


ANNUAL REPORT

2021





ActNow Theatre is based on the traditional lands of the Kurna people near Wauwi (Light Square) and Tarntanya Wama (Adelaide Plain/Oval) on Karrawirra Parri (River Torrens).

We acknowledge the Kurna people as the traditional custodians of the Adelaide region and that their cultural and heritage beliefs are still as important to the living Kurna people today.
This land was never ceded.

Always was, always will be First Nations Land.



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OUR WORK

Listening to our community is at the heart of all that we do. It's a dance with our communities - each community moves differently, we just need to listen, watch and learn the steps.

Fundamentally informed by Community and Cultural development practices, by listening to our key communities: First Nations, POC (people of colour) and Queer, we continue to design and deliver programs that amplify their voices, support their professional development, and instigate societal change.

At ActNow we're working towards decolonising the workplace: creating a flexible and supportive working environment, in which collaborative processes are preferred over traditional singular leadership models.

Our sights are set on the future; always seeking to evolve and innovate our systems, our art and the social fabric of our society.

CHAIRPERSONS REPORT

Tamsin Anspach | Chairperson, ActNow Board

On behalf of the board I would like to congratulate Yasmin Gurreeboo and Rhen Soggee for leading the successful implementation of a new organisational structure. Their efforts have made this period of recovery from the pandemic not just a moment to try and regain what we once had, but have taken us leaps and bounds into new projects.

I'd also like to thank Caitlin Ellen Moore, Smriti Daniel, Louise Wellington, Sebastiano Lattanzio-Lawrie, Caitlin Tait, Adam Troy, Valerie Berry, Blake Taylor, Manal Younus and all the incredible artists working with us during this change. With each report I write as Chairperson the list of incredible and dedicated staff grows.

They have all played a part in ActNow continuing to create pioneering work that empowers and enriches our communities, and supports a more inclusive and just Australia.

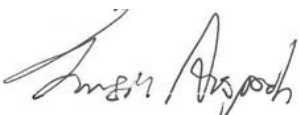
We bid farewell to Treasurer Cassie Magin and board member Simon Kreig. Both have contributed generously to the board for years. ActNow is in a stronger position due to their contributions.

While 2021 continued to be a year of uncertainty as a result of the ongoing pandemic ActNow continued to push forward with the development of new programs and initiatives. This would not have been possible without the dedication of our artists, volunteers and staff.

Here's to furthering the democratisation of storytelling in 2022!

Chairperson

Tamsin Anspach



ARTISTIC DIRECTOR'S REPORT

Yasmin Gurreeboo | Artistic Director + Co-CEO

I took over the role of Artistic Director and Co-CEO from ActNow Theatre's founder Edwin Kemp-Attrill in February, 2021. The transition marked the start of a fresh chapter for ActNow; with a new organisational structure, dual leadership and a new core team. Despite Covid-19, 2021 was a year of exponential growth, the seeding of new projects, deep self reflection and ultimately the beginning of a complete change in our culture, to one of listening to our communities and being guided by their voices and experiences.

The year started strong, with ActNow receiving the Governor's Multicultural Award (Arts and Culture).

I'm particularly proud of our Theatre of the Global Majority (TOTGM) workshop artists. At the beginning of the year they undertook workshop facilitation training and skills development. In March they toured to Whyalla with their original work *This is A True Story*. This was the third outing of the work, and in 2021 it was coupled with outreach workshops, which were led and facilitated by TOTGM artists.

Building upon our partnership with Reconciliation SA, we developed and piloted a new version of *Responding to Racism*, designed for adult audiences which was taken into workplaces. We also continued to deliver our core program of *Like Me, Like You* and *Generation of Change* both locally and regionally. Many ActNow artists received significant training over the year to be able to deliver and facilitate these works.

May saw the premiere of *جمعة* Jumu'ah (Friday Prayers) at DreamBig Festival, a work that had been three years in the making and which exemplified the rigorous consultation and development process which ActNow is becoming known for. We have been thrilled and very excited to develop *Bilal*, a new play with spoken-word by our Associate Director, Manal Younus. The project underwent two developments in 2021, including an inSPACE development.

