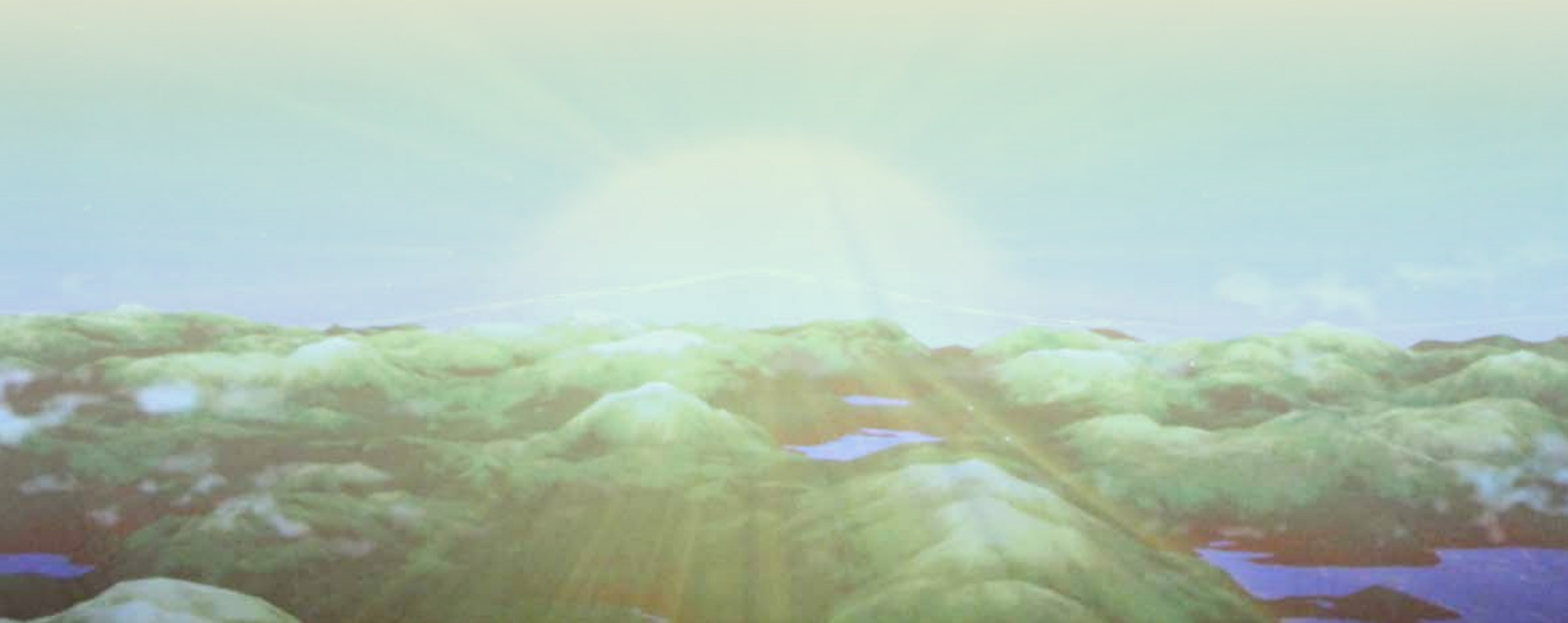


REBUS



Annual Report FY2022

Rebus Theatre acknowledges the Ngunnawal and Ngambri 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 into the future. We acknowledge the art, storytelling, 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.



Contents

President's Report.....	4
Our Board.....	5
Our Work.....	8
Who We Are.....	9
Management Report.....	10
Our Team.....	11
Programs.....	14
Performances.....	18
Workplace Training.....	20
Organisational Capacity Building.....	20
Treasurer's Report.....	22
Acknowledgements.....	24
FY 2022 Financial Statements.....	26



President's Report

This year has been transformative for Rebus. This transformation includes expanded community representation, broader geographical reach, a new executive team structure and rapid growth which all happened under the looming COVID 19 cloud.

The 2021-22 year presented a formidable challenge to continue with the delivery of our core programs in a safe way. This required great flexibility of all our team members with ever changing starting dates for programs and shortages of teaching staff due to illness. In addition to our regular programs, Rebus commenced Project Alchemy, a bushfire recovery project across five Local Government Areas (LGAs), set up to support the mainstage play Demented and partnered with Canberra Community Law to create Just Hearing a Forum Theatre show about interactions between solicitors and people with lived experience of mental ill-health.

Rebus was formed in partnership with the disability and mental health sectors, and our partnerships and reputations remain strongest within these sectors. We first called ourselves a 'mixed ability' company. Recognising that many people experience barriers to accessing the arts, we have expanded our community reach and we now call ourselves an inclusive company.

We have reached beyond the ACT border and created partnerships with five LGAs to deliver our largest grant ever, a Commonwealth grant of \$870,000 for Project Alchemy. Planning for the implementation of this large project commenced June 2022 with delivery of performances towards the end of 2022, with the project to be wrapped up in 2024. This amount of funding represents a great growth for Rebus and comes with many associated changes and challenges.

These are exciting times for Rebus and the board thanks the Rebus executive and its staff for their dedication, passion and artistic excellence.

Dr Evelyne Meier
President of the Board
Rebus Theatre Inc.

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 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.



