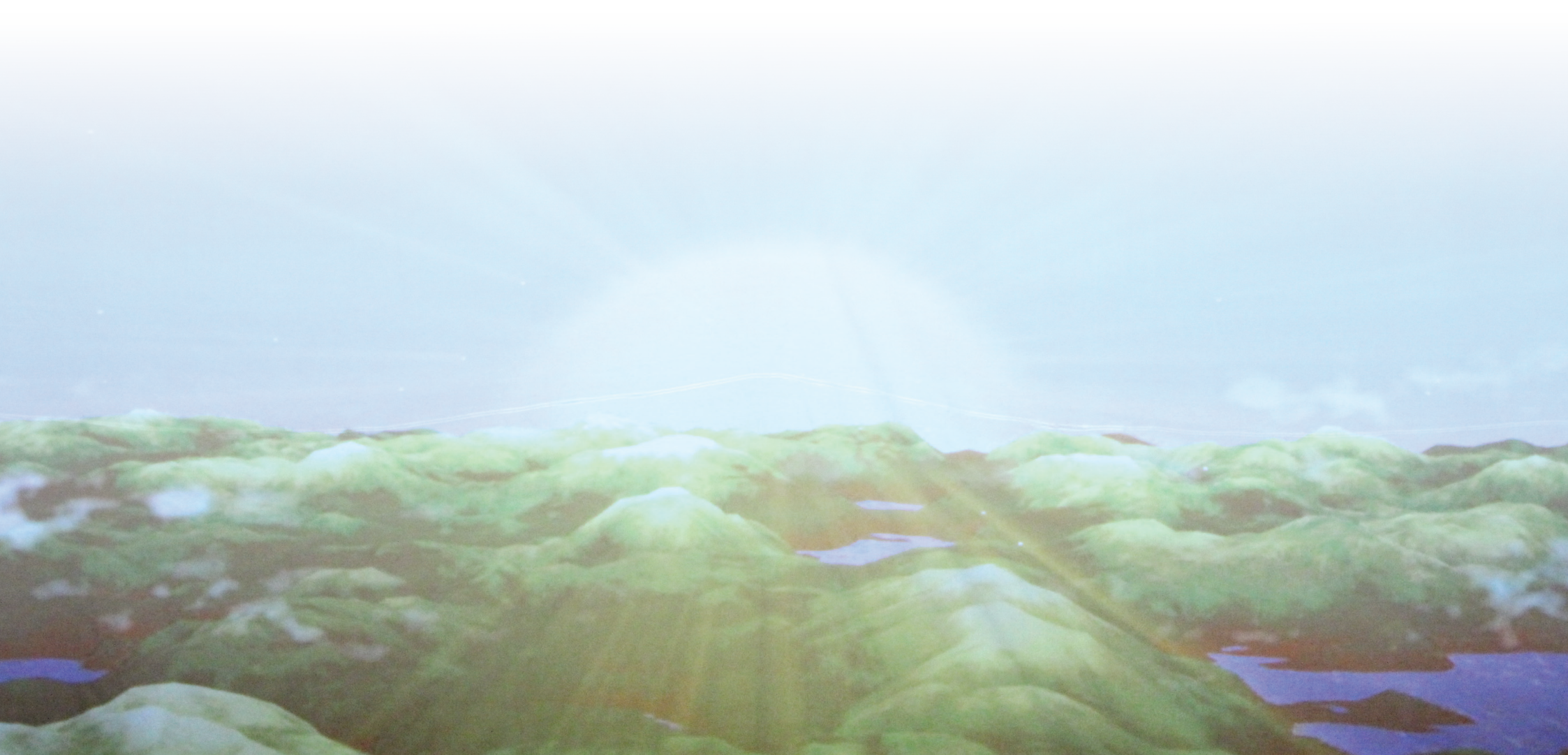


Annual Report FY2021

Rebus Theatre acknowledges the Ngunnawal people as the traditional owners of the land where we live, learn, work and play. We pay our respects to their elders past, present and emerging and acknowledge the art, culture and community-building that Australia's first people have practised on this land for over 60,000 years. We recognise that the Canberra region was a meeting place that held significance for many aboriginal peoples.



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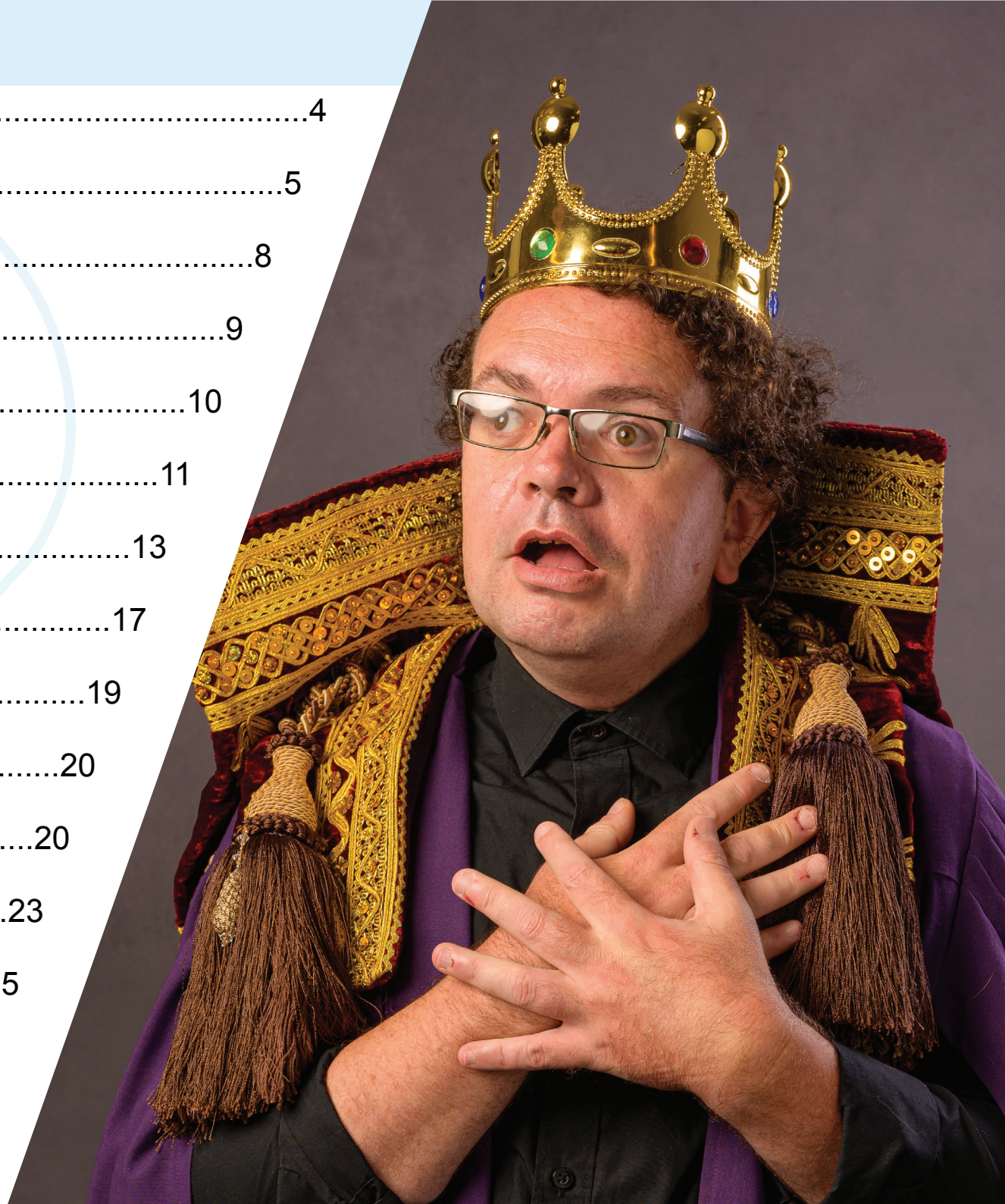
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President's Report

What a year it has been. That's how last year's report started. Who would have thought that one year on, what we do and how we do it is still being shaped by COVID-19? Despite the challenges this has presented, Rebus has performed well beyond expectations. Reflecting on Rebus' success stories over the last financial year, there are two performances that really stand out:

Our mainstage production *The Beauty Thief*, was a funny, thought-provoking play, created by thespians of differing ability taking part in our Flair program. It was a hauntingly beautiful play showcasing the incredible talents of Rebus' actors and the outstanding skills of the directors Robin Davidson and Sammy Moynihan.

The other stand out was Rebus's first foray onto the international stage with *What If Scientists Ruled the World?* in May 2021. This was an interactive Forum Theatre performance directed by Rebus about the challenges of science communication, in which audiences joined in and interacted with the performers to experience an intriguing alternate world where science just might save humanity, or destroy it, depending on how it is used.