2021 was ActNow's first year of offering residencies: including three residencies for First Nations artists, and four places in our inaugural MakeSpace Residency program, offering our community artists funding, rehearsal space, mentorship and in-kind support to develop new work.

The ActNow blog was launched in 2021, led by Smriti Daniel, and has evolved into a vital tool for the ActNow team and artists to reflect and share new insights (negative and positive), passions and curiosities.

In December we received a Ruby Award for *Decameron 2.0* (Best Work Outside a Festival), which marked a proud moment for the company and bookended a successful year.

Thank you to everyone who made ActNow's 2021 as brilliant as it was: the indefatigable ActNow 2021 team, our resilient Board, our inspiring artists, our brilliant partners, our awesome donors, funders and all of our amazing community members.

Artistic Director & Co-CEO

Yasmin Gurreeboo

A handwritten signature in black ink, appearing to read 'Yasmin Gurreeboo', with a stylized flourish at the end.



BOARD MEMBERS

Chairperson

Tamsin Anspach

Treasurer

Cassie Magin

Secretary

Jden Redden

Board Member

Simon Kreig

Board Member

Priya Pavri

Board Member

Simone Tur

Board Member (Ex -officio)

Rhen Soggee

Board Member (Ex- officio)

Yasmin Gurreeboo

OUR TEAM

ARTISTIC DIRECTOR & CO-CEO

Yasmin Gurreeboo

EXECUTIVE DIRECTOR & CO-CEO

Rhen Soggee

PROGRAM CO-ORDINATOR

Blake Taylor

ASSOCIATE DIRECTOR

Manal Younus

ASSOCIATE ARTIST

Valerie Berry

ASSOCIATE ARTIST

Caitlin Tait

ASSOCIATE ARTIST

Adam Troy Francis

FIRST NATIONS PRODUCER

Louise Wellington

FIRST NATIONS EMERGING PRODUCER

Sebastian Lattanzio-Lawrie

MARKETING & DEVELOPMENT COORDINATOR

UNTIL APRIL 2021

Caitlin Ellen Moore

MARKETING & DEVELOPMENT MANAGER FROM APRIL 2021

Smriti Daniel



OUR ARTISTS IN 2021

Adila Yarmuhammad
Adrienne Semmens
Alexis West
Amber Giles
Ansuya Nathan
Anthony Nicola
Ben Brooker
Bethany Rose (Beth) Marshall
Blake Taylor
Briah Thompson
Chela Bett
Chris Best
Dan Hales
David Arcidiaco
Devris Hasan
Eddie Morrison
Edwin Kemp Attrill
Eisha Anderson
Elizabeth Close
Elleni Karagiannidis
Fouzia Olana
Gianluca Noble
Haidar Jones
Jennifer Trijo
Jermaine Hampton
Jesse Budel
Kiara Milera
Kyron Weetra

Lachlan Barnett
Leesha Cole
Lochy Maybury
Mabruka Magarsa-Obsa
Mahya Panahkhahi
Manal Younus
Matcho Intrumz Cassidy
Max Garcia-Underwood
Murisa Hasanovic
Nasrullah Mehman
Nathan May
Nelya Valamanesh
Nick Buckland
Noni Pandy
Patrick Frost
Peter Ninos
Rami Saaid
Samuel Lau
Tom Murdock
Valerie Berry
Yasmin Gurreeboo

VOLUNTEERS

Frankie Lewis
Penn O'Brien



EXECUTIVE DIRECTOR'S REPORT

Rhen Soggee | Executive Director & Co-CEO

ActNow entered 2021 with new leadership, with both myself and the wonderful Yasmin Gurreeboo stepping up to share the role of CEO as Executive Director and Artistic Director respectively. We hit the ground running, and despite Covid-19 still lurking, felt the pressure to be productive, as did many others in the industry. However, not all our focus was outwards, as there was a strong focus on us working together with our key communities, First Nations, POC and Queer folks, to find out what they want, what they need, what is important to them and how we can move forward together with this new leadership. Internally we had many conversations about decolonisation of our practice and where we want to place value and feel out ways of working intersectionally.

