

# REBUS



Annual Report FY2023

*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 peoples 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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# President's Report

The 2022-23 year for Rebus has been a period of significant activity and growth, marked by Rebus' largest projects to date, staffing changes, and a comprehensive program of classes and performances that have built upon the company's significant community impact.

Rebus has continued to broaden its reach outside of the Canberra region, developing and touring major projects. These steps have allowed Rebus to engage with a wider network of artists and audiences, exposing them to the transformative impact of Rebus' approach to theatre and performance. Beyond the outward success of the projects, they have also served as an educational experience for Rebus in respect to project scale, and complexity, diverse regional community engagement and the intricacies of touring through regional locations.

Rebus has continued to demonstrate its adaptability and openness to explore diverse topics and outcomes, such as adapting *Re-emergence* into a film project weaving together the participants' narratives.

The company has also continued to deliver exceptional theatre performances in 2023 with *"Utopiate"* at BelcoArts and *"Systems and Sanity"* at Gorman Arts Centre, both receiving critical acclaim and audience praise. These performances have built on a core goal of Rebus, to cultivate the capability of writers and performers and provide tangible professional opportunities.

The ongoing quality of the work produced by Rebus and its impact on the community has, in part, resulted in Rebus successfully securing multi-year funding from ArtsACT.

The core funding provides a beneficial level of certainty as Rebus looks to cement itself within the Canberra arts and theatre community.

Alongside the company's creative output, Rebus also strives to be an example of best practice in creating an inclusive, supportive, safe, and welcoming space for its staff, students, participants, audiences, and collaborators.

None of this would be possible without the passion, dedication, and professionalism of all the staff, performers, and collaborators that make up the extended Rebus family. In particular, Artistic Director Robin Davidson and Creative Producer Ben Drysdale, who are the company's heart and whose ongoing commitment to taking their passion for theatre and community engagement and using it to enable others and create a better world cannot be overstated. I would also like to acknowledge former Creative Programs Director Ali Clinch, who left the company in late 2022 to pursue her own arts practice, for her enormous contribution to Rebus' success this financial year.

On behalf of the board, I would like to thank you all and express my excitement for what lies ahead for Rebus in the coming years.

by Daniel Savage, President of the Rebus Theatre Inc. Board



**Daniel Savage (he/him)**  
**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.

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](#).



## **Dr Evelyne Meier (she/her) - Vice 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.



## **Penny Zhao (she/her) - 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.



## 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 - Acting Secretary

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.

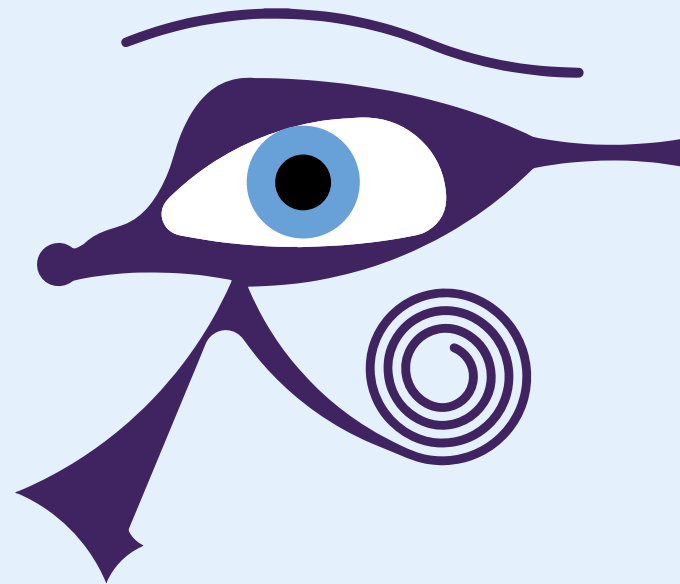
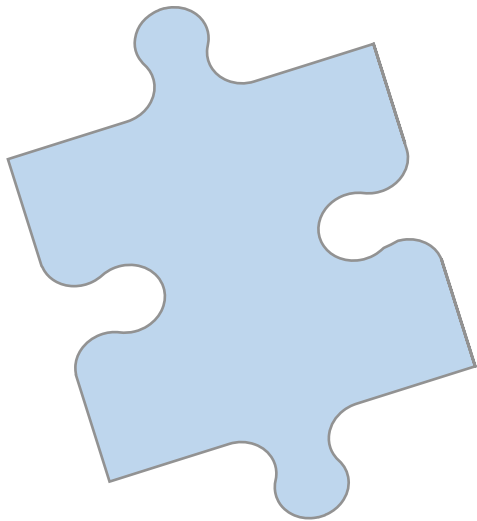
He worked on the ACT Arts Council and as a Community Arts Officer before commencing a position as an Industrial Officer for the Actors Equity Section of the Media Entertainment and Arts Alliance (MEAA), the trade union that covers performers and all those who work in the media and entertainment industries. 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.



## 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.





*A man weeps from the audience to the sound of haunting piano as his mother performs a delicate physical theatre piece about how her declining mental health diminished her motivation to get out of bed and take a shower.*

*A group of artists from five different areas affected by severe bushfires come together to share stories and ideas about creative practice, before returning to their hometowns to share their creativity with their healing communities.*

*A group of people with disability and lived experience of mental health challenges contort their bodies while wailing on stage to engulf the audience in a visceral experience of pain before the lights snap and the scene switches to a hilarious mock infomercial promoting 'Utopiate', a pain free planet.*



*A lawyer steps onto a stage to enact assisting a young adult who's come for help with an eviction notice but reveals that they are experiencing domestic violence.*

*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.*



*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 donning a rainbow clown wig to shoot a comic 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.

2022-23 was another busy year for Rebus, with our two largest projects to date underway, a number of changes in staffing and a full program of classes and performances.

*Project Alchemy* saw us touring an inclusive team of artists performing Playback Theatre across five Black Summer Bushfire-affected Local Government Areas. There were many learnings for us as a company in engaging with rural communities and the logistics of touring, but the tour was a success with many heartfelt stories shared and enacted. A highlight was performing for some 150 young people in Batemans Bay at a NSW Education drama conference for students from rural schools in Eurobodalla and Bega Valley Shires. *Project Alchemy* then saw us leading two weeklong retreats for 15 artists from fire-affected regions and resourcing them to run projects in their own communities.

Kickstarted by *Project Alchemy*, we now host an ongoing Playback Theatre Ensemble, which we will be marketing for performance from 2024. We expect the Ensemble will bring dynamic performances to different spaces and audiences across the territory and beyond.

Our next largest project, *Re-emergence*, had been delayed due to the Omicron COVID-19 wave, and took off in early 2023. Due to the difficulties of bringing COVID-vulnerable participants together, the project was re-imagined as a film project, with disabled actors in Goulburn, Bega and Queanbeyan creating interwoven storylines and commencing the shooting of a film.

We have had two significant public seasons this financial year. *Utopiate* received rave

reviews for its season at BelcoArts in November 2022 and *Systems and Sanity* sold out three shows at Gorman Arts Centre in June 2023.

We have continued to develop our approach to Forum Theatre with *Just Hearing*, commissioned by Canberra Community Law. We took the performance to Hobart in February 2023 to perform at the National Community Legal Centres Conference.

We undertook significant professional development, assisting three of our core staff and two casual staff to attend a two-week training in Forum Theatre in northern NSW with acclaimed Canadian expert David Diamond.