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 with them a wealth of artistic, business, and lived experience and are passionate about helping us achieve our mission and vision. For more details go to the [website](#).



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.

Penny Zhao - Incoming Treasurer

Penny Zhao joined the Rebus Board in October 2021 as Treasurer. A young professional and Certified Practising Accountant by trade, she brings to the position contemporary financial acumen, Masters qualifications in professional accounting and financial management, as well as previous experience as a finance officer within the disability support sector.

Originally a migrant to Australia, Penny fondly recalls her first time using Australian public transport where she was helped by other passengers to reach her destination. From that moment on, she firmly embraced the Australian spirit of a 'fair go' for all and has since been engaged in a number of activities promoting diversity and cultural exchange, including Chinese language teaching and mixed-team dragon boat racing.



Our Board



Alana Foster - Outgoing 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 FY 21 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.



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.

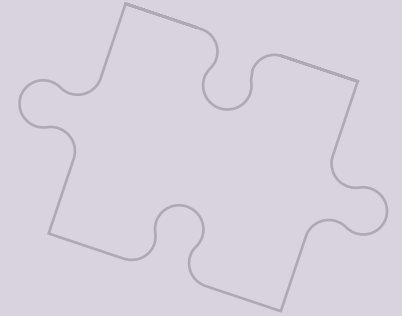


Hanna Cormick - General Board Member

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.



Paul Marshall - General Board Member

Paul Marshall joined the Rebus Board in October 2021. Paul is a group and experiential coach with a particular interest in coaching and training solutions for neurodiverse teams. Paul's specialties include team capability development with a focus on trust, accountability, ethics, values and behaviours, culture and mood. Paul has been involved in community theatre for over 30 years - as an actor, director, stage manager, lighting operator and more recently as President of a Queensland theatre that recently celebrated 50 years of continuous operation.

Paul is a Chartered Professional Engineer, has been admitted as a Barrister in the State of Queensland and holds Doctorates from the faculties of Chemical Engineering and Law. Paul has also worked in the areas of risk and compliance with some of Australia's largest energy companies.



An audience of people from all walks of life, young and old, discuss the embodied images on stage representing the voices in their head preventing them from taking action on climate change.



A woman in her 40s with recently diagnosed neurodiversity finds comfort and understanding in a group of strangers of varying abilities, as they share stories and enact them back to each other to build confidence and develop public speaking skills.

An auditorium full of strangers share ideas and work together to change the disastrous outcomes of the play they have just witnessed about the challenges of science communication.

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

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 an inclusive 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.



Executive Team Report

To say that FY22 has been a difficult year is to state the obvious. Thankfully for Rebus, these challenges were counterbalanced with some major successes.

Each phase of the pandemic has brought new challenges, and particularly to disabled people and the arts sector. Rebus has not suffered the same financial challenges that many arts organisations have faced, since most of our income is from grants, but there have been other challenges. Keeping the community that we have grown around us connected during the Covid lockdown was a challenge, as was learning to play and create through the media of Zoom. Many staff hours were spent keeping up with the latest information, developing and updating our Covid-safe policies to keep up with first the Delta strain, and then Omicron. We had to delay project after project, with a cost in staff hours and morale. With multiple postponements, projects and deadlines piled up.

The hardest and most disappointing was the last-minute postponement of *Re-Emergence*, our project engaging with disabled people from regional NSW with their experiences of the challenges of drought, fire and pandemic. Days before our cast from Bega, Goulburn and Queanbeyan were going to get on their buses to come to their first residential rehearsal, we looked at the sudden spread of Omicron and made the call to postpone the project by a full year.

Nevertheless, there have been many beautiful successes for us in this year. Not least of these is gaining funding for *Project Alchemy*, by far the most ambitious project that Rebus has ever undertaken, and the largest grant we have received. Another milestone event was fully fundraising the cost of running *Acting Out - On Screen*, our annual school holiday program for LGBTQIA+ young people, which took place just after the 21-22 year end.

We received a Canberra Critics Circle Award for Theatre at the 35th Annual ACT Arts awards. The award was for our body of work in the previous financial year noting our achievements with *The Beauty Thief* and *What if Scientists Ruled the World*. This was a major milestone for Rebus marking a shift in recognition from the disability and inclusion sectors, to receiving accolades from arts community.

Through and extension of our artsACT program funding we were able to follow on from our *Actorvate* program to create the *Rebus Playback Theatre Ensemble*. This ensemble is a flagship example of an inclusive model we have long strived for, bringing program participants and associate artists from a range of backgrounds and experience levels together to create professional quality theatre.

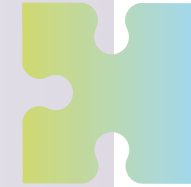
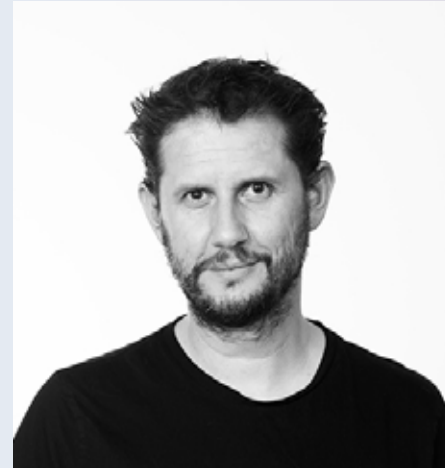
We brokered a partnership with Questacon, where we performed a revised version of our Forum Theatre play about science communication *Chemical Reaction*, and also partnered with them

on our first presentations of *Inner Climate*, a hybrid workshop/performance about the voices in our heads that stop us from acting on climate change. *Inner Climate*, which had been delayed twice because of Covid, was a new format for Rebus that worked successfully.