The performance was live streamed with remote audience members also intervening and shaping the outcome of the story. Audiences consisted of people located in Australia, Germany, Spain, Kenya, Austria, India the United States, the United Kingdom and more.

You can view the performance online [here](#).

Deductible Gift Recipient Status

During this financial year Rebus was granted Deductible Gift Recipient Status as a Health Promotion Charity. This is a big milestone that has led to a steep increase in donations to nearly \$18k. We thank Tara, Katherine and Ebony from Maddocks, who provided their services on a pro bono basis to guide us through the maze of legalities in the application process.

Team update

FY 21 saw Rebus increase our number of permanent staff with the hiring of Bek Silberman as Communications and Administration Officer, and Ali Clinch as Creative Programs Manager in October 2020.

When Ben Drysdale, our fabulous Creative Producer, took time out between January – June 2021, exploring Australia and dodging lockdowns, Lanthe Daily stepped in as General Manager and juggled the many different roles and functions that Ben performs with aplomb. Thank you Lanthe for keeping the Rebus ship afloat and giving Robin a bit of space to focus on what he loves most, being creative. Lanthe has since stepped down from her position but will continue to volunteer for Rebus in the role of Volunteer Coordinator. To our relief, Ben did return, refreshed.

We have also expanded our casual staff paying a trainee wage to 8 participants of our Actorvate program, some of whom we have since employed on other projects.

Board update

Michael White joined the Rebus Board in May 2021. Michael has been involved in the arts as a theatre practitioner and advocate for over 40 years. With his insights from the trade union that covers all those who work in the media and entertainment industries, he ensures that our employees and contractors are paid under the correct award.

Finance

I am very pleased to report that the annual income statement shows an increase in overall income of 15% to \$377k. This increase consists of higher fee for services income plus box office sales, COVID subsidies, donations and ACT grant income. There was a reduction in Federal Government grants of 35% to \$131K. For details see the financial statements in this Annual Report.

Robin and Ben, without you there would be no Rebus. Your dedication to growing Rebus, to reaching out to, and engaging with new communities and tackling the big challenges through theatre is truly inspiring.

I am honoured to lead the Rebus Board.

Dr Evelyne Meier
President of the Board
Rebus Theatre Inc.



Our Board

Rebus would like to thank our volunteer board for their tireless efforts in guiding and supporting us through this period of change and development. The members of our board bring a wealth of artistic and business experience to the table and are passionate about helping us achieve our mission and vision.



Dr Evelyne Meier - President

Dr Evelyne Meier joined the board unofficially in November 2018 and as an official director in February 2019. Evelyne loves art as a communication medium, be this design, dance or theatre. She has experienced the impact of theatre in changing people's attitude when she was director of the Australian Institute of Family Centred Care. She was keen to engage with people who are promoting social change, advocate for people with disability and are inclusive.

Evelyne has served on several boards, including Expression Dance Company in Brisbane and was the Chair of the Burnett Mary Regional Group. Her background spans nursing, international banking, government, education and the not-for-profit sector. She has strong expertise in corporate governance, grants and policy background and applies these skills for Rebus.

Daniel Savage - Vice-President

Daniel Savage joined the Rebus Board in June 2019. Daniel has been a practicing visual artist based in Canberra for over a decade, exhibiting nationally and has developed a reputation for creating dynamic, engaging, and conceptually rigorous work. His practice is often self-referential, employing his individual experience of disability as a point of difference to engage audiences in exploring and reassessing established ideas and preconceptions that exist within society.

Daniel is an active advocate for disability access, inclusion, and representation in the arts, having worked alongside major arts festivals, organisations and institutions to increase awareness and engagement.

He brings to the board his extensive knowledge of art and disability, his broad connections within both the contemporary art and disability community, and his passion for developing the skills, reputation and critical discourse of artists with disability.



Our Board



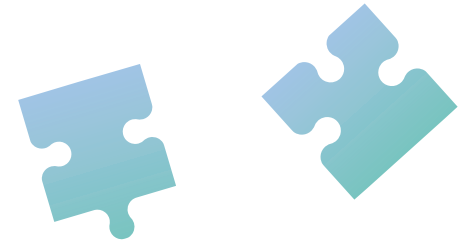
Alana Foster - Treasurer

Alana Foster joined the Rebus Board in November 2019 taking up the position of Treasurer. Alana has 30 years' experience as an accountant, auditor, senior executive and consultant working with public sector agencies and boards, supporting people to deliver quality outcomes that make a difference through strong governance, planning, financial management, legal compliance, transparency and accountability.

She also volunteers her time on Lids4Kids Australia Board as the founding President and Treasurer.

She has mentored students with challenging life circumstances studying drama and humanities at the Australian Catholic University through the St Vincent De Paul's Clemente Program.

Alana stepped down from the Board shortly after the end of the financial year. The Rebus Board and staff would like to thank Alana for all her help with our financial systems, strategic planning, and navigation of grant management and government support throughout COVID.



Noonee Doronila - General Board Member

Noonee Doronila joined the Rebus Board in October 2016 taking up the position of Treasurer. She has served on a number of local boards and committees including the Domestic Violence Prevention Council, the Performing Arts Advisory Committee, the ACT Cultural Council and the Multicultural Women's Advocacy Committee.

Noonee is a Filipino Australian multicultural artist and has a 30-year career in social work with the Australian Public Service. Noonee has been involved in workshops for the development and production of plays, poetry publications and performance poetry focussing on issues of migration and cross-cultural identity.

Noonee has written several plays and edited two community poetry books. She was a recipient of an Asialink Literature Residency in the Philippines. In 2015, she was awarded the Order of Australia Medal for service to the community through social welfare and cultural organisations.

Noonee stepped down from the Board shortly after the end of the financial year. Noonee was our longest serving Board member and the Rebus Board and staff would like to thank for all her guidance over the years.



Hanna Cormick - General Board Member

Hanna Cormick joined the Rebus Board in May 2020. She brings with her a history as an international theatre-creator and performer, as well as her lived-experience as a disabled artist with atypical access needs.

Hanna is a performance artist and curator, with a background in physical theatre, dance, circus and interdisciplinary art. She is a graduate of École Internationale de Théâtre Jacques Lecoq and Charles Sturt University's Acting degree. Hanna's practice has spanned many genres and continents over twenty years, including as a founding member of Australian interdisciplinary art-science group Last Man To Die, one half of Parisian cirque-cabaret duo Les Douleurs Exquises, and as a mask artist in France and Indonesia.

Her current practice is a reclamation of body through radical visibility.



Michael White - General Board Member

Michael White joined the Rebus Board in May 2021. Michael has been involved in the arts as a theatre practitioner and advocate for over 40 years.

He has a BA (Hons) in Drama (Performance) and has worked as an actor with the Jigsaw Theatre in Education Company and Canberra Youth Theatre, worked in theatre-in-education projects in Wales (UK), and worked as a freelance Assistant Director with Crawford Television.

He worked on the ACT Arts Council and as a Community Arts Officer before commencing a position as an Industrial Officer for the Actors Equity Section of the Media Entertainment and Arts Alliance (MEAA), the trade union that covers performers and all those who work in the media and entertainment industries. He became MEAA ACT Branch Secretary in 2000. During his time at MEAA he also served on the ACT Cultural Council, the ACT Government's arts advisory body. He is currently the Co-ordinator for The Childers Group, an independent ACT based arts advocacy group.



A non-binary 16-year-old stands in a circle with others, their first experience of ever knowingly being with other LGBTQIA+ young people – before covering themselves in fake blood to shoot a comic horror murder mystery film.

A young woman who uses a wheelchair is assisted to stand, spotlighted on a stage in front of a hundred viewers as her character transforms into a giant winged creature.

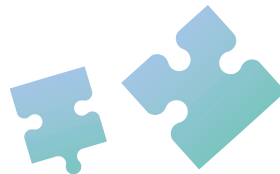
A group of older women enact their experiences of socially distanced visits to relatives in an aged care home, shouting across distance and deafness, in the space between laughter and tears.

A young man with disability is used to workers speaking for him. He speaks from a stage under lights, feeling heard for the first time.

A dancer contorts her body. The audience feels, viscerally, the pain and fear behind the warnings of a climate scientist.

Public servants watch as an actor portrays a colleague experiencing a panic attack. They explore ways to support her.

This is some of the work that Rebus does.





Our Name

A Rebus is a puzzle where pictures are used to represent words - pictures of an eye, a can of soup and the ocean could mean 'I can see'. Rebus Theatre offers puzzles made of images and stories surrounding the challenges faced by marginalised members of society, inviting audiences to take part in the conversation and help find solutions together.

Our History

We began in 2013 as participants in a community project to develop theatre-based workplace training to promote disability awareness, while providing paid performance opportunities for actors with disability. This program was led by the disability information and referral service NICAN (now de-funded) and funded by an ACT Government Innovations Grant.