We secured multi-year organisational investment funding from ArtsACT (\$100,000 a year over four years). This is a significant milestone for us being both our first-time receiving core funding, and the first funding we have received for a period of more than two years. We have also been fortunate to have grants for two of our large projects, *Flair* and *Re-Emergence* extended in both time and funding through the Department of Social Services. We have continued to be able to offer *Acting Out: On Screen* solely on fund-raising, which is a significant achievement. We auspiced our first project with the successful season of *Demented* at the Q in July 2022 and look to auspicing as a service we can continue to offer to projects in line with our values.

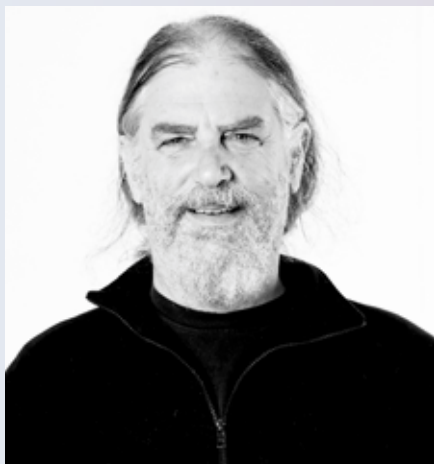
The year has not been without its challenges. COVID continues to take its toll on the company. Since we work with vulnerable people, we have sought to maintain minimal risk to our participants, which has required constant policy reassessment and planning as the strains of COVID circulating change, and new data emerges. And despite these efforts, many of our staff have succumbed to

COVID at one time or other during the year, which has provided significant challenges replacing staff at short notice. The workload of running a small company on uncertain funding is high, with stress, exhaustion and burnout constant risks for us. We were successful in receiving a grant from the Canberra Foundations Collective specifically to address staff wellbeing, that we will be able to use in the next financial year.

There have been numerous changes in staffing, with Melissa Gryglewski (she/her/they/them) and Chips Jin (they/them) moving from casual to core staff, Sammy Moynihan (he/him) coming on to lead *Re-Emergence* and Jen Seyderhelm (she/her) leading *Project Alchemy*. We farewelled our Finance manager, Amanda Plowright (she/her), to a happy retirement and who has been replaced by Ceilidh Dalton (she/her/they/them/he/him). We also farewelled Ali Clinch (she/her), who left to take a well-deserved break, time with her family, and her own creative practice.

Robin Davidson  
Artistic Director  
For The Rebus Executive Team





## **Robin Davidson (he/him) - 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. As well as teaching and directing projects, his primary responsibilities are strategic planning and grant writing.



## **Ben Drysdale (he/him) - Creative Producer**

Ben Drysdale is an actor, director, drama tutor, musician, events coordinator, with 18 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 was the Founding Director of arts promotion company Cardboard Charlie for 8 years putting on music showcases, theatre shows and art exhibitions in collaboration with various venues and festivals and curated the Belconnen Community Gallery for 10 years. During this he directed three seasons of short plays by Melbourne playwright Daniel Keene entitled *Seasons of Keene*.

His acting highlights include *The Give and Take* (2007 – Street Theatre), *Out of Our Minds* (2010 – Belconnen Community Theatre), *One Flew Over The Cuckoos Nest* (2014 – Canberra Theatre Centre), *Heart Of A Dog* (2014) and *Under Sedation* (2017 – Street Theatre).

Since Rebus began in 2013, Ben has performed in the creative development *Fractured* (2016), *Keep Calm and Panic* (2016) and *At The End Of Our Street* (2022) 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 (she/her) - Outgoing Creative Programs Director/Co-CEO**

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. Ali is strong advocate for the development of new creative work with a focus on sharing stories and lived experiences of voices outside of that heard in mainstream media.

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



## **Amy Frost (she/her) - 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.



## **Ariana Odermatt (she/her) - Administration Officer**

Ariana Odermatt joined Rebus Theatre as their Administration Officer in early 2022. 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.



## **Ceilidh Dalton (she/her, he/him, they/them) - 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.





## **Melissa Gryglewski (she/her, they/them) - 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.



## **Jen Seyderhelm (she/her) - Project Manager for Project Alchemy**

Jen Seyderhelm worked in radio for more than 20 years as an announcer, producer, journalist, news reader and sports commentator. Alongside her Rebus role she teaches Podcasting, Radio, Voiceover and Writing for an Audio Audience.

With a Bachelor of Arts from Macquarie University, Certificate IV in Music Industry Skills, Counselling Diploma and Training and Assessment Certificate IV, Jen created in 2021 an Australian first Certificate II in Podcasting Foundations taught nationally through the Academy of Interactive Entertainment.

Jen loves storytelling and gathering, supporting the arts, people, dogs, cricket and music trivia.



## **Sammy Moynihan (he/him) - Project Manager for Re-Emergence**

Sammy Moynihan is a theatre-maker, producer and arts worker with a particular interest in working with diverse communities. He is passionate about using drama techniques to foster social change, and has facilitated theatre workshops in schools, detention centres, remote Indigenous communities, and other contexts. In 2018, he toured France with Palestinian organisation, The Freedom Theatre before interning at their headquarters in Jenin Refugee Camp in Palestine.

He completed his Master of Fine Arts (Cultural Leadership) at NIDA and was the recipient of NIDA's Lynne Williams Award for Outstanding Achievement in Cultural Leadership. He trained as a facilitator at The Centre for Theatre of the Oppressed in Brazil and delivered performance workshops with homeless communities in Rio De Janeiro. Sammy also worked as a Live Programs Officer at Belco Arts (formerly Belconnen Arts Centre) before joining Rebus as a Project Manager for *Re-Emergence*. He also directs and produces his own work.

Sammy has worked with Rebus both as an actor in workplace training programs, and as a tutor/director a number of our programs including *Bridges or Barricades*, *Speaking Role*, *Acting Out: On Screen*, and *Flair* and took on the role of *Re-Emergence* Project Manager in early 2023.



## Chips Jin (They/Them) - Assistant Director for Project Alchemy and Re-Emergence

For as long as they can remember, Chips has been passionate about telling stories. Since early 2013, they've explored the practice of storytelling through theatre. As someone who lives with ADHD, there's a special place in their heart for the spontaneous. They love how theatre can impact, affect, and move people's hearts and minds while recognising its power as a tool to support growth and stimulate change.

Like many others in the creative industries, they've found themselves wearing many different hats. They have spent time honing skills across directing, writing, producing, stage managing and acting. Most recently, you may have seen them in a crown as young King Henry VI with the Mill Theatre's Rockspeare version of *King Henry VI Part 1*, on the stage at The Q as Angus in the Ribix Production of *Legacies*. Their inability to sit still, means their skill as an interactive performance artist have stunned participant experiences during events: *BlackBag* with Redacted Security Information Systems and roaming MoAD in "After Dark" with A-Z Theatre. They've also toured nationally with the Rebus Theatre Playback ensemble (2022) and are a 2023 season ambassador for The Q Theatre.

As a trans, queer, BIPOC, differently abled human, Chips is no stranger to discrimination - especially in various theatre spaces. At Rebus, Chips has finally found themselves in a space that is as passionate about creating and driving change as they are: A space to be who they are, however they come.

Chips works for Rebus as an assistant director on *Project Alchemy* and *Re-Emergence*, *iDrama* facilitator and a performer with Rebus' Playback Theatre Ensemble and if you watch carefully, you may just get to see them on an insta takeover!