Rebus faces the growing pains that all small organisations that grow rapidly face. We remained sustained by the excitement and importance of the work, and the growing community of artists around us.

Robin Davidson,
Artistic Director,
For the Rebus Executive 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.

He has extensive experience in project management, 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.

Rebus Theatre Inc. Annual Report FY 2021-2022

Ben Drysdale - Creative Producer

Ben Drysdale is an actor, director, drama tutor, musician, 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.

Since Rebus began in 2013, Ben has performed in the 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), *Access All Areas: Justice* (2019) and *Utopiate* (2022).

Ali Clinch - Creative Programs Director

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 Director 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.





Amy Frost - Payroll 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.

Amanda Plowright - Outgoing 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.



Bek Silberman - Communications and Administration Officer

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.



Melissa Gryglewski - Tutor/Social Worker/Actor

Melissa's perspectives on the transformative and community-building potential of the performing arts were forged as a young student of Hidden Corners Theatre and Canberra Youth Theatre. She studied Anthropology, Political Science, and Human Geography at ANU, and completed a Diploma of Counselling. Melissa's other achievements include teaching at Canberra Youth Theatre and Canberra Dance Theatre; working as a presenter in museums; as a social worker with Capital Region Community Services; and having undertaken facilitator training with Danceability International, and performing physical theatre locally and interstate on stages, streets, and in museums, with a combination of epic costumes, gadgets and large props.

Melissa works for Rebus as an *iDrama* facilitator, social worker, and performer with Rebus' *Playback Theatre Ensemble*.

Ceilidh Dalton - Incoming Finance Manager

Ceilidh is a visual artist who loves numbers and delights in bank reconciliations and acquittals that balance out. Ceilidh has a background in Science, Accounting and Visual Art and a passion for inclusive design as a curator, teacher and toolmaker and believes that art should and can be accessible to everyone in some form.

Ceilidh identifies as a person with disabilities with access needs, they designed their first solo art exhibition, Interlinked, to be accessible for everyone and was a finalist for the Chief Ministers Inclusion Awards for Innovative Design. Working at Rebus is a privilege to support an organisation that is at the forefront of making inclusion and accessibility the norm for Arts in Canberra.



Ariana Odermatt - Administration Officer

Ariana Odermatt recently joined Rebus Theatre as their Administration Officer. Ariana has worked in arts administration roles for 15 years, from national arts funding bodies to community music organisations and venues. Ariana is a keyboard teacher and enjoys performing with local ensembles. She is looking forward to growing skills to support Rebus Theatre and its family.

Staff changes: There were a number of staff changes in 2021-2022. Bek Silberman left us as Communications and Administration Officer to further her career in Communications. Amanda Plowright finished up as our Financial Manager in June 2022 to a well-deserved retirement, and Ceilidh Dalton came on in June 2022 to take over Amanda's role. Melissa Gryglewski moved from being a casual employee onto permanent staff. Ariana Odermatt joined us as Administrative Officer in early 2022.



Our Programs

Acting Out: On Screen

Our *Acting Out: On Screen* school holiday program for LGBTQIA+ did not occur during the 2021-22 financial year, but the planning and fund-raising happened to get the program up to take place in the July 2022 school holidays. The entire program was funded by fund-raising.



Actorvate/Rebus Playback Ensemble

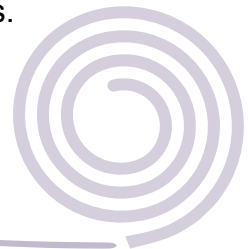
Led by Rebus' Artistic Director and Creative Programs Manager, Robin Davidson and Ali Clinch, *Actorvate* was a training program in Applied Theatre. The second half of 2021 had been planned as the time when *Actorvate* students were to enact projects they had developed during the course. Unfortunately, the Delta lockdown meant that this did not occur. *Actorvate* participants stayed connected during the lockdown via Zoom, and experimented with games and exercises that worked online.

Funding that had been earmarked for *Actorvate* projects was redirected towards a fuller evaluation of the project, and towards buying musical instruments and a backdrop for the *Playback Theatre Ensemble* that came out of *Actorvate*. This company began rehearsals in early 2022, rehearsing weekly, and was ready to perform early in the 22/23 financial year.

15 casual theatre tutoring, directing and acting positions have been offered to *Actorvate* participants.

An ongoing *Playback Theatre Ensemble* is being formed out of the program. *Actorvate* is funded by artsACT Program Funding and supported by Ainslie and Gorman Arts Centres.

13 participants
6 local artists employed
4 permanent Rebus staff

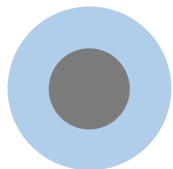


Our Programs

Cultural Diversity in Canberra Arts Workshop

Rebus secured funding to run two workshops for Culturally and Linguistically Diverse (CALD) artists to share their artistic practices, and identify the needs of their community. Initiated and facilitated by Anaïs Maro, the workshops took place in July 2022.