In July 2014 after initial success, the members of the group decided to continue working together and formed Rebus Theatre. We incorporated as a not-for-profit association in early 2015 and have since expanded in both our mission and operations to develop and deliver a wide range of exciting projects including theatre-based education programs, experiential accessibility and inclusion workplace training, and creative performances addressing various social issues in our community.

Our mission

Rebus Theatre is a mixed ability company using theatre and other arts to stimulate healing and provoke social and environmental change. We work with people who have experienced marginalisation to create innovative, powerful performance in diverse contexts.

Our vision

A sustainable and ethical society that is inclusive, creative, compassionate and accessible to everyone.

Our values

The Rebus Theatre team prides itself on strong ethical values of inclusion, accessibility, and sustainability. In keeping with this, we have developed an ethical partnership policy to ensure every organisation we partner with, or receive funding from, holds compatible values.



Management Team Report

It has been a strange year as the world, Canberra and Rebus continue to adjust to the constantly changing conditions of the pandemic. This has of course been challenging and at times frightening for all of us. Nevertheless, Rebus has continued to thrive, and has delivered some of our most exciting work to date over the last year.

We have run an Applied Theatre training program, *Actorvate*, to train more staff to work on our programs. We led *Acting Out: On Screen* for LGBTQIA+ young people. We created our most ambitious mainstage performance to date, *The Beauty Thief*, a contemporary fairy tale devised by a cast of people with disability. We staged our first international collaboration *What If Scientists Ruled the World?*, a Forum Theatre show streamed live to audiences around the world, who intervened through an online platform. We started a new partnership with Council on the Ageing ACT with the *Pandemic Players* creating an original work about older Canberrans' experience of the pandemic.

We also faced the challenge of changes to the funding model of the NDIS. This meant that L'Arche Genesaret was no longer able to partner with us in providing drama classes for people with intellectual disability. We have however managed to continue these classes through a different NDIS charging process.

This year also saw Rebus receive our largest grant ever, from the National Disability Insurance Agency, for the project *Re-emergence*. This project involves working with people with disability

from three towns in south east Australia, to share their unique experiences of drought, fire and pandemic. The production will occur in early 2022.

We have received funding from the ACT government for *Inner Climate*, interactive presentations about the voices in our heads about climate change, and *Systems of Sanity*, a project with people with lived experience of mental ill-health.

In the office, we have engaged two new permanent staff. Ali Clinch has moved from being a casually employed Associate Artist to her new permanent position as Creative Programs Manager. Amanda Plowright has joined us as our Financial Manager. Our Creative Producer, Ben Drysdale, was on leave for the first half of 2021, and we employed Lanthe Daly as a General Manager and Bek Silbeman as Communications and Administration Officer in his absence.

Rebus successfully applied to the Australian Charities and Not-for-Profits Commission for status as a Health Promotions Charity, giving us Deductible Gift Recipient status, and Fringe Benefit Exemption.

In these troubling times of pandemic, political polarisation, and climate change, Rebus continues to find ways to engage people playfully, to bring diverse people together, and to make works of beauty that stir audiences to action and transformation.

Robin Davidson,
Artistic Director,
For the Rebus Management Team.





Robin Davidson - Artistic Director

Robin Davidson is an actor, clown, director, teacher and writer. He is a graduate of Charles Sturt University in Theatre/Media, with First Class Honours. He devises theatre with communities, and was co-awarded the 2005 Media Entertainment and Arts Alliance ACT Green Room Award for services to community theatre.

He has taught in East Timor, Indonesia, Thailand and Sri Lanka. He also performs, directs and teaches clown and Commedia dell'Arte, including having performed in Nara Japan and at the Sydney Olympic and Paralympic Games.

Robin is the founding director of Rebus Theatre. He co-leads the company with Ben Drysdale and Ali Clinch. As well as teaching and directing projects, his primary responsibilities are strategic planning and grant writing.

Ben Drysdale - Creative Producer

Ben is an actor, director, drama tutor, musician, and events coordinator, with 15 years' experience in community arts. Ben completed a Bachelor of Arts in Theatre and English at ANU in 2005 including a 2-year Acting, Voice and Movement program at Simon Fraser University in Vancouver, Canada. Since returning to Australia he has worked in a range of artistic roles, both independently and in conjunction with community organisations.

Ben has performed in Rebus' creative development *Fractured* (2016), and on numerous occasions delivering Rebus' Forum Theatre-based workplace training. He has taught drama workshops and classes including the Acting and Performance stream of the *Australian Defence Force's Arts for Recovery, Resilience, Teamwork and Skills* program, and worked as producer and director on *All In* (2016), *Open Doors Open Minds* (2018), *Moving Climates* (2018) and *Access All Areas: Health and Justice* (2019).

Ali Clinch - Creative Programs Manager

Ali is an award-winning actor and director, winning an Australian Award for University Teaching Citation for Outstanding Contributions to Student Learning in 2013 and the Reclink Spirit Award for her work as Artist Director of Acting Crazy Theatre in 2010. Ali specialises in Applied Theatre, working with people to help them explore their stories theatrically.

Ali currently works as both a freelance artist based in Queanbeyan and as the Creative Programs Manager at Rebus Theatre.

Her expertise within theatrical arts has provided her with the opportunity to develop her understanding of drama as a tool for social development and trauma healing with bullied children and those with psychiatric illness. Ali's theatre experience spans the last 10 years across varying roles including director, scriptwriter, actor, stage manager and more, in theatrical and community engagement projects.





Yolenthe Daily - General Manager

Yolenthe joined Rebus Theatre in January 2021 because of her passion for social change. She is drawn to collaborative organisations that achieve great things through teamwork and creativity and is delighted to work with Rebus in their creative endeavours. Yolenthe has worked as an archivist and outreach officer in Canberra heritage organisations, large and small, including ArchivesACT, and the newly formed Canberra and Region Heritage Network of researchers.

Yolenthe is experienced in managing projects and events, as well as facilitation, policy formulation and efficient governance and administration and feels she works best in behind the scenes operational roles. She is a strong advocate for the social model of disability. She has first-hand experience in supporting family members with disabilities to live fulfilling lives. She also dabbles in artistic expression through felt making, painting and drawing, but is most at home crafting words.

Amanda Plowright - Finance Manager

Amanda recently joined the team at Rebus as Finance Manager. She has always been interested in theatre since her school days, when she joined drama clubs and performed in school plays whenever she could.

Amanda has been working in the community sector in the ACT for over 20 years, mainly with organisations that support people who have a disability or chronic health condition. She has held many senior roles in the administration and management of community organisations in the not-for-profit sector in Canberra. Amanda's main areas of expertise in the workplace are financial systems and information technology. Her main tasks are to develop and monitor project budgets and oversee the financial accountability that are the backbone of making small enterprises successful and sustainable.



Amy Frost - Finance and Administration Officer

Amy took on the role of Finance and Administration Officer in January 2020. She is a valuable addition to the organisation with her problem-solving skills, can-do attitude, cheeky wit, and propensity to bring fancy chocolates into the office.

Amy has worked in administration roles in the past and is enjoying the opportunity to develop her skills in the financial management area. While Amy is new to working in the theatre industry she has grown up enjoying ballet, theatre, comedy and music, as well as various crafty hobbies. Her involvement in the *Messengers* program was pivotal in keeping her attending high school. Amy identifies as a person with disability and is delighted to have found a job that allows her to do something she is familiar with (admin) whilst helping to promote a cause she cares deeply about.

Bek Silberman - Communications and Administration Officer/Tutor

Bek has performed in school productions at both Telopea Park School and Canberra College, where she played the role of Gwendolen in Oscar Wilde's *The Importance of Being Earnest*. As well as being Communications and Administration Officer for Rebus, she is assistant tutor for our *Inclusive Drama Classes*.

For five years she volunteered as a leader at FISH, a weekly after school children's program at St Matthew's Anglican Church Wanniasa. She currently volunteers at the St Matthew's Youth Group, leading activities for local high schoolers. Bek is currently working towards a Bachelor of Marketing Communication at the University of Canberra. In her spare time she sings, plays piano and teaches herself guitar and ukulele.



Our Programs

Acting Out: On Screen

Rebus delivered two intensive school holiday film programs entitled *Acting Out: On Screen*, providing social connection and creative expression opportunities to LGBTQIA+ youth aged 12-17 years, held in the September/October 2020 school holidays, and again in the April 2021 school holidays. It was an opportunity to meet other young LGBTQIA+ people, for some for the first time, while expressing themselves, playing and learning new skills. It was funded by the Chief Minister's Charitable Fund.

During each program participants were guided through the process of writing, directing, shooting, and editing their own film under the mentorship of two Rebus staff tutors with strong personal connections to the LGBTQIA+ community. These staff members were graduates of Rebus' Actorvate program and were supported by two staff members from Meridian.