## Associate Artists

We'd like to thank all of our other associate artists who worked with us this year:

Anais Maro (she/her)

Sean O'Gorman (he/him)

Louise Stockton (they/them)

Jolene Mifsud (they/them)

Leanne Thompson (she/her)

Rachel Robertson (they/them)

Fi Peel (they/them)

Craig Alexander (he/him)

Merryn Byrne (they/them)

Chris Stanilewicz (she/her)

Joel Swadling (they/them)

Louise Ellery (she/her)

Sam Archer (he/him)

Al Robinson (he/him)

Ella Ragless (she/her)

Ruth Pieloor (she/her)

Chrissie Shaw (she/her)

Heidi Silberman (she/her)

Ruth O'Brien (she/her)

Damien Ashcroft (he/him)

Carolyn Eccles (she/her)

Mel Davies (she/her)

Fiona Leach (she/her)

Marlene Radice (they/them)

Leah Ridley (she/her)

Carol Jayne McManus (she/her)

Josh Rose (he/him)

Woody Menzies (he/him)

Leanne Shutt (she/her)

Megumi Kawada (she/her)

Stephen Perkins (he/him)

Zoe Trevorrow (she/her)

Sam Floyd (he/him)

Ralph Nelson (he/him)

Andrew Richie (he/him)

Bianca Jurd (she/her)

Liz Drysdale (she/her)

Grant McLindon (he/him)

# Project Alchemy Artists

As part of *Project Alchemy*, Rebus selected 15 practising artists from regions directly impacted by the Black Summer Bushfires to come together in two artist retreats to share skills and rebuild their practice before returning to their home towns to lead community projects employing the arts to help repair, reconnect and celebrate their community.

The project supported artists across the ACT, Queanbeyan-Palerang Regional Council, Eurobodalla Shire, Bega Valley Shire and East Gippsland.

Head to our [Project Alchemy artist page on the website](#) for full biographies.



## ACT

**Hangama Obaidullah**  
(she/her)

Painter/Photographer/Writer  
(Canberra)



**Sammy Hawker**

(she/her)

Photographer/ Documentary  
filmmaker (Canberra)



**Michele Grimston**  
(she/her)

Visual Artist (Textiles)  
(Canberra)



## Queanbeyan-Parelang Regional Council

**Helen Ferguson**  
(she/her)

Designer/Founder Create  
Collaborate Collective  
(Queanbeyan)



**Kelly Sturgiss**

(she/her)

Musician/Visual Artist (Majors  
Creek)



**Cecile Galiazzo**

(she/her)

Artist/Curator/Educator and  
Facilitator (Braidwood)



# Project Alchemy Artists cont.

## Eurobodalla Shire

**Val Moogz**  
(they/them)

Singer/Songwriter/Guitarist  
(Narooma)



**Elise May**  
(she/her)

Dancer/Choreographer/  
Video Artist (South Durras)



**Deb Cleland**  
(she/her)

Activist/Artist/Academic  
(South Durras)



## Bega Valley Shire

**Sue Norman**  
(she/her)

Artist/Writer/Radio Producer  
(Kiah)



**Mica Mahani**  
(she/her)

Artist/Dancer/Theatre  
Practitioner (Bega)



**Robyn Williams**  
(she/her)

Mixed Media Artist/Art  
Therapist (Yuin)



## East Gippsland

**Lee Nickless**  
(he/him)

Digital Artist/Muralist/Art  
Educator (Nyerimilang)



**Susannah Keebler**  
(she/her)

Dancer/Choreographer/  
Educator (Mallacoota)



**Padma Newsome**  
(he/him)

Musician/Composer/  
Arranger (Mallacoota)

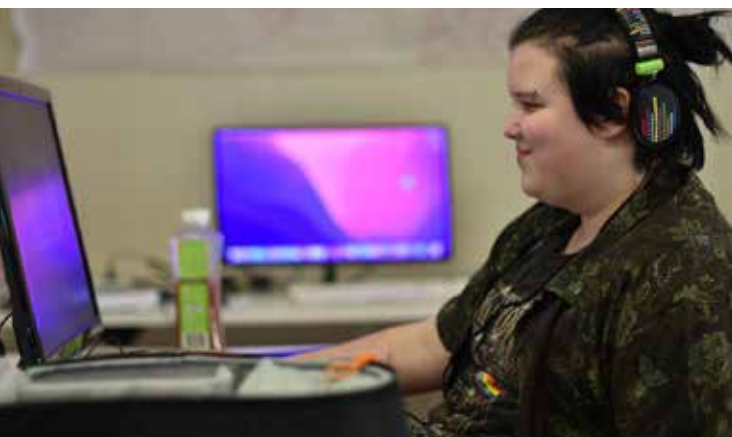




## Acting Out: On Screen

Rebus successfully conducted our third *Acting Out: On Screen* school holiday program for LGBTQIA+ individuals at the start of the 2022-23 financial year. This year, the program was entirely funded through a combination of fundraising efforts and sponsorship from Meridian ACT. This was a significant accomplishment for our team as it allowed us to extend the program beyond its initial grant funding, ensuring it remained free and accessible to all who needed it.

A total of 11 participants enthusiastically joined the program. They collaborated in groups to create a series of short video clips, using “open scene” text and exploring a range of camera angles they had learned about. Additionally, they worked together to craft a scripted film as a collective project. At the end of the program, participants shared their experiences and the valuable lessons they had gained with an audience of friends and family.



In the same financial year, Rebus managed to secure the necessary funds to run the program once more in October 2023. We owe this achievement to the generous support from The Leemhuis Family, Hands Across Canberra, Libraries ACT, Capital Region Community Services, and all our donors who contributed to our *Give OUT Day* and *Hands Up4Canberra Giving Day* appeals.

- 11 participants
- 10 employees
- 3 local artists employed
- 3 casual staff
- 4 part time Rebus staff

## Flair

In its second year of a three-year program, *Flair* uses theatre-making to enhance leadership skills and foster social connections among individuals with disabilities.

During this financial year, a new ensemble of individuals with disabilities and those with personal experiences of mental health challenges collaborated to conceive, rehearse, and present our second original theatre production for the *Flair* program, titled *Utopiate*.

The cast explored of themes such as discrimination, well-intentioned ableism, and Eckhart Tolle’s concept of the ‘Pain Body.’ These explorations led to the creation of the show’s



central concept, which followed a group of characters to the planet Utopiate, where a pain-free existence was promised.

The performance took place as a co-production with the support for Belconnen Arts Centre and ran for a three-show season in November 2022. *Flair* is funded through the Information, Linkages, and Capacity Building Program, originally administered by the National Disability Insurance Agency, and later transferred to the Department of Social Services.

- 12 participants
- 8 cast members
- 7 employees
- 2 local artists employed
- 5 part time Rebus staff



# Our Programs

## iDrama (formerly Inclusive Drama)

*iDrama* is a drama program for adults living with intellectual disability, where participants are guided through the process of devising, rehearsing, and performing a play as a class over the course of a 10-week term. Participants choose the themes they want to explore and develop character and story ideas that are put together into a performance by the tutors.

*iDrama* was offered three times a week in 2022/2023 during the ACT school terms at 3 different locations - Gorman House Braddon, Subud Hall in Kambah, and Downer community centre.

The program was managed by Ali Clinch (she/her) before Melissa Gryglewski (she/they) took over leading a core team of tutors which included Chips Jin (they/them), Leanne Thompson (she/her), and Merryn Byrne (they/them) in 2022, and Rachel Robertson (they/them) in 2023. Each brought a unique blend of musical and physical theatre related talents to classes comprised of both continuing and new students.

Each class has remained unique in their respective rhythm and interests during this period.

The Monday and Wednesday morning ensembles performed various holiday and Disney themed end of term shows featuring singing, choreography and percussion. The Wednesday afternoon class have delighted

their friends and family with impro and situational comedy related shows.

3 *iDrama* participants Josh Rose, Carol-Jayne Mcmanus, and Stephen Perkins successfully auditioned for the *Flair* project to co-create Rebus' main stage production for 2022, *Utopiate*.