Alongside that, our less internal programs were very active. An inSPACE development of Manal Younus' debut play Bilal topped the year before Theatre of the Global Majority hit the road to share their work This Is My True Story at Unearthed, Whyalla's Fringe, with associated cultural workshops. We also delved into delivery at DreamBIG Festival, presenting Like Me, Like You and premiere season of **جمعة** Jumu'ah (Friday Prayers). We also developed, alongside our longtime partners Reconciliation South Australia, an adult/workplace Responding to Racism program, a really exciting way to take this program not just to young people but into commercial, government and other workspaces.

Covid-19 saw further pivoting of touring and timing, for our anti-racist repertoire work, such as Responding to Racism, Generation of Changes, Like Me, Like You and **جمعة** Jumu'ah (Friday Prayers), as well as our annual First Nations Arts Pathway Program happening in October. Bubbling in the background there was also work on podcast activities to come in 2022. Whilst venue activity has been limited from external work, we've established the MakeSpace Residencies, which have provided deep and meaningful next steps for the artists whose legs are stretching into making their own works as they've developed through ActNow's workshop programs and repertoire engagements. We also continued to support our communities through our Auspice service and associated mentorship, before tailing the year with a second development for Bilal.



Finally, as another top and tail, in early 2021, ActNow were recognised for our work by winning the Governor's Multicultural Awards Arts Organisation category and later in the year we were recognised at the Ruby Awards with our collaborators, State Theatre Company South Australia, for the epic work we achieved on the Decameron 2.0 project, winning the *Best Work or Event Outside a Festival* in the 2021 awards.

I'd like to deeply thank the Board for their efforts, led by Chairperson, Tamsin Anspach, Secretary, Jden Redden, Treasurer, Cassie Magin and then Priya Pavri, and Board members, Simone Ulalka Tur, Simon Krieg and Chela Bett for their enthusiastic and ongoing commitment, support and belief in the work ActNow Theatre does.

ActNow is very grateful for our community of volunteers - your time, energy and commitment are hugely appreciated, as is the warmth and enrichment of your presence in the space. Whilst there's been limited opportunities in 2021, we still want to thank you for being part of our journey!

We are very grateful too, for those who support us through donations - cash or in-kind. These gestures mean that our reach and activity can have a greater, deeper and ongoing impact.

To the artists and arts workers ActNow is privileged to have worked with in the last year - and the resounding community we had despite the highs and lows, uncertainty and shifting goal posts of border openings and lockdowns and restrictions. I can't say enough about how wonderful it is to work with you - participants, actors, directors, designers, writers, thinkers, producers, workshop leaders - the list goes on. Your creativity, professionalism and adaptability during the tumult of 2021 is ever inspiring!

To the staff of ActNow Theatre - your passion, your dedication and the incredible ways in which you pivoted in delivering our programs, supporting our communities and working towards our vision of democratising storytelling has been exemplary in 2021 and we thank you greatly for your involvement.

Executive Director & Co-CEO

Rhen Soggee



COVID-19 EFFECTS

The effects of Covid-19 have continued to impact our activity throughout 2021.

Our planned touring of Jumu'ah and Like Me, Like You was rescheduled from June to October. The interstate components were rescheduled to 2022 to ensure the safety of our artists. As a result, we offered more deliveries locally and regionally.

We've also run into various delays with our Makespace residencies, with Covid affecting the artists involved and impacting their ability to complete their residencies.



LIKE ME LIKE YOU

Like Me, Like You (LMLY) is an interactive performance introducing children in grades 1- 4 to the idea of diversity, exploring all of the different people, cultures and stories that make up Australia today.

The piece, conceived and directed by Yasmin Gurreeboo, is performed by three actors. All three actors live in Adelaide, but they and their families come from different parts of Australia and the world. Some of the actors are Aboriginal Australians and their families have been in Australia for over 60,000 years. Some of the actors were born overseas and moved to Australia.