Feedback from participants about what they enjoyed about the project:

- *'Meeting people with interesting and similar views and opinions.'*
- *'Safe and comfortable space.'*
- *'Not all people are bad and some are actually nice.'*
- *'I think it is a really good space to be in and just be you.'*



Actorvate

Led by Rebus' Artistic Director Robin Davidson and Creative Programs Manager Ali Clinch, *Actorvate* was a year-long training program in Applied Theatre divided into four modules: Playback Theatre, Forum Theatre, Teaching Theatre in Community Settings and Designing Applied Theatre Projects.

A total of 17 participants attended. 15 paid positions have been offered to Actorvate participants in casual theatre tutoring, directing and acting. An ongoing Playback Theatre company is being formed out of the program. *Actorvate* is funded by artsACT Program Funding and supported by Ainslie and Gorman Arts Centres.



Our Programs

Flair

This year Rebus began *Flair*, a three-year program using theatre to build leadership skills and social connections of people with disability, funded by the National Disability Insurance Agency.

Over seven months, a team of actors with disability devised, rehearsed and performed an original play about the idea of beauty, and its relationship to worth and power. The actors collaborated with dancers in CDTribe (formerly CDTeens) from Canberra Dance Theatre. *The Beauty Thief* was performed to sold out houses in March 2021 (see performances section).

Rehearsals for the next phase of the program will commence in April, 2022.

Inclusive Drama

Inclusive Drama is a program for people with intellectual disability. Participants are guided through the process of writing, rehearsing, and performing a play each term. Participants choose the themes they want to explore and develop character and story ideas which are put together into a script by the tutors. Each term the class also learns a song that is performed with their play.

Inclusive Drama is offered each week at a Northside and a Southside location. The program is directed by Ruth Pieloor and Kit Berry, with assistance from Bek Silberman, and currently has sixteen participants.

Due to changes in NDIS funding, our collaboration with L'Arche Genesaret and the Hub in Phillip has come to an end. Rebus now offer the program funded directly by participants' NDIS packages. Rebus would like to thank L'Arche Genesaret for the years of support and assistance with this program.



Rebus Theatre & L'Arche

invite you to attend our
Wednesday Inclusive Drama class
2021 Term 1 Showcase:

FRIENDS - NO STRINGS ATTACHED

Wed March 31st 11.30am

(please arrive 11.15am for parking)

Please use the link emailed to you to book online!

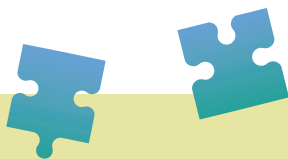
Due to Covid-19 ACT Health regulations only 2 INVITES per performer

Please use the CBR Check-in App on arrival

**ADMIT TWO
TICKETS ONLY!**



Our Programs



Pandemic Players

Commissioned by Council on the Ageing ACT (COTA ACT) through an ACT Health grant, *Pandemic Players* was an Applied Theatre project for seniors in the ACT region in response to their unique experience of the 2020 COVID 19 lockdown.

Directors Ali Clinch and Kit Berry collaborated with COTA ACT, University of Canberra researcher Cathy Hope and UC intern James Mathews to give a voice to seniors during the pandemic. Six participants joined in drama activities and collected stories from a wide range of seniors in the region to create a performance sharing common experiences during the Canberra lockdown. This show was called *Titanic 2020*.

COTA ACT engaged an intern from the University of Canberra Film School to document the project. To view the mini documentary on the project follow the link below. [*The Pandemic Players - A Short Documentary*](#).



Quotes from participants:

"It has forced me to move out of my comfort zone and to be part of a group endeavour, something I had stopped doing after a period of mental ill health."

"It gave me a sense of purpose and made me feel valued. After a period of isolation and restricted activities which left me feeling depressed and lonely it was heartening to hear that others felt similar. Friendships were formed and a sense of being useful and valued was achieved."

"Our two directors gave us so much encouragement and the benefit of their experience working on related projects. They created a script and a powerful performance from disparate materials. I am in awe of what they did!"



Our Programs

16

Re-Emergence

Re-Emergence is a project that explores the experiences that people with disability in regional towns have had of drought, fire and pandemic. The company's most ambitious project to date, *Re-Emergence* has faced some challenges due to COVID-19 restrictions but is on track to hit the ground running in January 2022.

So far, the Rebus team has visited and connected with communities in Goulburn and Bega through community consultation and running drama workshops. We are still awaiting a lift of restrictions and the NSW border to open, to visit and engage with the Braidwood community in 2021.

Re-emergence will see nine participants travel to three residencies in January, February and April 2022 to devise a performance about their experiences. Performances are booked for May 2022 in Tathra and at the newly opened Goulburn Performing Arts Centre.

Rebus would like to thank the *Re-Emergence* stakeholders for all their energy and effort: Leider Theatre, Right to Work and Aruma Disability Services in Goulburn and the staff from The Disability Trust in Bega, NSW. We are looking forward to continuing to work together over the coming months.



Speaking Role

Speaking Role is a program using Playback Theatre and Improvisation techniques for adults who experience difficulties with communication due to disability. This program ran throughout 2020 but stopped after the funding ceased. In May 2021, Rebus received a generous donation to continue the program from Edwina Menzies, a family of a participant from the 2020 program. This funding secures the *Speaking Role* program for a further three terms in 2021/2022.

We hope to continue *Speaking Role* in future either on a fee for service model, or through sponsorship or donations.



Systems of Sanity

Rebus has secured funding through the ACT Government under the Health Promotions Grants Program to run a two year program for people with lived experience of mental ill-health that looks critically at key concepts about mental health. The program will present the ideas discussed in two performance seasons at the end of the first and second years of the program.

If you would like us to run a program for your organisation contact info@rebustheatre.com.



Performances

Inner Climate

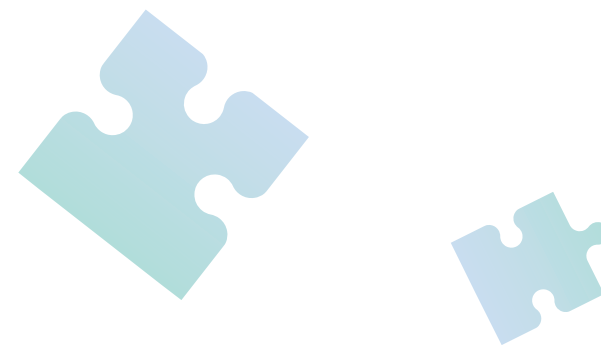
With funding from the ACT Government under the Community Zero Emissions Grants Program, Rebus will give a number of presentations that examine the voices in our head that influence our behaviours that effect our carbon footprint. Partway between a performance and a workshop, *Inner Climate* will take place in schools and in a number of venues around Canberra, when COVID allows.

The Beauty Thief

In 2021 Rebus Theatre produced *The Beauty Thief*, a reflection on the idea of beauty and its relationship to worth and power, devised by the participants of our Flair program. This show was Rebus' most ambitious mainstage work to date. It was devised by a cast of emerging actors with disability, and directed by Robin Davidson and Sammy Moynihan. It played to a sold-out season for three nights at the Belconnen Community Theatre. All dialogue in the play was also projected on a screen, so the performance could be appreciated by people who are hard of hearing or deaf.

The acting cast were joined by members of Canberra Dance Theatre who devised original dances for the production. They were supported by a team of artists: choreographers Gretel Burgess and Amy Macris, lighting designer Ali Clinch, costume designer Victoria 'Fi' Hopkins and composer and musician Marl  n   Claudine Radice.

Described by reviewer Peter Wilkins as '...entirely original and thoroughly captivating', *The Beauty Thief* transported the audience to a world of magic where a beautiful Princess is kidnapped by an evil witch at birth and brought up in rags to serve her.



*The
Beauty
Thief*



Titanic 2020

The Pandemic Players' production of *The Titanic 2020* told a dramatic tale exploring issues of importance to Canberra's ageing population during the COVID-19 pandemic. Our tutors worked with the young-at-heart actors to develop a creative performance of their experiences of lockdown under the COVID-19 restrictions.

The project was funded through ACT Council of the Ageing (COTA) who received funding from the ACT Government's Mental Health and Wellbeing Innovation Grants Program to stage the play.



What If Scientists Ruled The World

In March 2021 Rebus was approached by The Australian Academy of Science to produce a Forum Theatre performance exploring the challenges of science communication. The project was funded by the Falling Walls Foundation in Berlin, as part of the launch of a new science communication hub in Canberra.

What if Scientists Ruled the World? was devised in collaboration with science communicators from across the globe, by a team of two science communicators and two Rebus actors (both Actorvate participants) with directors Ali Clinch and Robin Davidson. It was an interactive Forum Theatre performance that engaged a live and online audience simultaneously. Audience members joined from countries across the world including Australia, Germany, Spain, Kenya, Austria, India, the United States and the United Kingdom.