30 participants

7 employees

5 local artists employed

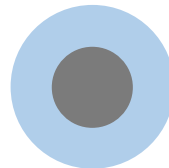
2 part time Rebus staff



## Project Alchemy

*Project Alchemy* consists of a series of innovative, inclusive and cross disciplinary arts programs, building community connection and wellbeing across regions of south-east Australia affected by the Black Summer Bushfires.

By far the most ambitious project Rebus has ever embarked on, *Project Alchemy* spans five Local Government Areas (LGAs) across three States and Territories including the ACT, Queanbeyan-Palerang Regional Council, Bega Valley Shire, Eurobodalla Shire and East Gippsland. The project consists of **three phases**, two of which were completed in this Financial Year.



## Phase 1: Playback Theatre tour

The project began with a Playback Theatre tour to each LGA to engage with locals in interactive creative story sharing. The Rebus Playback Theatre Ensemble performed nine shows across NSW, Victoria and the ACT reaching 322 new audience members.

The show entitled 'At The End of Our Street' was an interactive performance encouraging audience members to explore stories and experiences that celebrate what it means to live where they live. See 'Performances' section for more information and statistics.



## Phase 2: Artist Selection and Residencies

In August 2022 Rebus advertised that applications were open for artists from the 5 LGAs to submit Expressions of Interest to join the project. 39 applications were submitted and 15 artists, working across a range of art forms, were selected to take part (three from each LGA).



The artists came together with Rebus staff over two weeklong residencies to network, skill share and receive training in trauma informed practice and arts led community recovery projects. The residencies occurred in November 2022 (Eurobodalla) and February 2023 (East Gippsland).

The effect of these residencies was profound on the artists and Rebus staff alike. It was clear to us all that this project had the capacity to make deep impacts in the communities that were still struggling two years after the fires. We had a lot of work still to do.

Full biographies of the artists can be found here on our website.

- 15 Project Alchemy artists
- 11 employees
- 9 part time Rebus staff
- 2 casual Staff

## Phase 3: Community Projects

Each artist received funding and project budget for the development and delivery of community arts projects in their bushfire affected hometown regions. Many artists decided to collaborate across regions with their colleagues. The artists reported great benefit from the resources and structured support from Rebus and Project Alchemy in assisting them to create community art programs, events and performances.

As they deliver their programs the artists are building networks and developing new partnerships to attract future funding and ongoing investment by community stakeholders beyond the life of the project.

As at June 30, 2023, events and outcomes completed include:

Two of Cecile Galiazzo's series of daylong creative Wonder Walks on country in Queanbeyan-Palerang Regional Council, one of which included chromatogram making with ACT



# Our Programs

Project Alchemy artist Sammy Hawker; Alchemy artists Susanna Keebler, Padma Newsome, Robyn Williams and Elise May collaborated on the day long cross disciplinary creative workshop Move Draw Sing Restore in Batemans Bay;



workshops with a range of community partners in East Gippsland for the Lakes Lights events at Lakes Entrance.

There are many more projects to come across all five LGA's ([stay tuned here](#)) before the grant and project wrap up with a final residency and exhibition in Canberra and Queanbeyan in March 2024.

Project Alchemy is made possible thanks to the Australian Government through Black Summer Bushfire Grant Program.

- 15 artists employed
- 19 events
- 222 participants
- 150 audience members
- 15 Rebus employees
- 9 part time Rebus staff
- 6 casual staff



Helen Ferguson's 'The Giants' screening of the story of Bob Brown accompanied by an art exhibition opening in Queanbeyan;

Mica from Bega Valley held two Princess of Planting events combining dance, cosplay and environmentalism through tree plantings in Bega and Canberra, and produced and directed a community performance The Children of Destiny and the Tiger Of Doom at the Candelo Village Festival;

Padma Newsome ran a weekly singing group in Mallacoota;

Lee Nickless facilitated lantern building





## Re-Emergence

*Re-Emergence* is a film project illuminating the extraordinary experiences of individuals with disabilities in regional towns. Against the backdrop of droughts, fires, and a global pandemic, *Re-Emergence* has transformed into a cinematic narrative, seamlessly weaving real-life stories with the art of film.

In the face of challenges posed by COVID-19, the Rebus team immersed themselves in the communities of Goulburn, Queanbeyan, Braidwood, and Bega. Through meaningful consultations and collaborative drama workshops, connections were forged, breathing life into the heart of *Re-Emergence*. This year, the team ventured into the cinematic realm, using these locations as film sets for storytelling.

Early in 2024, *Re-Emergence* will share these narratives with the communities in a series of public film screenings. Participants, the heroes of their own stories, will witness their journeys unfold on the silver screen,

a testament to the strength of the human spirit. Rebus extends heartfelt gratitude to the invaluable *Re-Emergence* stakeholders: Leider Theatre, Right to Work in Goulburn, and the staff from The Disability Trust in Bega, NSW. We also appreciate our venue partners, *The Queanbeyan Hive* and the *Hume Conservatorium* in Goulburn, for providing spaces that nurtured our creative process.

*Re-Emergence* is funded through the Information, Linkages, and Capacity Building Program, originally administered by the National Disability Insurance Agency, and later transferred to the Department of Social Services.

- 30 participants
- 7 carers/ family
- 16 Rebus employees
- 8 part time Rebus staff
- 8 casual Staff



## Rebus Playback Ensemble

Playback Theatre is a form of improvised theatre in which members of the audience tell moments and stories from their own lives and a team of actors and musicians improvise them back on the spot. Building on our successful *Actorvate* training program, Rebus launched our Playback ensemble as part of *Project Alchemy*, touring performances across five Local Government Areas.

In early 2023 we auditioned for more members for the ensemble and continued a training program for them.

- 7 participants
- 12 employees
- 7 local artists employed
- 5 part time Rebus staff



The project had other flow on effects as well, with extensive media coverage, and anecdotal reports of the project facilitating difficult conversations within families about experiences of mental ill-health.

*Systems of Sanity* was supported by the ACT Government under the ACT Health Promotion Grants Program and assisted by Ainslie and Gorman Arts Centres.

19 participants (over the two years of the program)

7 cast members

5 employees

2 part time Rebus staff

3 local artists employed

## Systems of Sanity

*Systems of Sanity* was a two-year program working with people who 'have lived experience of mental ill-health, including those who aren't sure if they fit that definition, or don't like that language'. The program culminated in a performance entitled *Systems and Sanity* that played to a sold-out season, including being attended by four Members of the Legislative Assembly.

The program was particularly successful in decreasing loneliness and social isolation for the participants and increasing the rate of physical exercise. The impact on audience members was profound, with 85% of audience members who saw the show live reporting an increased in empathy for people with lived experience of mental ill-health, and 85% reporting an increased understanding of the barriers faced by these people.



## Culturally Diverse Artists workshop

In July 2022 Rebus ran two full day workshops for Migrant and Culturally and Linguistically Diverse (CALD) artists to share their experiences of continuing their art practice in Canberra. The project was a huge success with 11 participants from a wide range of cultural and artist practice backgrounds attending the workshops at Gorman Arts Centre.

They came together to share stories and discuss the challenges of practicing art as a migrant or as a Culturally and Linguistically Diverse artist in Canberra and Australia. There were artists from Latin America (El Salvador, Mexico and Columbia), France, Fiji, India, Indonesia, China, Iran and Palestine ranging from writers to actors, visual artists, photographers, cinematographers, painters, musicians and more.

This project was funded by the ACT Government 2021-22 Participation (Multicultural) Grants Program.