Following the ongoing demand of a Responding to Racism for primary schools, this show was funded by Fund My Community and was developed in partnership with Reconciliation SA.

Like Me, Like You was created in 2018 as ActNow's first primary schools' performance (grades 1-3).

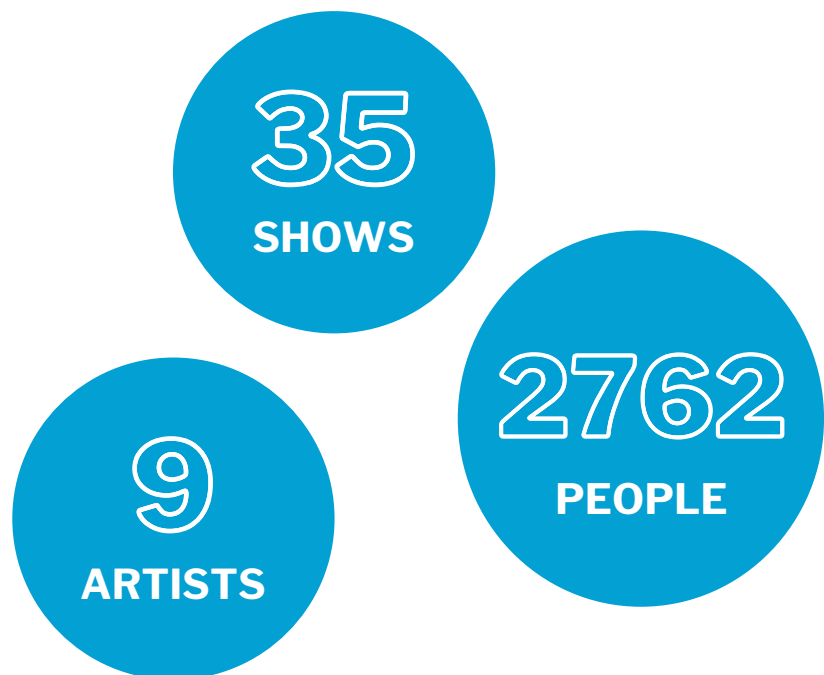
The work has several stylistic features which are new to our body of work as a means to engage younger audiences: the incorporation of ensemble-led song and dances; puppetry; and modified techniques of Augusto Boal's Forum Theatre. Like Me, Like You, demonstrates how vital it is to teach students of all ages about racism and effective ways to tackle it.

On this front, ActNow Theatre is leading the way in Australia.

Exploring all of the different people, cultures, and stories which make up Australia today, Like Me, Like You is about three characters Arthur (First Nations Australian), Jonno (white-Australian) and a swing role between Millie (Australian-Filipino) and Khadija (Australian-Muslim).

The piece, like most of our works, went through a heavy consultation and research period in its development. It was performed to a number of schools in 2018, premiered at the 2019 DreamBIG Festival and was booked for many performances in 2020, but due to COVID-19 delivery was much reduced.

In 2021, the LMLY Team delivered 35 shows and reached 2762 students, which included a tour to the home of the Narrunga People, Yorke Peninsula.







RESPONDING TO RACISM

Our flagship, award-winning forum theatre show ran for its ninth year in 2021 with performances in schools, community and youth centres.

This interactive approach to understanding racism and its impacts will continue to be delivered as part of the Generation of Change program moving forward.

3

FACILITATORS
TRAINED

7

SHOWS

452

PEOPLE

“I would like to thank the ActNow team for taking us on a phenomenal learning journey. We acknowledge the effect doing this has on the actors and are grateful for what they do so that we can explore racism and strategies to respond to racism. I would also like to extend my thanks to the ActNow team for all the resources they bring together to make this happen.”

- Morella Community Centre





GENERATION OF CHANGE

The day-long program, filled with interactive activities and conversations about what racism is, how to identify it and how to combat it features presentations from Reconciliation SA. ActNow's 'Generation of Change' show is an honest conversation between students and teachers.

In 2021, Generation of Change reached 610 people in more than 13 locations including 5 regional schools. Employing a total of 11 actors.