11 participants
1 local artist employed
1 permanent Rebus staff



Flair

In its second year of a three-year program, *Flair* uses theatre to build the leadership skills and social connection for people with disability, funded by the National Disability Insurance Agency.

Rehearsals for the next phase of the program commenced in April 2022 and the cast will be performing an original work entitled *Utopiate* at the Belconnen Arts Centre for a 3-show season.

9 participants
2 local artists employed
2 permanent Rebus staff



iDrama (formerly Inclusive Drama)

iDrama is a drama 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.

iDrama was offered twice a week in the second half of 2021 at a Northside and a Southside location. In early 2022, we began a third class also on the Northside. The program was led by a number of different tutors, including Melissa Gryglewski, Robin Davidson, Ali Clinch, Ruth Pieloor and Bek Silberman.

28 participants
1 local artists employed
4 permanent Rebus staff



Pandemic Players

Having officially completed the *Pandemic Players* project, which culminated in a performance about the elderly casts experience of COVID lockdown in the previous financial year, Rebus received an anonymous donation to re-engage the cast for a series of online sessions when the Delta Lockdown occurred in late 2021. The group met for 8 weeks to take part in online exercises to process their feelings about being once again in lockdown.

- 5 participants
- 1 local artists employed
- 1 permanent Rebus staff



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. *Re-Emergence* has faced some challenges due to COVID 19 restrictions but is on track to hit the ground running in January 2023.

The Rebus team has visited and connected with communities in Goulburn, Queanbeyan, Braidwood and Bega through community consultation and running drama workshops.

Re-emergence will see nine participants travel to two residencies in March and April 2023 to devise a performance about their experiences. Performances are booked for May 2023 in Goulburn, Queanbeyan, Braidwood and Bega.

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.

- 9 participants
- 3 local artists employed
- 1 permanent Rebus staff



Our Programs

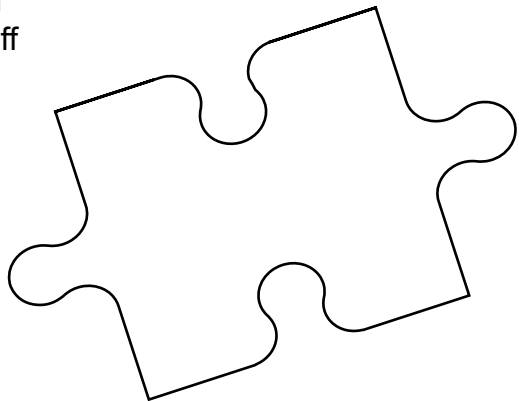
Systems of Sanity

Systems of Sanity is a program for people with lived experience of mental ill-health, including those who aren't quite sure if they fit that definition, or don't like that language. It is a two-year program looking critically at mental health and the mental health system, and culminating in a performance in June 2023.

This program has been very disrupted by Covid, with the beginning of the project delayed, starting on Zoom, and then moving venues to find somewhere as Covid-safe as possible for participants.

Systems of Sanity is directed by Robin Davidson, with Melissa Gryglewski as social worker. Assistant Director during 2021-2022 was Joel Swadling.

- 14 participants
- 1 local artists employed
- 2 permanent Rebus staff



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

Check out our past programs, what's on now and what's coming up on the [programs page on our website here](#).



Performances

Chemical Reaction

Based on our early March 2021 production *What If Scientists Ruled the World?*, *Chemical Reaction* is part of a new partnership with Questacon. *Chemical Reaction* was a Forum Theatre performance about how science communication can go wrong. Over three days, our original show was re-rehearsed and modified, and then performed three times, once for staff of Questacon and other Canberra cultural institutions, and twice for the general public. The cast consisted of Actorvate graduates Linda Chen and Joel Swadling, and professional science communicators Johanna Howes and Phil Dooley, and was directed by Robin Davidson and Ali Clinch.

Total audience: 150

2 local artists employed

2 local science communicators employed

2 permanent Rebus staff

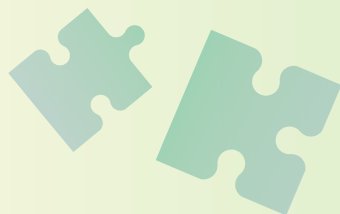


Inner Climate

Inner Climate was a theatrical investigation into the voices in our heads that stop us acting on climate change. Led by Robin Davidson and assisted by intern Malika Ismailova, *Inner Climate* was presented five times for the general public, at Questacon, Smiths Alternative and Kambri at the ANU, and for three presentations in schools, two at Tuggeranong College and one at Canberra College. *Inner Climate* was funded by the ACT Government through the Community Zero Emissions program, and supported by Questacon and the ANU Institute for Climate, Energy and Disaster Solutions.

Total audience: 149

1 permanent Rebus staff



Project Alchemy

Project Alchemy is by far our largest project yet, working across five Local Government Areas that were affected by the Black Summer Bushfires. The project has three phases. The first phase is a tour to the five LGAs by the Rebus Playback Theatre Ensemble. The second phase will bring together five artists from each LGA for two weeklong residencies to recharge, share skills and learn about trauma-informed practice. The third phase will see those artists go into their own communities and lead their own creative recovery projects. The Playback Tour is scheduled to occur in September of 2022. The 2021-22 year saw initial visits to the communities, planning and the building of relationships. Project Alchemy is being led by Ali Clinch and is funded by the Australian Government Department of Industry, Science, Energy and Resources Black Summer Bushfire Recovery Grants.