11 participants

2 employees

1 local artist employed

1 part time Rebus staff



## At The End Of Our Street

*Project Alchemy* began with a tour of a Playback Theatre show entitled 'At The End Of Our Street' across NSW, Victoria and the ACT reaching 322 new audience members. The show asked audiences for stories about what they loved about living where they live, which were then improvised back to the audience by the team of actors and musicians.

Attendance to the show was free or by donation raising \$904.22. These funds were distributed to various recovery organisations identified by stakeholders in each LGA as having provided key support during the Bushfires including The Red Cross, The Braidwood Life Centre and the Social Justice Advocates of the Sapphire Coast. Audience members who participated in post-show surveys overwhelmingly loved the performance and were deeply appreciative of the work coming to their regional area.

*"It was humbling and heartening to have such a performance bother to come to our small town, and then to treat us to such a high calibre performance without any qualm*

*about our small numbers. We all left the performance feeling moved and grateful."*

*Project Alchemy* is funded by the Australian Government Department of Industry, Science, Energy and Resources Black Summer Bushfire Recovery Grants.

9 shows

322 audience members

14 staff

8 part time Rebus staff

9 local artists employed



## Systems and Sanity

*Systems and Sanity* was a devised theatre exploration that developed from nearly two years of discussion, workshopping, writing, and rehearsal by people with mental health challenges. It travelled through lands of trauma and distress, navigated social

systems that can be rigid and disempowering, and arrived in the powerful resilience of survivors and the unique bonds between them. It was a journey travelled with pathos, poetry, music and laughter.

The 3-night season was sold out at Gorman Arts Centre in June 2023 before selling enough tickets to an online streaming season to fill the theatre again.

*Systems and Sanity* was supported by the ACT Health Promotion Grants Program

3 shows

7 cast members

194 live audience

65 online audience

5 employees

2 permanent Rebus staff

3 local artists employed





## Utopiate

Rebus Theatre's devised new work *Utopiate* was performed by a cast of disabled actors, and actors with lived experience of mental ill health over three shows at The Theatre, Belconnen Arts Centre from 4-12 Nov 2022.

The show explored the experiences, challenges and voices of the cast from their *Flair* program through an audio-visual feast that brought together dialogue, physical theatre, soundscapes (live and recorded) and visual design.

The cast was selected from Rebus' community theatre programs to enhance their artistic development by devising and performing a professional show. *Utopiate* was co-directed by Rebus' Associate Artist Sammy Moynihan and Creative Producer Ben Drysdale, with assistant direction from Melissa Gryglewski and sound design by Marlene Radice (they/them).

The cast explored the spiritual teachings of Eckhart Tolle and his description of the 'pain body' – the human instinct to suppress or escape pain rather than be present in it. The characters in *Utopiate*, like all of us, experienced a variety of pains in their life. They took up an intergalactic opportunity to join a new world with no pain with unexpected results. Through a series of treatments administered by a well-intentioned alien race, they were forced to decide if this new world was all it was cracked up to be.

3 shows

8 cast members

297 audience members

7 Rebus employees

2 local artists employed

5 part time Rebus staff



## Auspicing

2022-2023 saw the performance of our first auspicing arrangement. We were approached by Ruth Pieloor (she/her) 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* was performed in August 2022.

5 shows

593 audience members

3 Rebus employees

9 local artists employed





As we rethink our approaches to Forum Theatre based workplace training, we are shifting focus on developing more programs using a similar model to our *Just Hearing* project. From 2024 we will also be offering Playback Theatre as a workplace activity.

## Just Hearing

*Just Hearing*, was commissioned by Canberra Community Law in partnership with Legal Aid ACT, and forms the educative arm of the Mental Health Justice Clinic, led by Farzana Choudhury (she/her) (Disability Law Supervising Solicitor). *Just Hearing* is a three-year project with short performance seasons in October and March each year, until March 2025.

Season 1 ran in October 2022 and included a preview performance to a private audience of Canberra Community Law solicitors, a performance at the launch of the Mental Health Justice Clinic, a performance for Canberra Community Law staff and a performance for Legal Aid ACT staff.

Season 2 ran in February/March 2023. *Just Hearing* was performed at the ACT Law Society training day at the Realm Hotel in Barton and the National Community Legal Centres conference at the Grand Chancellor in Hobart.

Following the Mental Health Justice Clinic launch, 12 audience members provided feedback:

*100% agreed or strongly agreed they knew more about the challenges faced by people with lived experience of mental ill-health in the justice system as a result of the performance.*

*75% agreed or strongly agree they were more confident in working with people with lived experience of mental ill-health to support them to navigate the justice system as a result of the performance.*

*100% agreed or strongly agreed they would recommend the session to others.*

Directed by Robin, written by Fi Peel (they/them) and performed by actors Merryn Byrne (they/them) and Craig Alexander (he/him), *Just Hearing* is funded by the Australian Government through the National Legal Assistance Partnership.

200 audience members (approx.)

5 employees

3 local artists employed

2 permanent Rebus staff



# 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 provide professional development opportunities for our staff.

## Fundraising

Rebus fundraised a net \$27,047.38 in the 22-23 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:

\$15,762.56 was raised specifically for our 'Acting Out – On Screen' program through a number of fundraising events and matched funding campaigns including *GiveOUT Day* and *Hands Up 4 Canberra Giving Day Appeal*;

\$8500 was raised for the *Demented* project we auspiced;

\$745.63 was raised through *Project Alchemy* events and then donated back to charities that were identified by stakeholders in the 5 LGAs as having greatly assisted communities in the Black Summer Bushfires;

We also raised \$2039.19 in general donations to the ongoing operation of the company.

This financial year we also secured significant in-kind support for programs in the following financial year through Libraries ACT and Capital Region Community Services.

Rebus would like to thank Meridian ACT and The Leemhuis Family for their generous donations to Acting Out On Screen and all our donors who contributed to our *GiveOUT Day* and *Hands Up 4 Canberra Giving Day* appeals.

If you would like to join us in supporting our mission to promote diversity, inclusivity, and accessibility through the power of theatre and other arts please visit our website at <https://rebus theatre.com/donate/> to make a tax deductible one off or regular donation today!

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





## Staff Wellbeing Program

Rebus was successful in applying for funding for the Rebus Theatre Staff Wellbeing program through the Canberra Foundations Collective. The grant provides \$17,736 per year for two years to fund:

*Five staff hours p/w for a Staff Wellbeing Officer to:*  
*develop new policies and procedures focussed on staff wellbeing;*  
*provide mental health first aid, initial support and referral for casual and part time staff experiencing stress, burnout or other mental health challenges that may arise through the work (ie vicarious trauma, re-traumatisation);*

Professional development and supervision for Staff Wellbeing Officer:

Additional hours for our existing Employee Assistance Program which allows casual and part time staff up to five counselling sessions anonymously if experiencing work related stress;

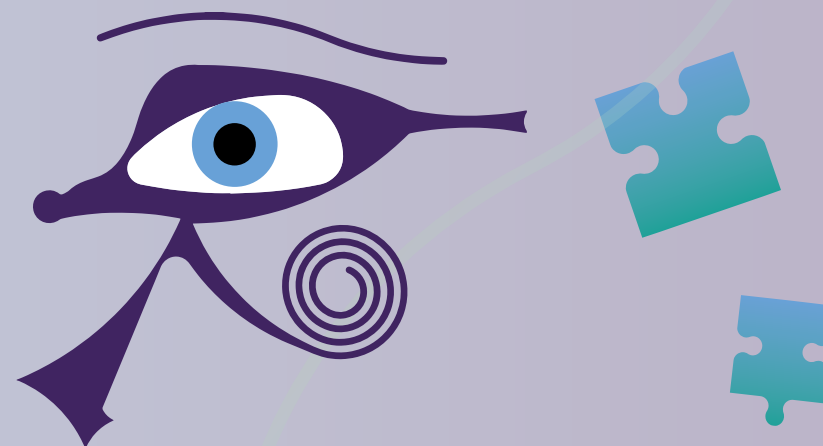
Funding for 'Flexible Health & Wellbeing Allowance' for staff to spend on activities that assist in relaxing, getting heart rate up, being active or learning a new activity related to wellbeing.