The work has now been commissioned by Questacon and will run a week-long season in 2022. There is also discussion with Falling Walls Foundation in Berlin about bringing the performance to Berlin in 2022.

"A special thanks to the creative geniuses behind "What if Scientists Ruled the World? - our Rebus Theatre Directors - Ali Clinch and Robin Davidson, and actors - Phil Dooley, Linda Chen, Johanna Howes and Joel Swadling. In less than one week, a truly exceptional performance was conceptualised and brought to life on stage at the Shine Dome." - Paul Richards

Director of Communications and Outreach, Australian Academy of Science - Falling Walls Engage, Australia Hub Manager

"I had no idea how well this would translate into the virtual space, and it certainly took a moment to be as immersed as I imagine the physical audience was, but the story and the acting were so intriguing it caught all of us! Ali, the way you had an overview of three different audiences, the cast, the story and everyone's ideas was amazing. It felt dynamic but never rushed and it felt light despite the heavy topics discussed at times." - Niklas Marzinek, Falling Walls, Berlin



Associate Artist Spotlight

We have an amazing team of associate artists sharing their creative skills and talent with our participants, running our programs, and delivering our theatre-based workplace training. We'd like to thank them all here and shine a spotlight on some of our key team members.

Ruth Pieloor - Tutor/Director

Ruth is an actor, improviser, puppeteer and theatre-maker with over 25 years' experience in the performing arts. Ruth has performed in multiple short films including a new IGTV comedy web series releasing in 2022. Her recent theatre credits include *Metamorphosis*, *Under Sedation*, and *The Very Sad Fish-Lady*, all with the Street Theatre.

Ruth has created a variety of original works including: *Meanwhile*, *Baby Blues* (Best Actress Short+Sweet Sydney Gala Finals 2016), *Toddler Slap*, *Vanity Insanity* (Best Actress Short+Sweet Canberra 2013) and *Under My Bed* (now published with Aus Plays Transform), and *Demented* (Arts ACT recipient 2021). Ruth is a freelance Drama tutor (Bachelor of Teaching University of Western Sydney), resident Clown Doctor at The Canberra Hospital (Dr Whoops), and lives with her teenage sons, husband and doggy. Ruth took part in our *Actorvate* program and is currently teaching our *Inclusive Drama* and *Speaking Role* programs, and is also a member of our Playback Theatre ensemble.



K. Berry - Tutor/Director

K. Berry is a Canberra-based singer, improviser and actor. They hold a Diploma of Musical Theatre and have performed in many theatrical and musical productions, including *Heathers the Musical*, *Opera by Candlelight*, *Henry V*, *The Woman in Black*, and several Short+Sweet festivals.

Berry has been involved in creating and developing several new theatre works with Canberra writers and directors. They are a member of Canberra's well-known improvisation troupe, *Lightbulb Improv* and perform with them regularly. When not performing themselves, they teach dance and drama to people of all ages.

Berry took part in our *Actorvate* program and is currently teaching our *Inclusive Drama* program.



We'd also like to thank all of our other associate artists

Sammy Moynihan
Bek Silberman
Melissa Gryglewski
Anaïs Maro
Heidi Silberman

Ruth O'Brien
Michelle McDonald
Chris Stanilewicz
Dougie Herd
Lucy Raffaele

Katie Senior
Peter Rosini
Milly Cooper
Al Robinson
Bryony Wills

Emma Dryden
Linda Chen
Kate Diggie
Grant McLindon
Nicole Seifert

Joel Swadling
Louise Ellery
Simone Bartram
Sam Archer
Farzana Choudhury

Workplace Training

It has been a relatively quiet year for Rebus in terms of delivering our suite of *Access All Areas* forum theatre-based workplace training programs. This has partly been due to the effects of COVID, and partly due to an increased focus on developing other programs and performances. That being said we did deliver one session this financial year.

Access All Areas: Community

Toastmasters ACT & Mixed Tape Chorus hired Rebus to provide a session of our *Access All Areas: Community* workplace training program on February 19th 2021. The show was originally developed in 2018 under the title *Open Doors Open Minds* to improve accessibility and inclusive practice of community groups and services in the ACT. The cast, made up of people with lived experience, performed to an audience of approximately 35 community members at the Ainslie Football Club.



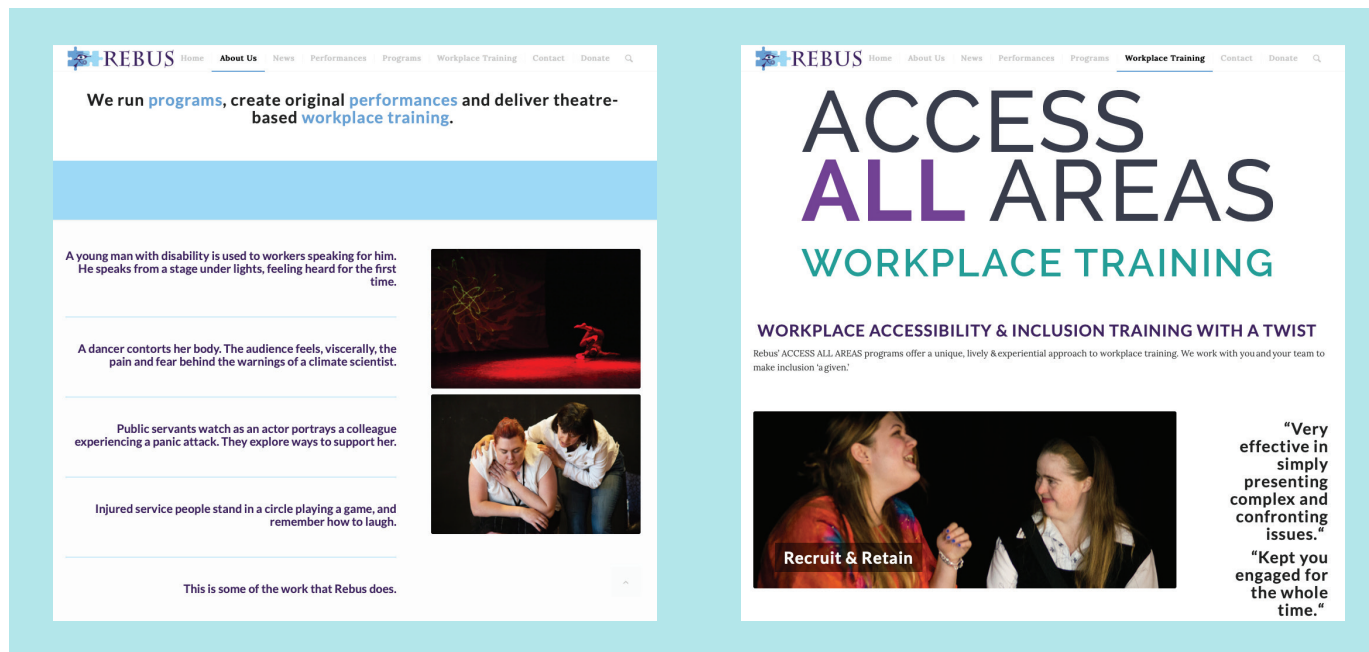
Organisational Capacity Building

The Rebus team has engaged in a range of organisational capacity building activities to increase our income, improve visibility and awareness of our organisation, and ensure we are accountable to our accessibility goals.

New Website

Rebus launched its new website in February 2021. Rebus engaged local software company Rollercoaster Digital, copywriter Emma Grey, and graphic designer Fiona Edge of Design Edge to assist with developing the new website.

The Rebus team worked with these professionals to find ways of telling our story in a more professional, concise, and aesthetically pleasing manner. Most importantly the shift from WIX to WordPress has allowed us to create a much more accessible website.



Fundraising

This financial year we continued to develop a fundraising program, with assistance from artsACT's Capacity Building program. We researched fundraising models and avenues for gaining Deductible Gift Recipient charity status, and developed a fundraising plan and case for support with the assistance of Garecht Fundraising Associates in Philadelphia, USA. With the help of pro bono assistance from Maddocks law firm we applied for Deductible Gift Recipient status as a Health Promotion Charity, which was approved in early 2021.

The fundraising sub-committee worked with the Rebus team to conduct three fundraising campaigns which raised a total of \$7,513.51, with plans to integrate fundraising into ongoing marketing through the website and social media.


Rebus also secured a major donation of \$10,000 from Edwina Menzies, a parent of one of our Speaking Role program participants, to continue the program beyond its grant funding.

We continue to ensure that individuals or organisations we receive major donations or sponsorship from, comply with the requirements of our [Ethical Partnership Policy](#).



THERE ARE A RANGE OF WAYS TO HELP US SUPPORT MARGINALISED COMMUNITIES...