6 local artists employed
3 permanent Rebus staff

Auspicing

2021-22 saw Rebus enter into our first auspicing arrangement. We were approached by Ruth Pieloor to auspice her application to ArtsACT for funding for Demented, a full-length play about the experience of Dementia at the Q Theatre. With Rebus auspicing, her application was successful. Demented went up in July 2022.

Check out our past programs, what's on now and what's coming up on the [programs page on our website here](#).



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 begin work on a new workplace training project this financial year.

Community Law Project – Just Hearing

Just Hearing is a project uses the Forum Theatre model of interactive theatre. It is a commission from Canberra Community Law in partnership with Legal Aid ACT, to help lawyers work better with people who are experiencing mental distress. It is a three-year project with short performance seasons around October and March each year, until March 2025. Contracts were negotiated in early 2022 for first performances to take place in October 2022.

- 1 permanent Rebus staff
- 3 local artists employed



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.

Technology Upgrade

We received a Technology Upgrade grant from the Community Services Directorate of the ACT Government to upgrade our rather aging computers, so they are compatible with the most recent software. We were able to purchase a number of Mac Mini computers to better meet the needs of our *Acting Out - On Screen* filmmaking program for LGBTQIA+ Youth.



Fundraising

Rebus fundraised a net \$19,794.29 in the 21-22 Financial year through a combination of direct fundraising, taking part in matched funding campaigns, and some large donations from individuals and organisations.

Of these funds \$14,286 went towards our *Acting Out – On Screen* program, \$1000 went towards continuing to engage with the *Pandemic Players* group online throughout the Delta lockdown, and the rest going toward general operations.

Rebus would like to thank Meridian ACT for their significant contribution toward the our *Acting Out – On Screen* program.

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

If you are interested in making a one off or regular donation to Rebus please head to the [donation page on our website here](#).



Professional Development

- All Rebus tutors and management staff completed First Aid training or refresher CPR training.
- Two of our permanent staff, Robin Davidson and Melissa Gryglewski, started a year-long training in Dramatherapy in Sydney, travelling to Sydney every two months for weekend workshops

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



Treasurer's Report

On behalf of the Board and our fabulous Rebus team I am proud to report that in 2022 we received into our bank accounts \$716,849, compared to \$377,031 in FY 2021. \$441,883 of these grants are being carried forward and counted as Income in future years as the projects were rescheduled due to COVID. This gave Rebus an accounting Income of only \$274,966 in 2022 and an operating loss of \$74,947 while maintaining a healthy bank balance of \$804,674 at 30 June 2022, (\$347,231 at 30 June 2020).