610
PEOPLE

11
ACTORS

13+
SHOWS



RESPONDING TO RACISM WORKPLACE

In partnership with Reconciliation SA, our newest adaptation of responding to racism targeting an older audience and diving deeper into the effects of systemic racism using theatre was devised, piloted and toured in 2021. In its first few months, the program has been utilised amongst staff in government departments including the Department of Energy and Mining, the Department of Innovation and Skill and the Department of Correctional Services as well as private companies such as BAE Systems.

In 2021 the program reached 347 people, employing 7 actors.

I've been working in corrections for over 20 years and I've been to countless cultural competency trainings. This is the best one I've ever been to.'

-Participant



جُمُعَة JUMU'AH (FRIDAY PRAYERS)

جُمُعَة Jumu'ah (Friday Prayers) is an original work from ActNow Theatre. A theatre in education piece, Jumu'ah explores the daily lives of Muslim Australians through a 25-minute performance bookended by an interactive workshop that looks at islamophobia and racism.

This work has been developed in consultation with members of the Muslim community, with the final piece written by South Australian writers Lur Alghurabi and Manal Younus and directed by Yasmin Gurreeboo.

A cast entirely made up of Muslim actors and a resource pack developed in consultation with the Centre for Islamic Thought and Education.

The show premiered at the Dream Big festival and has since had 14 bookings, reached 289 young people and employed 8 actors.



“It was great to see Muslim students and culture represented in a play”

- Student





BILAL

Manal Younus' commissioned play 'Bilal' has completed two developments. Bilal is a work of poetry and theatre that follows a young, aspirational sports journalist with big dreams, who begins to question his direction just as he's presented with what could be the big break in his career.

In 2021, the play underwent 10 days of InSpace development at Adelaide Festival Centre which lead to the completion of the second draft of the work. This was followed by a two week creative development in December at State Theatre Company SA's Wigg and Sons to develop the third draft and explore the role of music and poetry in the work.

"It has been incredible getting this much support and access to resources for my first feature play. I'm looking forward to seeing where I can take it now!"

-Manal



FIRST NATIONS ARTS PATHWAY PROGRAM

Running for the 6th year in a row, the Arts Pathway Program provides an opportunity for a 5 day long immersion into the world of performing arts. With a number of workshops from theatre, to dance, writing and film, participants try a number of skills and develop their own short work to share to a community of industry professionals.

Our partner organisations this year included Yunggorendi, Flinders Drama School, State Theatre Company of South Australia, South Australian Film Corporation (SAFC), Triple AAA talent agency and New Partnerships with Australian Film, Television and Radio School (AFTRS).

Outcomes

7 participants

14 Professional Presenters and Facilitators

11 of whom were First Nations

1 participant enrolled in Flinders University following the program



"Amazing! I thoroughly enjoyed every moment of this experience. It has been so incredible to connect, collaborate and work with so many talented people."

- Participant





FIRST NATIONS WRITERS RESIDENCY

Three First Nations writers who were involved with the Decameron 2.0 in 2020, became our first writers' in residence as part of a pilot program in 2021.

Alexis: An exploration and repatriation of discoveries, connections, reconnections, disconnections of returning home to kin, country through songlines and adopting new family connections. This work will be a key component of 'Journey Somewhere'. An interdisciplinary sharing of discoveries and collaborations.

Kiara: Through conversations and interviews, Kiara found out about her bloodlines, culture, history and personal reflections and achievements of the Narungga, Adnyamathanha, Kookatha peoples in her family and extended circles. This work informed the narrative and concept of a four part docu series that is currently in the making.

Kyron: Combining his creative writing skills, musical talents and desire to connect to songlines and repatriate Narrunggan language, Kyron utilised his community engagement with elders, cultural authorities and learnt knowledge to write an autobiographical album about this journey.

"The residency has given me the time and space to reconnect with my roots - my language - and an opportunity to travel home to the country of my people to do research on my own lineage."