You can make a contribution yourself...



- Make a one-time donation!**
One tax deductible gift... One time... The end!
- Regular Giving!**
Schedule tax deductible gifts on a monthly or annual basis
- Donation Gift Cards!**
Give your loved ones the satisfaction of knowing you have made a real difference on their behalf

Disability Advisory Group

Rebus has set up a Disability Advisory Group (DAG) to provide insight on ways we can ensure our programs are accessible and inclusive. The group met once in June 2021 and has assisted in providing feedback on how to make Re-Emergence accessible for all who attend.

Professional Development

- All our tutors and management staff completed refresher CPR training.
- All staff involved in *Re-Emergence* and some of the Rebus management team attended two days training on Trauma Informed Practice in February.
- The Rebus executive team attended the *Meeting Place 2020* Conference held online.

Rebus will continue to place high importance on professional development into the New Year.



Disability Inclusion Action Plan (DIAP)

We made great progress with our Disability Inclusion Action Plan (DIAP) achieving approximately 50% of our accessibility goals within the first year of the plan. As a living document the DIAP will be reviewed with new items to be added, and timelines for outstanding items adjusted according to urgency and capacity.

Some action items achieved this financial year include:

- All formal recruitment processes have a demonstrated commitment to access and inclusion of people with disability as a selection criteria.
- Rebus has ensured that there are multiple points of contact for all of participants and potential audiences, including phone, email, mail, and via social media.
- All public performances have an accessibility plan, according to available budget.
- Rebus has been mindful of pricing all of our classes and performances and will always offer meaningful concessions to low income earners (at least 25%), and free seats for audience members with companion cards.
- All job advertisements either stipulate that the job is reserved for a person with disability, or that people with disability are encouraged to apply.
- Job advertisements state that Rebus aims to be a model employer for people with disability and is open to flexible work arrangements as needed.
- Developed an advisory group of people with disability for all of our projects that deal directly with disability.



The full DIAP including all action items and the survey results they are based on, is available to the public on the Rebus website [here](#).



Treasurer's Report

On behalf of the Board and our fabulous Rebus team I am proud to report income of \$377,031 in FY 2021, compared to \$326,385 in FY 2020 and to highlight that Rebus continues to maintain a healthy bank balance of \$328,618 at 30 June 2021, and \$241,783 at 30 June 2020.

FY2021 was a strong financial year for Rebus, despite the challenges faced by the COVID-19 pandemic which shut-down face-to-face operations and postponed many projects. I want to highlight the tireless effort of the Rebus team who worked closely with grant providers obtaining agreement to repurpose and reschedule planned work.

Rebus is also very grateful for the financial support provided by the federal government through JobKeeper and the rent relief provided by Rebus' landlords at Gorman Arts Centre.

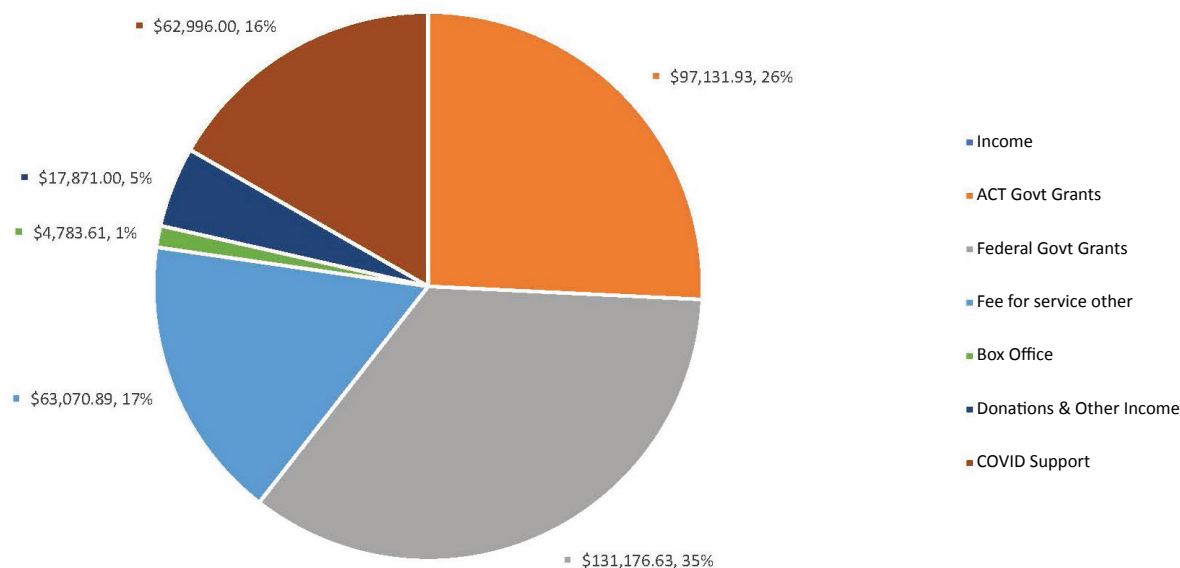
The Board worked closely with the Rebus team during FY 2021 to develop comprehensive strategic and operational planning documents, including budgets and risk assessments. Rebus honed its 'accrual' accounting and reporting processes, and has prepared a complete set of audited accrual financial statements for FY 2021.

The Rebus Board is particularly pleased that the Rebus team has won a number of new funding grants in FY 2021 and early FY 2022 that will ensure Rebus' ongoing financial viability.

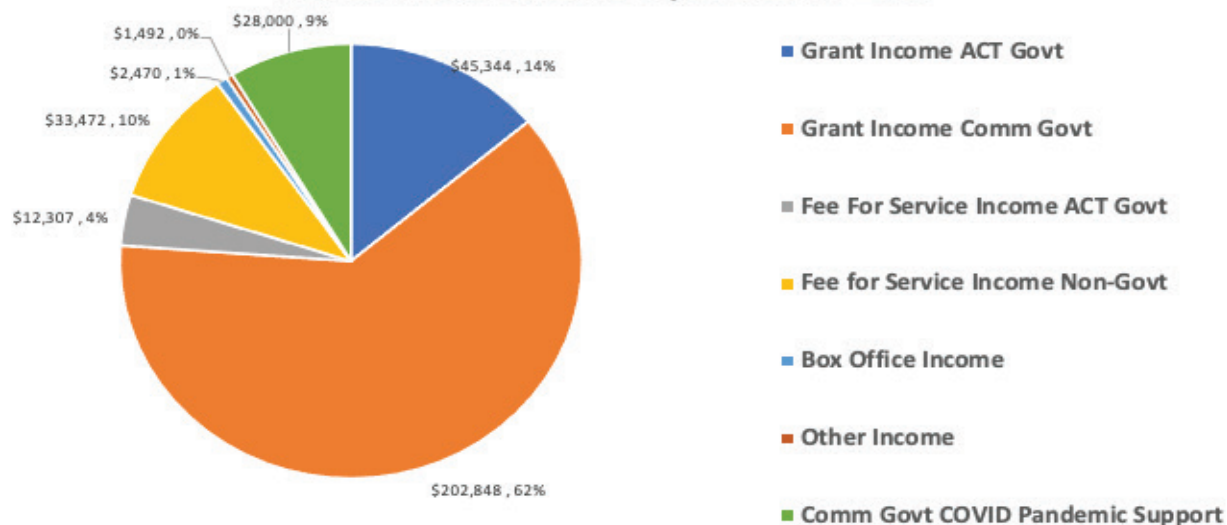
Finances at a Glance

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Rebus Theatre Income by Source FY 2021