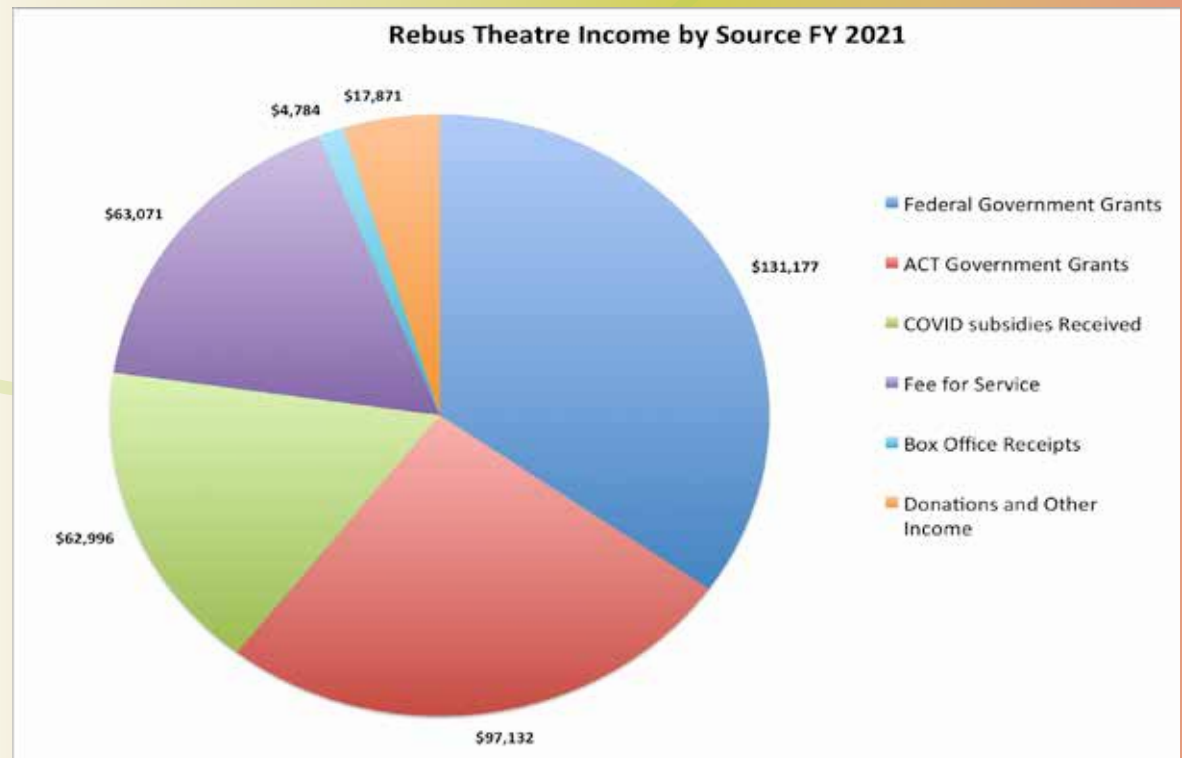
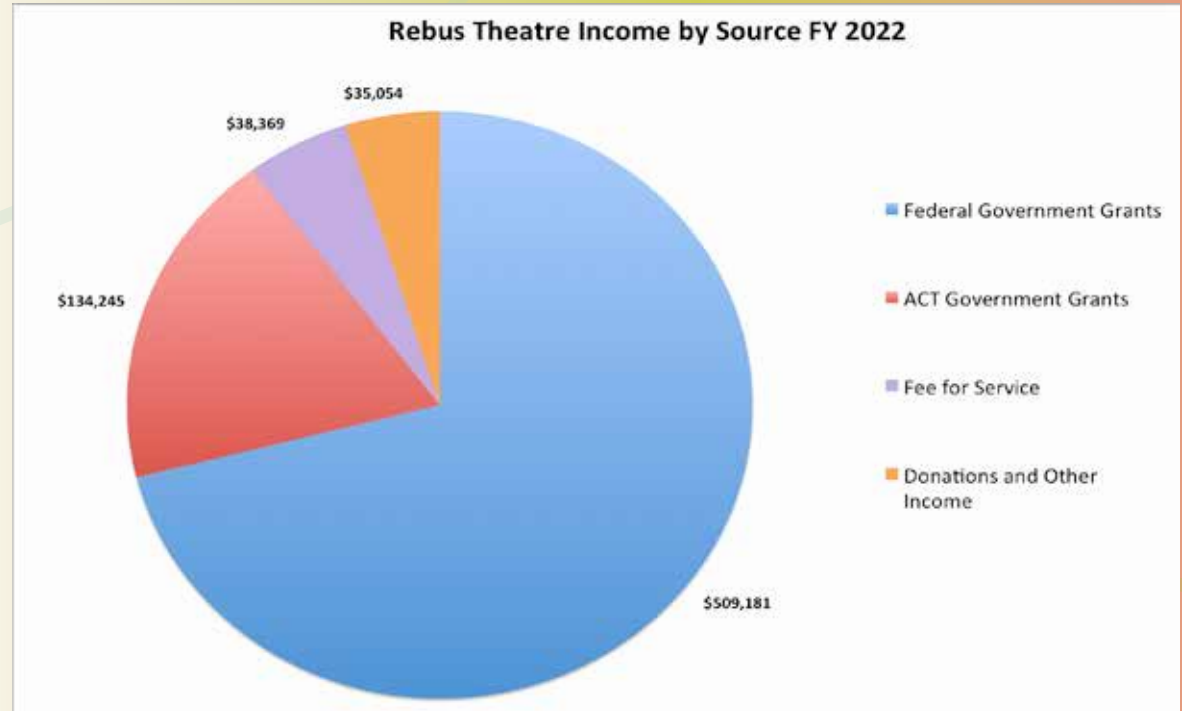
FY2022 was a strong financial year for Rebus, despite the ongoing challenges caused by the COVID-19 pandemic which led to the last-minute postponement of our Re-Emergence Project. We secured funding for our largest project to date, Project Alchemy, a \$872,705 grant from the Black Summer Bushfire Grant Program to be spent between 2022-2024. 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.

The Board worked closely with the Rebus team during FY 2022 to develop comprehensive strategic and operational planning documents, including budgets and risk assessments. Rebus continued to develop its 'accrual' accounting and reporting processes, and has prepared a complete set of audited accrual financial statements for FY 2022.

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

The Rebus Board will continue to work closely with the Rebus team on strengthening their governance, internal controls, financial management and financial reporting, and