## Professional Development

All our tutors and management staff completed First Aid training and refresher CPR training.

Two of our permanent staff, Robin Davidson and Melissa Gryglewski, completed a year-long training in Dramatherapy in Sydney, travelling to Sydney every two months for weekend workshops.

Rebus also provided financial support for four staff members to attend a weeklong training in Theatre of The Oppressed (including Forum Theatre) with Canadian expert David Diamond.



# Treasurer's Report

On behalf of the Board and our fabulous Rebus team I am proud to report that in 2023 we recorded a record Income of \$918,907, compared to \$274,966 in FY 2022. This money was expensed mainly on Employees and artists at \$660,217 with total expenses of \$894,971. This gave Rebus an operating surplus of \$24,036, while maintaining a healthy bank balance of \$463,143 at 30 June 2023. \$304,874 worth of grants are being carried forward to be spent on projects in FY 2024.

FY2023 was our strongest financial year for Rebus. This is due to a combination of the postponement of our *Re-emergence Project*, extensions of funding for the *Flair* and *Re-Emergence* projects and having secured funding for our largest project to date, *Project Alchemy*, a \$872,705 grant from the Black Summer Bushfire Grant Program. 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 2023 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 2023.

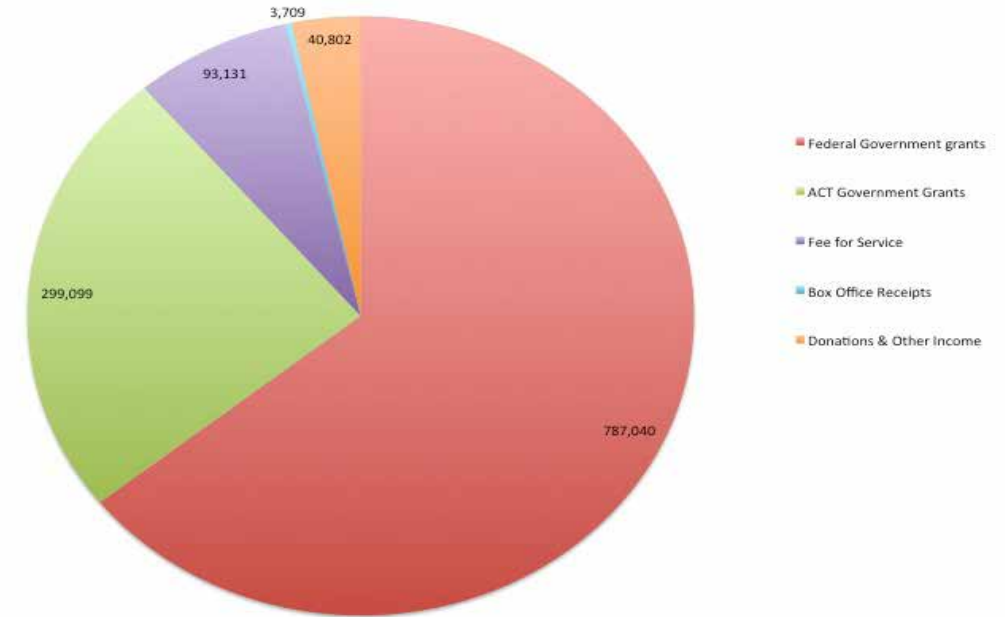
The Rebus Board also continued to work closely with the Rebus team on strengthening their governance, internal controls, financial management and financial reporting, seeking further sponsorship and donors to support this fabulous organisation that benefits so many in our community.

The accompanying graphs provide a snapshot of Rebus' income in FY 2023, highlighting that the majority of Rebus' income is from Commonwealth and ACT Government grants, and a breakdown of recognised income by expense item and project class.

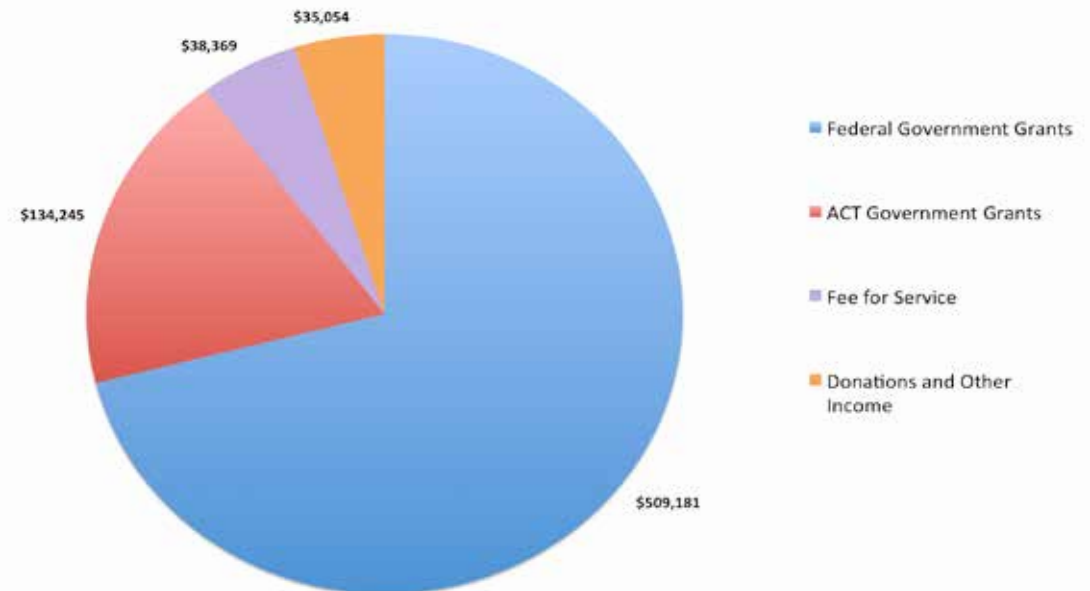
Penny Zhao  
Treasurer  
Rebus Theatre Inc.