Rebus Theatre Income by Source FY 2020



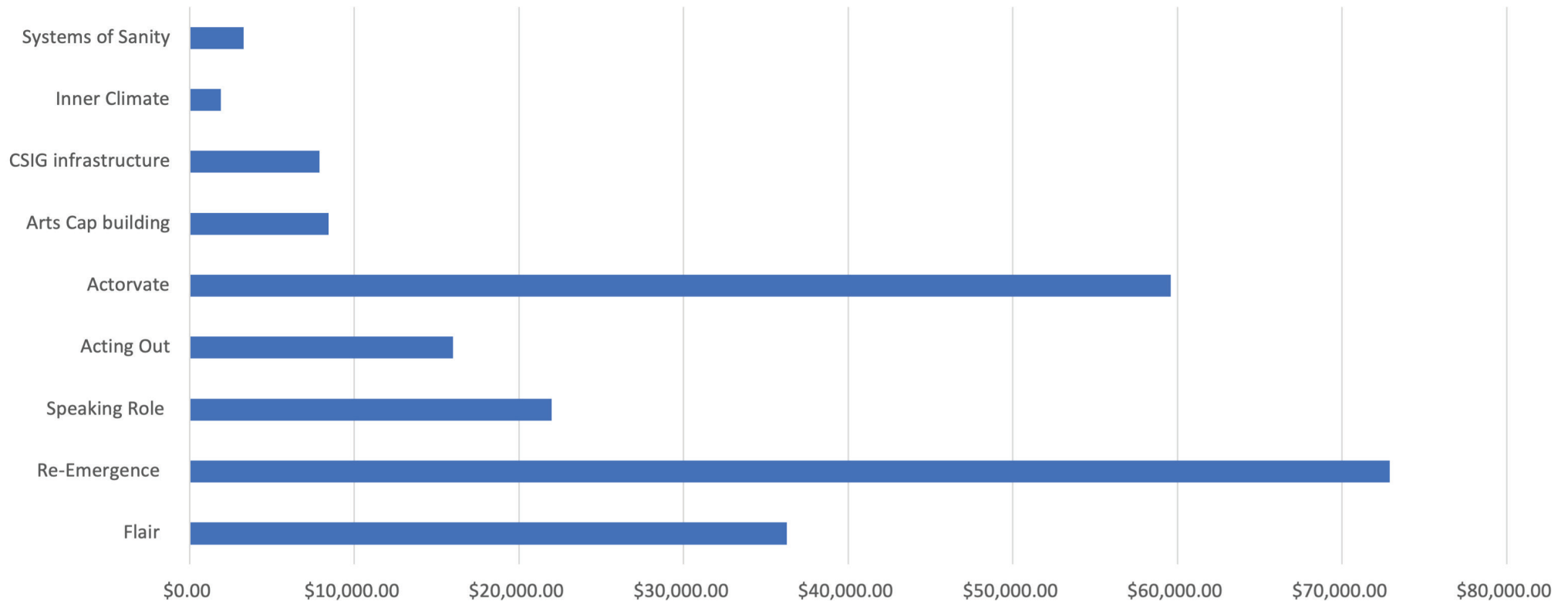
Treasurer's Report

The Rebus Board will continue to work closely with the Rebus team on strengthening their governance, internal controls, financial management and financial reporting, and in FY 2022 will focus on seeking sponsorship and donors to support this fabulous organisation that benefits so many in our community.

The accompanying graphs provide a snapshot of Rebus' income in FY 2021 and FY 2020, highlighting that the majority of Rebus' income is from Commonwealth and ACT Government grants, and a comparative breakdown of recognised income by theatre project.

Penny Zhao
Incoming Treasurer
Rebus Theatre Inc.

Rebus Theatre Income by Project FY2021



Acknowledgments

Grants and funding

- *Re-Emergence* funded by the National Disability Insurance Agency
- *Speaking Role* initially funded by the National Disability Insurance Agency, then by donation
- *The Beauty Thief*, part of the *Flair* program, funded by the National Disability Insurance Agency
- *Actorvate* supported by the ACT Government under artsACT Program Funding
- *Acting Out: On Screen* supported by Hands Across Canberra and the Chief Minister's Charity Fund (CMCF)
- *What if Scientists Ruled the World?* funded by the Falling Walls Foundation (Berlin)
- *Inner Climate* funded with assistance from the ACT Government under the ACT Community Zero Emissions Grants Program
- *Inclusive Drama* funded by participant NDIS packages in partnership with L'Arche Genesaret
- *Pandemic Players* supported by the ACT Government under the Mental Health and Wellbeing Innovation Grants Program in partnership with Council on the Ageing ACT (COTA ACT)
- *Systems of Sanity* supported by the ACT Government under the ACT Health Promotion Grants Program in partnership with Mental Health Foundation ACT

Partnerships

- L'Arche Genesaret and The Hub in Phillip
- Gingerbooks Pty Ltd
- Australian Academy of Science
- Meridian
- A Gender Agenda
- Canberra REP
- Neurospace
- Canberra Dance Theatre
- Council on the Ageing (COTA ACT)
- University of Canberra – Centre for Creative and Cultural Research
- Mental Health Foundation ACT
- Canberra Region Community Services
- Leider Theatre in Goulburn, NSW
- Right to Work in Goulburn, NSW
- Aruma Disability Services in Goulburn, NSW
- The Disability Trust in Bega, NSW
- Falling Walls Foundation (Berlin)
- Rollercoaster Digital
- Lighthouse Innovations

Supporting organisations

- Ainslie and Gorman Arts Centres
- Maddocks
- Hands Across Canberra

Rebus Theatre Inc is a member of the following organisations:

- Theatre Network Australia (TNA)
- ACT Council of Social Services (ACTCOSS)
- Arts Access Australia



Acknowledgments

Thank you

Special thanks to our volunteer board for donating their time to assist us in strategic planning, policy development, Human Resources advice, and updating our accounting systems over the past year.



Thank you to our Donors

We would like to thank everyone who contributed to our vision this year through their generous donations:

Edwina Menzies
Liz Drysdale
Rosamond Anne Murn
Paul Loney
Laszlo Szabo
Greg Lee
Simon McClusky
Alison Wotherspoon
Elizabeth Raffaele
Louise Julian
Linda See
Michael White
Nicky Grigg

Kim Raffaele
Zintra Reibel
Craig Wallace
Natalie Cook
Bill Frost
Evelyne Meier
Brendan Dyson
Peter Quach
Alana Foster

Judith Brooks
Ron Foster
Michael Hennessey
Julie Blackwell
Maria Doronila
Hanna Cormick
Daniel Savage

Rebus Theatre Inc.

Phone: 0403 815 784

Email: info@rebustheatre.com

Website: www.rebustheatre.com

Facebook: www.facebook.com/rebustheatre

Address: B18, 55 Ainslie Ave, Braddon ACT 2602



Supported by



ACT
Government

Supported by

A+G

Ainslie + Gorman
Arts Centres

Previous Project History 2013-June 30th 2020

Project Name	Description	Funding By	Year
Speaking Role	Delivered an individual capacity building program for people who have a disability that affects their ability to communicate, focused on Playback Theatre.	Funded by the National Disability Insurance Agency's Information, Linkages and Capacity Building program, then by private donation	2020-Present
Inclusive Drama Classes	Weekly drama and playmaking classes for people with intellectual disabilities at The Hub in Phillip	Contracted by L'Arche Genesaret	2017 - Present
Restrictive Practices Video	Developed a short film about Restrictive Practises	Contracted by the Office for the Senior Practitioner	2020
Acting Out	Piloted a weekly drama program for LGBTQIA+ Youth aged 12-17years	Funded by the Chief Minister's Cultural Fund via Hands Across Canberra	2020
Bridges or Barricades	Forum Theatre program in schools around conflict	Contracted by Multicultural Youth Services	2019
A Tender Thing	Developed a mixed ability ensemble to devise and perform an original play exploring love and disability.	Funded by artsACT and supported by Ainslie + Gorman Arts Centres through the generous sponsorship of JWLand	2019
Access All Areas: Justice	Developed and delivered Forum Theatre workplace training around accessibility and inclusive practice to over 200 staff from justice services in the ACT	Funded by the National Disability Insurance Agency's Information, Linkages and Capacity Building program	2019
Access All Areas: Health	Developed and delivered Forum Theatre workplace training around accessibility and inclusive practice to over 200 staff from health services in the ACT	Funded by the National Disability Insurance Agency's Information, Linkages and Capacity Building program	2019
Bridges or Barricades	Forum Theatre program in schools around conflict	Contracted by Multicultural Youth Services	2017 and 2019
Encampment	Drama workshop for LGBTQIA+ young people	Contracted by AIDS Action Council	2018 and 2019
ARRTS	Delivered the Acting and Performance stream of the Arts for Recovery Resilience, Teamwork and Skills program for currently service Australian Defence Force personnel with physical or psychological injury	Contracted by Cleanstar and funded by the Australian Defence Force	2016-2018

Previous Project History 2013-June 30th 2020

Project Name	Description	Funding By	Year
Moving Climates	A multidisciplinary creative development about the emotional journey of being a scientist working on Climate Change	Funded by artsACT	2018
Open Doors, Open Minds	Developed and delivered Forum Theatre workplace training around accessibility and inclusive practice to over 200 staff and volunteers from community groups and services	Funded by the National Disability Insurance Agency's Information, Linkages and Capacity Building program	2018
Earthlings	Theatre program for young people from culturally and linguistically diverse backgrounds	Contracted by Multicultural Youth Services	2017
Create Foundation	Weekend workshop for young people with experience living in out of home care.	Funded by ACT Government Youth Interact grant, in partnership with Create Foundation	2017
Imaginary Borders	Theatre program for young people from culturally and linguistically diverse backgrounds	Contracted by Tuggeranong Arts Centre	2016
All In	A mixed ability variety show with 60 performers, 40 of whom identified as having a disability.	Funded by artsACT and supported by Tuggeranong Arts Centre	2016
Fractured	A multidisciplinary creative development about the daily effects of living with trauma	Funded by artsACT	2016
Melbourne Fringe Festival	Toured our two forum theatre workplace training programs to the Melbourne Fringe Festival	Funded by artsACT	2015
Inclusive Design Workshop	Three-day workshop in theatre set and costume design for people with disability	Contracted by Tuggeranong Arts Centre	2015
IGNITE	Drama program for people with disability as part of Belconnen Arts Centre's IGNITE programs	Contracted by Belconnen Arts Centre	2015-2016
Everyone Everyday	Forum theatre program in schools about accessibility and inclusion for people with disability	Contracted by Disability ACT	2015-2016
Innovations Grant	Rebus formed to create two forum theatre workplace training programs around accessibility and inclusive practice.	Funded by an ACT Government Innovations Grant	2013