Finances at a Glance

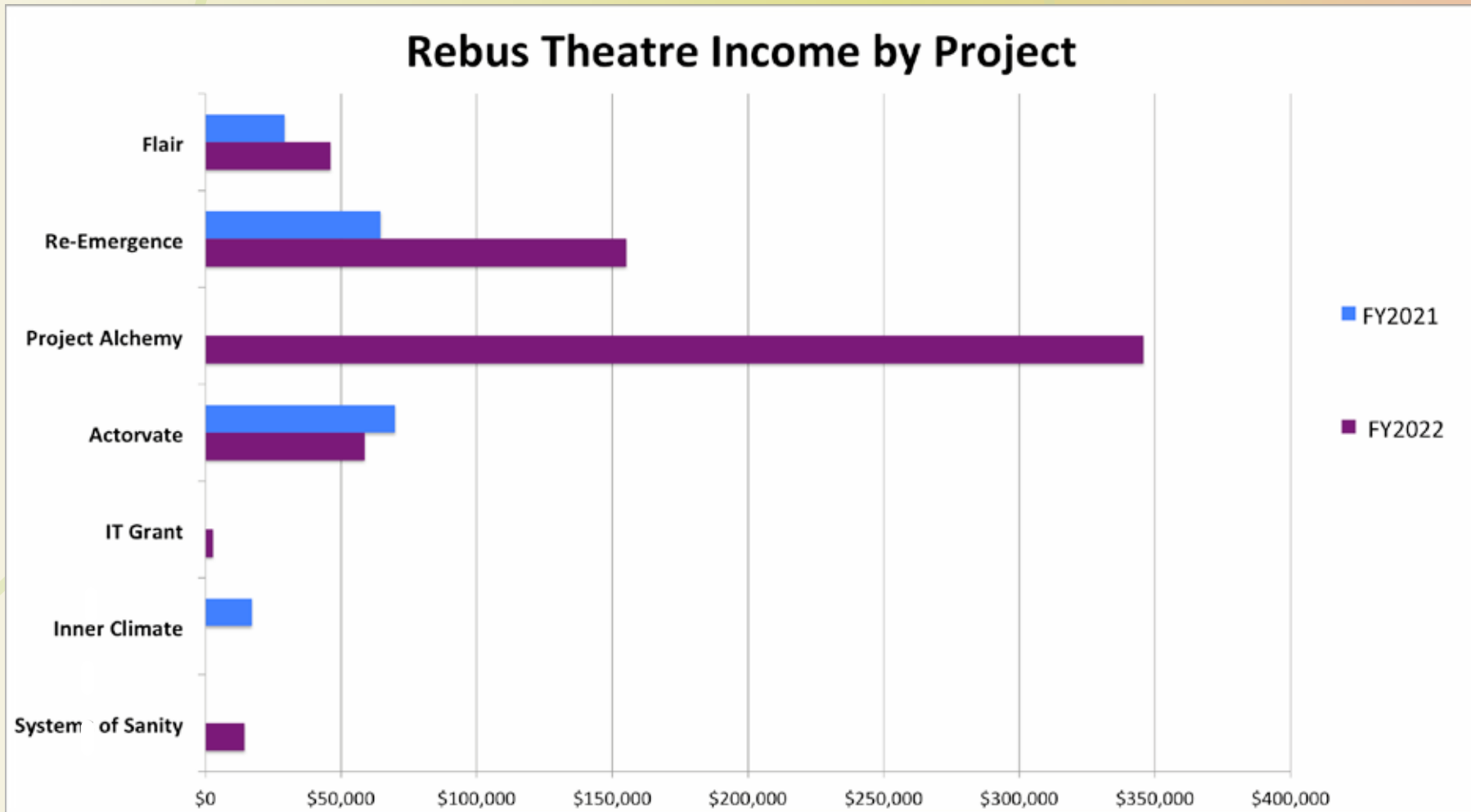
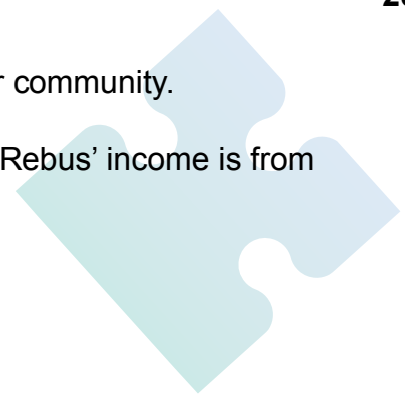


Treasurer's Report

in FY 2023 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 2022 and FY 2021, 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
Treasurer
Rebus Theatre Inc.



Acknowledgments

Grants and funding

- *Actorvate/Rebus Playback Ensemble* supported by the ACT Government under artsACT Program Funding
- *Acting Out: On Screen* supported by Hands Across Canberra, Meridian and Individual Donors
- *Chemical Reaction* supported by Questacon
- *Cultural Diversity in the Arts* supported by the ACT government through the Community Services Directorate's Multicultural Participation Grants Program.
- *Flair* funded by the National Disability Insurance Agency, now administered by the Department of Social Services
- *Inclusive Drama* funded by participant NDIS packages
- *Inner Climate* funded with assistance from the ACT Government under the ACT Community Zero Emissions Grants Program
- *Pandemic Players* supported by Individual Donors
- *Project Alchemy* supported by the Australian Government Black Summer Bushfires Grant Program
- *Re-Emergence* and *Flair* funded by the National Disability Insurance Agency, now administered by the Department of Social Services
- *Systems of Sanity* supported by the ACT Government under the ACT Health Promotion Grants Program in partnership with Mental Health Foundation ACT
- Technology Upgrade Grant from the ACT Government Community Services Directorate.

Partnerships

- Ainslie and Gorman Arts Centres
- Gingerbooks Pty Ltd
- Meridian ACT
- University of Canberra – Centre for Creative and Cultural Research
- Mental Health Foundation ACT
- Leider Theatre in Goulburn, NSW
- Right to Work in Goulburn, NSW
- Aruma Disability Services in Goulburn, NSW
- The Disability Trust in Bega, NSW
- Rollercoaster Digital
- Lighthouse Innovations
- Questacon
- Belco Arts - Belconnen Arts Centre
- Australian National University Institute for Climate Disaster and Energy Solutions
- Smiths Alternative
- Canberra Community Law
- Legal Aid ACT
- Kate Diggie Relational Consulting

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)
- International Playback Theatre Network (IPTN)
- 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, risk management, 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, especially our regular donors who provide ongoing support for our organisation. [Become a regular donor here.](#)

We would particularly like to thank Meridian ACT for their significant contribution to *Acting Out – On Screen*.