# Finances at a Glance

Rebus Theatre Income sources 2022 - 23 FY

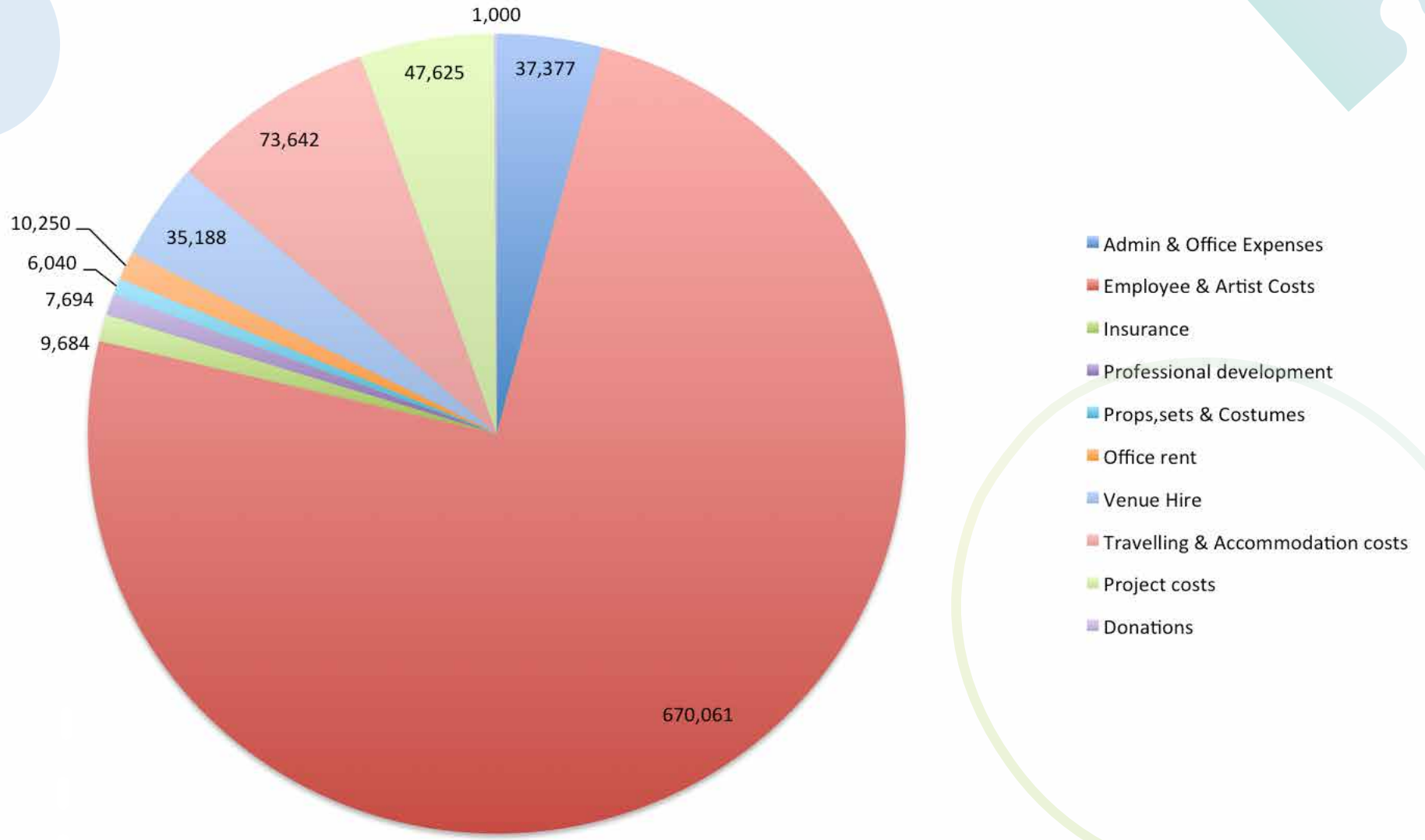


Rebus Theatre Income by Source FY 2022



# Finances at a glance cont.

## Rebus Theatre Expenses 2022 - 23 FY



# Acknowledgments

## Grants and funding

- Rebus Playback Ensemble supported by the ACT Government under artsACT Arts Organisation Investment Funding
- *Acting Out: On Screen* supported by Hands Across Canberra, GiveOUT Day, MeridianACT and Individual Donors
- *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
- *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.

## 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

## Partnerships

- Ainslie and Gorman Arts Centres
- Canberra Community Law
- Legal Aid ACT
- Hands Across Canberra
- Libraries ACT
- Belconnen Arts Centre
- Meridian ACT
- University of Canberra – Centre for Creative and Cultural Research
- Leider Theatre in Goulburn, NSW
- Right to Work in Goulburn, NSW
- The Hume Conservatorium in Goulburn, NSW
- The Disability Trust in Bega, NSW
- The Queanbeyan Hive, NSW
- NSW Department of Education
- Bay Pavilion
- Mumbulla School Bega
- Rollercoaster Digital
- Lighthouse Innovations
- Questacon
- Kate Diggle Relational Consulting
- Brett Olzen
- Chris Manchester
- Liz Lea



# 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

Rebus would like to thank all of our donors for their generosity in aiding us to achieve our mission and vision. 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](mailto:info@rebus theatre.com)

Website: [www.rebus theatre.com](http://www.rebus theatre.com)

Facebook: [www.facebook.com/rebus theatre](http://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

**ABN 37 805 464 931**

*Financial Statements  
For The Year Ended 30<sup>th</sup> June 2023*



# Rebus Theatre Incorporated

## Board on Management report

In accordance with the requirements of Section 73(1)(c) of the Associations Incorporation Act 1991, the Board of Management submits its report for the financial year ended 30 June 2023.

1 The names of each member of the Board of Management at the date of this report are:

Evelyne Meier	Vice-President
Daniel Savage	President
Penny Zhou	Treasurer
Michael White	Member
Hanna Cormick	Member
Paul Marshall	Member


2

The principal activity of the Association is to provide advocacy services to people with disability residing in the region, to enable each individual to overcome discrimination and empower them to control their lives and participate in the community.

There has been no change to this activity during the year.

3 The net Surplus (Deficit) for the year ended 30 June 2023 was: \$24,034

Daniel Savage - Vice President

Signed:   
Daniel Savage (Nov 28, 2023 10:55 GMT+10)

Date: Nov 28, 2023

Michael White - Outgoing Acting Secretary

Signed:   
MAWhite (Nov 28, 2023 12:09 GMT+11)

Date: Nov 28, 2023

## REBUS THEATRE INCORPORATED

ABN 37 805 464 931

### **RESPONSIBLE ENTITIES DECLARATION**

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

- the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, as described in note 1 to the financial statements, the attached special purpose financial statements have been prepared for the purposes of complying with the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporation Act 1991.
- the attached financial statements and notes comply with the Accounting Standards as described in note 1 to the financial statements;
- the attached financial statements and notes give a true and fair view of the incorporated association's financial position as at 30 June 2023 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the incorporated association will be able to pay its debts as and when they become due and payable.

Responsible Entity (Committee Member)

Daniel Savage - Vice President

  
Daniel Savage (Nov 28, 2023 10:55 GMT+10)

Dated this 28                      day of November                      2023

AUDITOR'S INDEPENDENCE DECLARATION TO THE MANAGEMENT COMMITTEE OF  
REBUS THEATRE INCORPORATED

In accordance with Subdivision 60-C of the *Australian Charities and Not-for-profits Commission Act 2012*, I am pleased to provide the following declaration of independence to the Management Committee of Rebus Theatre Incorporated.

As the lead audit partner for the audit of the special purpose financial statements of Rebus Theatre Incorporated for the year ended 30 June 2023, I declare that, to the best of my knowledge and belief, during the year ended 30 June 2023 there have been no contraventions of:

- the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- any applicable code of professional conduct in relation to the audit.



Ian Hollow  
Partner and Registered Company Auditor  
Charterpoint Pty Ltd

Dated this 28 day of November 2023

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF  
REBUS THEATRE INCORPORATED**

**Report on the Audit of the Special Purpose Financial Report**

**Opinion**

We have audited the accompanying special purpose financial report of Rebus Theatre Incorporated (the Association), which comprises the statement of financial position as at 30 June 2023, the statement of profit or loss and statement of cash flows for the year then ended, and notes to the financial statements including a summary of significant accounting policies, and the committee members' declaration.

In our opinion, the accompanying special purpose financial report of the Association has been prepared in accordance with Div. 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- i. giving a true and fair view of the Association's financial position as at 30 June 2023 and of its financial performance for the year ended on that date; and
- ii. complying with Australian Accounting Standards to the extent described in Note 1 and Div. 60 of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

**Basis for Opinion**

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

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

**Responsibilities of the Committee for the Special Purpose Financial Report**

The Committee of Association is responsible for the preparation and fair presentation of the special purpose financial report to meet the requirements of the Australian Accounting Standards to the extent described in Note 1 to the special purpose financial report and the *Australian Charities and Not-for-profits Commission Act 2012*. This responsibility includes designing, implementing, and maintaining internal controls relevant to the preparation and fair presentation of a special purpose financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

In preparing the special purpose financial report, the Committee is responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable matters relating to going concern and using the going concern basis of accounting unless the Committee either intends to liquidate the Association or cease the operations, or has no realistic alternative but to do so.