- Kyron Weetra





COMMUNITY CONSULTATIONS

In 2021 ActNow Theatre launch a consultation and scoping period to address the growing need to have First Nations, POC and Queer voices at the helm of the cultural and arts sectors,

This initial consultation will not only inform our work and the needs of each community in a cultural and arts context, but to explore how we address these different needs simultaneously to create safe, intersectional spaces.

We consulted with 14 members of our communities in 1 to 1 consultations. 40 members of our communities participated in group consultations and we piloted 5 intersectional workshops.

"The recent workshops have been fantastic, it's especially nice to mix the groups more often"

- Participant



THEATRE OF THE GLOBAL MAJORITY

Theatre of the Global Majority (TOTGM), is a free fortnightly program for people aged 18+ from culturally diverse backgrounds. Conceived by Yasmin Gurreeboo, the program recognises non-white people make up the biggest population of people in the world — and the Australian arts scene needs to hold up their voices.

Theatre of the Global Majority focuses on crafting a fertile, exciting, and supportive environment for artists to make work and develop skills. It follows traditional CACD principles, enabling the form and content to be responsive to the needs and wants of the group. The group is led by ActNow's Associate Artist, Valerie Berry.

In February 2021, the TOTGM participants from 'This is My True Story', a work made in 2019, reprised their roles from previous year's SANAA Festival and took the show to Whyalla, for the UnEarthed Festival. The group, comprised of original writers and performers, Matcho Cassidy, Nelya Valamanesh and Murisa Hasanovic, were joined by newer participants, Chris Best and Noni Pandey, ActNow's Artistic Director, Yasmin Gurreeboo and Program Coordinator Blake Taylor. The group performed 2 shows and facilitated 2 workshops.

In 2021, the TOTGM program took on an open door policy, where BIPOC artists and communities could engage with ActNow in whatever form the company could support and engage with them. In August/September, the TOTGM community was involved in a series of CACD consultations, involving all of ActNow's streams. From the consultations came intersectional CACD workshops where the majority of the participants came from the TOTGM group.

Our TOTGM community comes from all walks of life. Artists, students, individuals curious about the arts or those who want to connect and be a part of a community. One of our goals in this program is to create new audiences for our performance industry. In 2021, we connected with Slingsby and Windmill Theatres and continued our relationship with the State Theatre Company of South Australia, in offering our community free tickets to see shows that they wouldn't necessarily have chosen or could afford to see. Those who accepted the opportunity gained great appreciation and enjoyment from their experiences.

'...thank you so much for putting the effort in to create opportunities for us. Before ActNow and TOTGM I have never been to the theatre, only once in year 10 for my drama class but besides that it wasn't something accessible for me and people that I know who are of CALD backgrounds so thank you very much.' - TOTGM participant

QUEER YOUTH THEATRE

The Queer Youth Theatre group was one of the communities that were engaged in the CACD consultations in 2021. Additionally, discussions with Queer artists began to take place for a podcast that will be released in 2022.



MAKESPACE DIGITAL RESIDENCIES

The Makespace Digital residencies offered 4 emerging artists the opportunity to create a new work and engage in a digital space. The residency provided each artist with four weeks using the Makespace, \$12,000 dollars in support, and the opportunity to engage with industry mentors.

The program is still ongoing due to Covid-19 related delays, but so far we have produced 4 videos and two podcasts from the project. With the full program being wrapped up in early 2022.

Outcomes:

- 48k towards supporting the artists
- 16 weeks of space usage
- 5 videos produced
- 4 podcasts

MAKESPACE

Total of 153 internal and external bookings.
Fees: \$1.100

External:

Soul Lounge Fringe rehearsals
Elizabeth Shearer Fringe rehearsals
Unprofessional Art Exhibition (1 day only)
A Slight Exaggeration / Poppy Mee in MakeSpace for 3 weeks
Soul Lounge workshop with Thabani Tshuma
Clement Rukundo development
Jasmin McWatters development
Cadence Belle 'The Bubonicles' development
Jasmin McWatters Weight' development and showing
Nelya Valamanesh bookings for 'Rules to Being A Fuck Girl'
Soul Lounge workshops and events
Matcho Cassidy Hot desking

Internal:

SANAA/Whyalla Theatre of the Global Majority (TOTGM) rehearsals
Like Me, Like You (LMLY) rehearsals
Jumu'ah rehearsals
Jumu'ah recording
General facilitator training
General auditions
Responding to Racism Workplace (R2R) training developments
ATSI resident meetings
MakeSpace Residency selection panel interviews
CACD Consultations and scoping workshops
Queer Youth Theatre Workshop (QYTW)
Generation of Change (GOC) facilitator training
Interviews/auditions for First Nations artists
Juliana Nixon completed her first residency block and generated a short film
Samuel Lau MakeSpace Residency
Yasemin Sabuncu MakeSpace Residency
Lachlan Barnett MakeSpace Residency
Rehearsals and tour preparation



AUSPICING

- Nelya Valamanesh/Chiara Gabrielli/Kiara Milera - SUPERS podcast
- Cadence Bell - The Bubonicles musical podcast
- Rachel Burke - Diaries in Discomfort
- Britt Plummer - FRANK projects
- Jamila Main - Butterfly Kicks
- Matcho Cassidy - Soul Lounge
- Clement Rukundo & Praise Mangena InSpace program - \$5,000 in support



SOUL LOUNGE

Inspired by other non-white culturally diverse artistic community events, Soul Lounge was facilitated by Stevie Zhao and Matcho Cassidy.

It emphasises escalating developing artists of diverse backgrounds, whether they are bilingual, minorities, or uprooted migrant children who exchange their confusion and calamity into cadence and rhythm. Soul Lounge held workshops and rehearsals in MakeSpace including rehearsals for the Fringe show, Journey which we were honoured to support by providing in-kind venue, gear hire and paid tech support where required.

INDUSTRY ACTIVITY

- ARA Workshops
- AFTRS workshops
- Yasmin interviewed in SA Life
- Appearances - panels (rhen(talks) yas(talks) smriti tangent)
- Smriti Tangent panel
- Rhen hosted an Assitej International meeting with delegates from around the world
- Rhen spoke as the Australian representative on a prerecorded APAM chat about Diversity, Equity and Inclusion, hosted by Jamie Lewis alongside Bebe De Soares and Shavanna Calder
- Rhen was on a Fringe panel for Women & Non-Binary People
- Yasmin and team APAM/DreamBIG Neighbourhood session
- Yasmin interview with Monash / Susan Cartland looking at Muslim Women and activism
- Yasmin interview with Tania Cānas looking at Facilitation / Joking and being an artist of colour (Arts Gen)
- InDaily interview with Suzie Keen
- Rhen interview with Peter Goers
- Yasmin AC Arts teaching
- Company @ inSPACE Residence
- Yasmin on STCSA Tangent Panel for State Theatre's Adapting a canon through a new lens session alongside First Nations artists Angela Flynn and Margaret Hervey.
- RESET Conference - Rhen spoke in SoapBox sessions on BATHrooms and Building Code (linked to blog)
- CAAP at Ozasia - Val and Yasmin
- Rhen on panel at Carclew for Inclusion and Diversity at Carclew
- Rhen interviewed for Podcast with Small Not For Profits (released in 2022)
- APT Digital Playwriting panel Rhen
- Truth To Power Cafe involvement
- Yasmin attended Governor's House for dinner in celebration of the Queen's Birthday



2021 AWARDS

- Governor's Multicultural Arts Award
- Ruby Award for the Best Work or Event Outside a Festival alongside our collaborators, State Theatre Company SA

TREASURER'S REPORT

Priya Pavri | Treasurer, ActNow Board

In 2021, ActNow continued to navigate the unprecedented operating contexts created by the Covid-19 pandemic.

Covid-19 support initiatives by the South Australian Government provided ActNow with new avenues of funding to sustain the organisation through the uncertainties of lock-downs and build technical capability in the organisation.

In a time where everyone has faced financial instability, we are grateful to our donors who have stuck with us during this period. Your contributions really do make a difference!

We'd like to also thank Cassie Magin, the out-going Treasurer for her years of support and direction as ActNow has grown and welcome Zhao Liang who will be taking on the Treasurer role in 2022.