Rebus Theatre Inc.

Phone: 0403 815 784

Email: info@rebus theatre.com

Website: www.rebus theatre.com

Facebook: www.facebook.com/rebus theatre

Address: B13/14, 55 Ainslie Ave, Braddon ACT 2602

Supported by



ACT
Government



Australian Government



Ainslie and Gorman
Arts Centres

REBUS THEATRE INCORPORATED

*Financial Statements
For The Year Ended 30th June, 2022*

REBUS THEATRE INCORPORATED

ABN 37 805 464 931

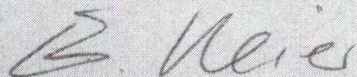
RESPONSIBLE ENTITIES DECLARATION

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, 2022 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.

Responsible Entity (Committee Member)



Dated this 4th day of November 2022

Rebus Theatre Incorporated

Statement of Comprehensive Income for the year ended 30 June 2022

2021		2022
\$		\$
	Income	
131,177	Federal Government grants	509,181
97,132	ACT Government Grants	134,245
63,071	Fee for Service	38,369
4,784	Box Office Receipts	-
17,871	Donations & Other Income	35,054
62,996	COVID Subsidies Received	-
-	Less Net Grants carried forward	(441,884)
<u>377,031</u>	Total Income	<u>274,966</u>
	Expenses	
19,521	Admin & Office Expenses	17,033
1,806	Advertising & Promotions	6,817
280,980	Employee & Artist Costs	275,734
8,984	Insurance	8,494
4,840	Professional Development	2,328
1,589	Props,sets & Costumes	3,223
2,267	Office Rent	5,219
12,595	Venue Hire	7,957
1,238	Travelling & Accommodation costs	22,973
10,298	Donated Funds C/f - Future Projects	8,680
<u>344,117</u>	Total Expenses	<u>358,459</u>
<u>32,913</u>	Net Operating Surplus (Loss) for the year	<u>(83,494)</u>

Rebus Theatre Incorporated

Statement of Financial Position as at 30 June 2022

2021 \$		Notes	2022 \$
	<u>Assets</u>		
	Current Assets		
25,839	Cash at bank - Operating Account		112,908
302,779	Cash at bank - Savings Account		682,969
18,612	Accounts Receivable & Other Assets		8,797
<u>347,231</u>	Total Current Assets		<u>804,674</u>
	Non-Current Assets		
1,771	Rental Bond		3,074
<u>1,771</u>	Total Non-Current Assets		<u>3,074</u>
<u>349,002</u>	<u>Total Assets</u>		<u>807,747</u>
	<u>Liabilities</u>		
	Current Liabilities		
22,563	Creditors & other payables		64,910
18,775	Staff leave provision		35,130
93,922	Federal Gov't Grants Unexpended	3	546,971
87,043	ACT Gov't Grants Unexpended	2	75,879
	Other Funds Held -Demented Project		43,173
10,298	Provision for Future Projects		8,778
<u>232,602</u>	Total Current Liabilities		<u>774,842</u>
<u>232,602</u>	<u>Total Liabilities</u>		<u>774,842</u>
<u>116,400</u>	<u>Net Assets</u>		<u>32,906</u>
	<u>Member's Funds</u>		
83,487	Opening balance		116,400
32,913	Net profit / (loss) for the year		(83,494)
<u>116,400</u>	<u>Total Member's Funds</u>		<u>32,906</u>

REBUS THEATRE INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2022

NOTE 1: Statement of Significant Accounting Policies

The financial report is a special purpose financial report which has been prepared in accordance with the Australian Charities and Not-of-profits Commission Act 2012 and the requirements of the Associations Incorporation Act 1991. The committee has determined that the entity is a non reporting entity as no external user of the accounts would rely on them for investment decisions.

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.

REBUS THEATRE INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2022

Financial liabilities

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 result 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,

REBUS THEATRE INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2022

and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the balance sheet.

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 2022

	2022	2021
	\$	\$
Note 2 Grant Income Received in Advance from ACT		
ActorVate	58,633	69,945
Inner Climates	-	17,098
IT Grant	2,781	-
Systems of Sanity	14,466	-
Total	75,879	87,043

Note 3 Grant Income Received in Advance -
Commonwealth Government

Flair	46,109	29,235
Re- Emergence	155,103	64,688
Project Alchemy	345,760	-
	546,971	93,923

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
PUBLIC ACCOUNTANT

K D Hanna FIPA (Principal)

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

Telephone: (02) 6248 0352
0414 526 136

email: kim@khanna.com.au

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
REBUS THEATRE INCORPORATED
FOR THE YEAR ENDED 30 JUNE 2022

Scope

I have audited the attached financial statements of the Rebus Theatre (The Association) for the year ended 30 June 2022. 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.

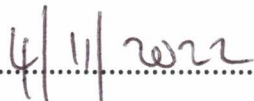
The audit opinion in this report has been formed on the above basis.

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;
- (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 FIPA

Date..........