REBUS THEATRE INCORPORATED

*Financial Statements
For The Year Ended 30th June, 2021*

□

REBUS THEATRE INCORPORATED

ABN 37 805 464 931

RESPONSIBLE ENTITIES DECLARATION

In The opinion of the Responsible entities of Rebus Theatre Incorporated,

1. The financial statements and notes are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including
 - (a) comply with Accounting Standards and the Australian charities and Not-for-profits Commission Regulation 2013
 - (b) give a true and fair view of the financial position as at 30 June, 2021 and its performance for the year ended on that date of the company;
2. In the Committee's opinion there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

Signed in accordance with a subsection 60.15(2a) of the Australian charities Commission Regulation 2013.

Evelyne Meier

Evelyne Meier

Responsible Entity (Committee Member)

Dated this Tuesday, 26 day of October 2021

Rebus Theatre Incorporated

Statement of Comprehensive Income for the year ended 30 June 2021

2020		2021
\$		\$
Income		
202,848	Federal Government grants	131,177
45,797	ACT Government Grants	97,132
45,778	Fee for Service	63,071
2,470	Box Office Receipts	4,784
1,492	Donations & Other Income	17,871
28,000	COVID Subsidies Received	62,996
<u>326,385</u>	Total Income	<u>377,031</u>
Expenses		
24,524	Admin & Office Expenses	20,758
18,289	Advertising & Promotions	1,806
221,373	Employee & Artist Costs	280,980
4,887	Insurance	8,984
5,466	Professional Development	4,840
1,910	Props,sets & Costumes	1,589
2,415	Office Rent	2,267
7,326	Venue Hire	12,595
-	Donated Funds C/f - Future Projects	10,298
<u>286,190</u>	Total Expenses	<u>344,117</u>
<u>40,196</u>	Net Operating Surplus (Loss) for the year	<u>32,913</u>

Rebus Theatre Incorporated

Statement of Financial Position as at 30 June 2021

2020 \$		Notes	2021 \$
<u>Assets</u>			
Current Assets			
241,783	Cash at bank - Operating Account		25,839
-	Cash at bank - Savings Account		302,779
1,443	Accounts Receivable & Other Assets		18,612
<u>243,226</u>	Total Current Assets		<u>347,231</u>
Non-Current Assets			
1,496	Rental Bond		1,771
<u>1,496</u>	Total Non-Current Assets		<u>1,771</u>
<u>244,722</u>	<u>Total Assets</u>		<u>349,002</u>
<u>Liabilities</u>			
Current Liabilities			
17,051	Creditors & other payables		22,563
8,147	Staff leave provision		18,775
65,000	Federal Gov't Grants Unexpended	3	93,922
71,037	ACT Gov't Grants Unexpended	2	87,043
-	Provision for Future Projects		10,298
<u>161,236</u>	Total Current Liabilities		<u>232,602</u>
<u>161,236</u>	<u>Total Liabilities</u>		<u>232,602</u>
<u>83,487</u>	<u>Net Assets</u>		<u>116,400</u>
<u>Member's Funds</u>			
43,743	Opening balance		83,487
39,744	Net profit / (loss) for the year		32,913
<u>83,487</u>	<u>Total Member's Funds</u>		<u>116,400</u>

REBUS THEATRE INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2021

NOTE 1: Statement of Significant Accounting Policies

The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards and the requirements of the Associations Incorporation Act 1991.

The financial report covers the Rebus Theatre Incorporated as an individual entity. The Association is an association incorporated in the ACT under The Association Incorporations Act 1991.

The following is a summary of the material accounting policies adopted by the economic entity in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

Basis of Preparation

Reporting Basis and Conventions

The financial report has been prepared on an accruals basis and is based on historical costs modified by the revaluation of selected non-current assets, and financial assets and financial liabilities for which the fair value basis of accounting has been applied.

Accounting Policies

a. Income tax

No provision has been made for income tax as the Association is exempt from taxation under Section 50-5 of the Income Tax Assessment Act 1997.

b. Financial Instruments

Recognition

Financial instruments are initially measured at cost on trade date, which includes transaction costs, when the related contractual rights or obligations exist.

Financial assets at fair value through profit and loss

A financial asset is classified in this category if acquired principally for the purpose of selling in the short term or if so designated by management. Derivatives are also categorised as held for trading unless they are designated as hedges. Realised and unrealised gains and losses arising from changes in the fair value of these assets are included in the income statement in the period in which they arise.

Available-for-sale financial assets

Available-for-sale financial assets include any financial assets not included in the above categories. Available-for-sale financial assets are reflected at fair value. Unrealised gains and losses arising from changes in fair value are taken directly to equity.

Financial liabilities

REBUS THEATRE INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2021

Non-derivative financial liabilities are recognised at amortised cost, comprising original debt less principal payments and amortisation.

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are stated at amortised cost using the effective interest rate method.

Held-to-maturity investments

These investments have fixed maturities, and it is the group's intention to hold these investments to maturity. Any held-to-maturity investments held by the group are stated at amortised cost using the effective interest rate method.

Impairment of Assets

At each reporting date, the group assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether a impairment has arisen. Impairment losses are recognised in the income statement.

c. Impairment of Assets

At each reporting date, the Association reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

Where it is not possible to estimate the recoverable amount of an individual asset, the group estimates the recoverable amount of the cash-generating unit to which the asset belongs.

d. Employee Benefits

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

e. Provisions

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

f. Cash and Cash Equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the balance sheet.

REBUS THEATRE INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2021

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

g. Revenue

Sales of goods and services

Revenue is recognised upon the delivery of goods and services to customers.

Government Grants

Government grants are recognised as income on a systematic and rational basis over the periods necessary to match them with the related costs.

Donations

Donations revenues are recognised when they are received.

Interest revenue

Interest is recognised on an accrual basis.

h. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST.

Cash flows are presented in the Statement of Cash Flows on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

Rebus Theatre Incorporated

Notes Forming Part of The Financial Statement for the year ended 30 June 2021

	2021	2020
	\$	\$
Note 2 Grant Income Received in Advance from ACT		
Acting Out	-	6,012
ActorVate	69,945	56,851
Arts ACT Capacity Building	-	8,444
Inner Climates	17,098	
Total	87,043	71,307

Note 3 Grant Income Received in Advance -		
Commonwealth Government		
Speaking Role (DPFO Project)	-	22,000
Flair	29,235	43,000
Re- Emergence	64,688	-
	93,923	65,000

Note 4 Statutory Information

The registered office and principal place of business of Rebus Theatre is:

Unit B13 Gorman House Arts Centre
55 Ainslie Avenue
Braddon ACT 2612

HOUSTON & HANNA
CHARTERED ACCOUNTANT

K D Hanna FCA (Principal)

Telephone: (02) 6248 0352
0414 526 136

GPO Box 810, Canberra ACT 2601
Suite 15, George Turner Offices
11 McKay Gardens, Turner ACT

email: kim@khanna.com.au

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
REBUS THEATRE INCORPORATED
FOR THE YEAR ENDED 30 JUNE 2021

Scope

I have audited the attached financial statements of the Rebus Theatre (The Association) for the year ended 30 June 2021. The Committee is responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of these financial statements in order to express an opinion on them to the members of the Association.

My audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. The procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Standards and Statutory requirements so as to present a view which is consistent with our understanding of the Association's position and the results of its operations.

The audit opinion in this report has been formed on the above basis.

Audit Opinion

In my opinion,

- (a) the financial statements of the Association are properly drawn up:
 - (i) So as to give a true and fair view of matters required by subsection 72(2) of the Associations Incorporation Act 1991 to be dealt with in the financial statements
 - (ii) in accordance with the provisions of the Associations Incorporation Act 1991; and
 - (iii) in accordance with proper accounting standards, being Applicable Accounting Standards;
- (b) I have obtained all the information and explanations required;
- (c) Proper accounting records have been kept by the Association as required by the Act; and
- (d) The audit was conducted in accordance with the rules of Rebus Theatre Inc..


.....
Kim Hanna FCA

Date... 28/10/2021