**Auditor's Responsibilities for the Audit of the Special Purpose Financial Report**

Our responsibility is to express an opinion of the special purpose financial report based in our audit. Our objectives are to obtain reasonable assurance about whether the special purpose financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF  
REBUS THEATRE INCORPORATED

aggregate they could reasonably be expected to influence the economic decisions of users taken on the basis of this special purpose financial report.

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

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

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



Ian Hollow  
Partner and Registered Company Auditor  
Charterpoint Pty Ltd

Dated this 28 day of November 2023

## Rebus Theatre Incorporated

### Statement of profit and loss and other comprehensive income for the year ended 30 June 2023

	2023	2022
	\$	\$
Federal Government grants	568,518	56,133
ACT Government Grants	212,745	145,409
Fee for Service	93,131	38,369
Box Office Receipts	3,709	-
Donations & Other Income	40,802	26,374
Less Net Grants carried forward		
<b>Total Income</b>	<b>918,905</b>	<b>266,286</b>
<b>Expenses</b>		
Admin & Office Expenses	37,377	17,033
Secretary (Acting)		6,817
Employee & Artist Costs	660,217	275,734
Insurance	9,684	8,494
Professional development	7,694	2,328
Props, sets & Costumes	6,040	3,223
Office rent	10,250	5,219
Venue Hire	35,188	7,957
Travelling & Accommodation costs	79,796	22,973
Project costs	47,625	
Donations	1,000	
<b>Total Expenses</b>	<b>894,871</b>	<b>349,778</b>
<b>Net Operating Surplus (Loss) for the year</b>	<b>24,034</b>	<b>(83,493)</b>
Other comprehensive income	-	-

## Rebus Theatre Incorporated

### Statement of Financial Position as at 30 June 2023

	Notes	2023 \$	2022 \$
<b>Assets</b>			
<b>Current Assets</b>			
Cash at bank - Operating Account		42,413	112,908
Cash at bank - Savings Account		420,730	682,969
Accounts Receivable & Other Assets		36,597	8,797
<b>Total Current Assets</b>		<u>499,740</u>	<u>804,674</u>
<b>Non-Current Assets</b>			
Rental Bond Secretary (Acting)		3,074	3,074
<b>Total Non-Current Assets</b>		<u>3,074</u>	<u>3,074</u>
<b>Total Assets</b>		<u>502,814</u>	<u>807,747</u>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Creditors & other payables		59,737	64,910
Staff leave provision		46,510	35,130
Federal Gov't Grants Unexpended	4	310,990	546,971
ACT Gov't Grants Unexpended	3	28,637	75,879
Other Funds Held -Demented Project			43,173
Provision for Future Projects			8,778
<b>Total Current Liabilities</b>		<u>445,874</u>	<u>774,841</u>
<b>Total Liabilities</b>		<u>445,874</u>	<u>774,841</u>
<b>Net Assets</b>		<u>56,940</u>	<u>32,906</u>
<b>Member's Funds</b>			
Opening balance		32906	116,400
Net Operating Surplus (Loss) for the year		24034	( 83,494)
<b>Total Member's Funds</b>		<u>56,940</u>	<u>32,906</u>

## Rebus Theatre Incorporated

### Statement of Cash Flows for the year ended 30th June 2023

	2023	2022
	\$	\$
<b>Cash flows from operating activities</b>		
Receipts from customers (inclusive of GST)	605,538	838,911
Payments to suppliers and employees (inclusive of GST)	938,272	-371,652
Net cash from operating activities	<u>-332,734</u>	<u>467,259</u>
Net increase in cash and cash equivalents	-332,734	467,259
Cash and cash equivalents at the beginning of the financial year	<u>795,877</u>	<u>328,618</u>
Cash and cash equivalents at the end of the financial year	<u><u>463,143</u></u>	<u><u>795,877</u></u>



# Rebus Theatre Incorporated

## Notes to the Financial Statements for the year ended 30<sup>th</sup> June 2023

### 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-for-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.

#### New or amended Accounting Standards and Interpretations adopted.

The incorporated association has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

#### Basis of Preparation

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') and the disclosure requirements of AASB 101 'Presentation of Financial Statements', AASB 107 'Statement of Cash Flows', AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors', AASB 1048 'Interpretation of Standards' and AASB 1054 'Australian Additional Disclosures', as appropriate for not-for-profit oriented entities.

#### Historical cost convention

The financial statements have been prepared under the historical cost convention.

#### Critical accounting estimates

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the incorporated association's accounting policies. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements, are disclosed in note 2.

#### 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. Employee Benefits

###### *Short-term employee benefits*

Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled wholly within 12 months of the reporting

date are measured at the amounts expected to be paid when the liabilities are settled.

*Other long-term employee benefits*

The liability for annual leave and long service leaves not expected to be settled within 12 months of the reporting date are measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

c. Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

d. Revenue

*Sales of goods and services*

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

*Government Grants*

Grant revenue is recognised in profit or loss when the incorporated association satisfies the performance obligations stated within the funding agreements.

If conditions are attached to the grant which must be satisfied before the incorporated association is eligible to retain the contribution, the grant will be recognised in the statement of financial position as a liability until those conditions are satisfied.

*Donations*

Donations revenues are recognised when they are received.

*Interest revenue*

Interest is recognised on an accrual basis.

e. 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.

New Accounting Standards and Interpretations not yet mandatory or early adopted. Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by the incorporated

association for the annual reporting period ended 30 June 2023. The incorporated association has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

**NOTE 2. Critical accounting judgements, estimates and assumptions.**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue, and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal the related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities (refer to the respective notes) within the next financial year are discussed below.

*Employee benefits provision*

As discussed in note 1, the liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

**NOTE 3. Grant Income received in advance from ACT Government.**

	2023	2022
	\$	\$
ActorVate/ ArtsACT2022	-	58,633
Staff Wellbeing	16,124	-
IT Grant	-	2,781
Systems of Sanity	12,512	14,466
<b>Total</b>	<b>28,636</b>	<b>75,879</b>

**NOTE 4. Grant Income received in advance from Federal Government**

	2023	2022
	\$	\$
Flair	19,360	46,109
Re- Emergence	97,028	155,103
Project Alchemy	194,602	345,760
	<b>310,990</b>	<b>546,971</b>

**NOTE 5. Commitments**

The incorporated association had no commitments for expenditure as at 30 June 2023

**NOTE 6 Events after the reporting period**

No matter or circumstance has arisen since 30 June 2023 that has significantly affected, or may significantly affect the incorporated association's operations, the results of those operations, or the incorporated association's state of affairs in future financial years.

**NOTE 7. Reconciliation of surplus after income tax to net cash from operating activities**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
Surplus after income tax expense for the year	24,034	-83,493
Adjustments for:		
Change in operating assets and liabilities:		
Decrease/(increase) in trade and other receivables	-27,800	9,815
Decrease/(increase) in unspent funds	-335,174	483,538
Decrease in trade and other payables	-5,172	41,045
Increase in employee benefits	11,378	16,355
	<u>11,378</u>	<u>16,355</u>
Net cash from operating activities	<u>-332,734</u>	<u>467,260</u>

**NOTE 8. 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