and optimism.

## 7. External Awards

During 2015, REP productions and contributions to those productions received nominations for awards. We would like to congratulate all nominees and award recipients.

### **CAT Awards**

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

#### **The Importance of Being Earnest**

Karen Vickery

Best Actress in a Featured Role in a Play— **Lady Bracknell**

#### **The Crucible**

##### **MICHAEL SPARKS**

Hysterical girls

Duncan Driver

##### **YANINA CLIFTON**

Zoe Priest

Lexi Sekules

Jordan Best

Best Production of a Play

Best Set Designer for a Play

Best Ensemble in a Play

Best Actor in a Featured Role in a Play - **Reverend Hale**

Best Actress in a Featured Role in a Play - **Mary Warren**

Best Actress in a Featured Role in a Play - **Abigail Williams**

Best Actress in a Leading Role in a Play - **Elizabeth Proctor**

Best Director of a Play

#### **Casanova**

Jarrad West

##### **ANNE KAY**

Chris Zuber

Riley Bell

Amy Dunham

Ben Russell

##### **TONY TURNER**

Steph Roberts

##### **JARRAD WEST**

Best Production of a Play

Best Set Designer for a Play

Best Costume Designer for a Play

Best Actor in a Featured Role in a Play - **Grimani**

Best Actor in a Featured Role in a Play – **Rocco**

Best Actress in a Featured Role in a Play - **Henriette**

Best Actor in a Leading Role in a Play - **Younger Casanova**

Best Actor in a Leading Role in a Play - **Older Casanova**

Best Actress in a Leading Role in a Play – **Edith**

Best Director of a Play

#### **Gaslight**

Ian Croker

Chris Ellyard

Ian Croker

Best Set Designer for a Play

Best Lighting Designer

Technical Achievement - Scenic art

#### **Much Ado About Nothing**

Cate Clelland

##### **CATE CLELLAND & FRASER FINDLAY**

Lainie Hart

Jamie Winbank

Best Production of a Play

Best Costume Designer for a Play

Best Original Work - Original settings of songs

Best Actress in a Leading Role in a Play – **Beatrice**

Best Choreographer

#### **Don't Dress for Dinner**

Andrew Kay

Natalie Waldron

Peter Holland

Rob de Fries

Walter Learning

Best Production of a Play

Best Set Designer for a Play

Best Actress in a Featured Role in a Play – **Suzette**

Best Actor in a Leading Role in a Play – **Bernard**

Best Actor in a Leading Role in a Play – **Robert**

Best Director of a Play

## 8. Vale

### **Elizabeth Joan (Liz) Ferguson, OBE and Life Member of REP**

Liz Ferguson was born to play Lady Bracknell. In her 14 years at REP, Liz performed in 22 mainstage productions starting with her first appearance in 1961 in *The White Devil* at Riverside. While Liz's acting at REP was prolific and wonderful, of her many roles she may be best remembered as Lady Bracknell.

In addition to acting, she served on REP's Council over the years, including fulfilling the roles of Vice President and acting President at a time when members fought fiercely for these positions.

Born Elizabeth Joan Mills in UK on February 5, 1921, she was the youngest of six children. She went to school in Plymouth and became involved in drama and public speaking from an early age. She arrived in Canberra in 1961 as a Trade Commissioner for the British High Commission and it was here she met bachelor and stalwart set builder Jim Ferguson, and they were married in the foyer of Riverside in 1963.

She was honoured in her lifetime receiving an OBE in 1971 for promotion of British trade in Australia, a Centenary of Federation Medal in 2000, and a Senior's Award in 2005.

About 1972, she and Jim moved from Canberra to Potato Point, NSW.

Liz died at the South Coast on 23 August 2015, aged 94. She was vibrant, talented, compassionate, wise, fun, funny, a mate, a confidante and the list goes on. She will be missed for her generosity, and her ready laughter. Liz had great zest for life and lived it to the full.

So Vale to dear Liz, she will never be forgotten by those of us who knew her.

Jenny Ongley-Houston and David Bennett

## Attachment 1. Plays and Audiences

| Play                                   | Director        | Dates            | S<br>h<br>o<br>w<br>s | Total<br>Audience | Total<br>Audience<br>Paid | Average<br>House | Average<br>Paid<br>House |
|--|-----------------|------------------|-----------------------|-------------------|---------------------------|------------------|--------------------------|
| <i>The Importance of Being Earnest</i> | Judi Crane      | 19 Feb – 7 Mar   | 14                    | 1760              | 1567                      | 62 percent       | 57 percent               |
| <i>The Crucible</i>                    | Jordan Best     | 30 Apr -16 May   | 15                    | 1842              | 1655                      | 65 percent       | 62 percent               |
| <i>Casanova</i>                        | Jarrad West     | 18 June -4 July  | 14                    | 1376              | 1182                      | 46 percent       | 41 percent               |
| <i>Gaslight</i>                        | barb barnett    | 30 July – 15 Aug | 14                    | 1421              | 1274                      | 47 percent       | 45 percent               |
| <i>Much Ado About Nothing</i>          | Cate Clelland   | 17 Sept – 3 Oct  | 15                    | 1148              | 954                       | 38 percent       | 34 percent               |
| <i>Don't Dress for Dinner</i>          | Walter Learning | 19 Nov – 5 Dec   | 14                    | 1597              | 1417                      | 61 percent       | 51 percent               |

All performances were at Theatre 3, which has a seating capacity of 188 per performance. Total capacity across the six productions was 16,168. Preview performances and two schools performances are included.

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

57 percent of total capacity

50 percent of total capacity paid.