The overall financial position of ActNow is strong given the challenges and changes of 2020 and 2021. The company has managed to invest in the development of new programs, our capacity to work online and build new partnerships that will sustain us in the coming years. We look forward to delivering our ambitious strategic plan in 2022 and continuing to grow our work into the future.

Treasurer

Priya Pavri

ACTNOW THEATRE INCORPORATED
STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2021

| | Note | 2021 \$ | 2020 \$ |
|---|------|----------------|-----------------|
| INCOME | | | |
| Grants | | | |
| Federal | | | |
| Australia Council for the Arts | | 140,000 | 5,000 |
| Department of Industry, Innovation & Science | | - | 30,000 |
| State | | | |
| Department of Premier & Cabinet | | 355,433 | 75,558 |
| Department of Premier & Cabinet (brought forward) | | 21,172 | - |
| Department of Premier & Cabinet COVID Recovery | | 100,000 | 20,000 |
| Other - Auspiced grants | 8 | - | 59,391 |
| Total Grants | | 616,605 | 189,949 |
| Partnerships | | 45,491 | 112,269 |
| Fees & Services | | 94,768 | 55,499 |
| Gifts & Donations | | 4,256 | 3,869 |
| Interest | | 117 | 584 |
| Other income | | 3,789 | 1,076 |
| TOTAL INCOME | | 765,025 | 363,247 |
| EXPENDITURE | | | |
| Program and Production Expense | | | |
| Catering | | 3,091 | 6,891 |
| Consultants | | 15,692 | 2,534 |
| Performance & Production | | 229,150 | 99,958 |
| Travel | | 11,518 | 15,222 |
| Other | | 2,234 | 23,049 |
| Total Program and Production | | 261,685 | 147,654 |
| Marketing, Promotion & Documentation | | 1,551 | 3,938 |
| Administration Expense | | | |
| Accounting & Bookkeeping expense | | 13,267 | 150 |
| Audit Fees | | 5,600 | 2,600 |
| Office Rent & Running Costs | | 33,236 | 32,971 |
| Office Consumables & Resources | | 3,455 | 4,579 |
| Communications | | 2,425 | 2,845 |
| Low Value Assets | | 7,140 | 9,892 |
| Insurance | | 4,695 | 4,456 |
| Depreciation | | - | 926 |
| Other | | 6,243 | 12,014 |
| Total Administration | | 76,061 | 70,433 |
| Salaries, Wages & Overheads | | | |
| Salaries | | 273,289 | 237,142 |
| Superannuation | | 26,039 | 21,985 |
| Leave provision expense | | 29,084 | - |
| Staff training & welfare expense | | 1,840 | 2,058 |
| Total Salaries, Wages & Overheads | | 330,253 | 261,185 |
| Other - Auspiced Grants expense | 8 | - | 14,989 |
| TOTAL EXPENDITURE | | 669,550 | 498,199 |
| Other Income | | | |
| COVID 19 Assistance - Job Keeper | | - | 69,000 |
| COVID 19 Assistance - Cashflow Boost | | 11,043 | 33,129 |
| COVID 19 Assistance - Other | | - | 10,000 |
| Total Other Income | | 11,043 | 112,129 |
| NET SURPLUS/(DEFICIT) | | 106,519 | (22,823) |

ACTNOW THEATRE INCORPORATED
STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2021

| | Note | 2021 \$ | 2020 \$ |
|----------------------------------|------|----------------|----------------|
| CURRENT ASSETS | | | |
| Cash & Cash Equivalents | 2 | 702,466 | 318,366 |
| Trade & Other Receivables | | - | 173,140 |
| TOTAL CURRENT ASSETS | | <u>702,466</u> | <u>491,506</u> |
| NON CURRENT ASSETS | | | |
| Property, Plant & Equipment | 3 | 6,704 | 6,704 |
| TOTAL NON CURRENT ASSETS | | <u>6,704</u> | <u>6,704</u> |
| TOTAL ASSETS | | <u>709,170</u> | <u>498,210</u> |
| CURRENT LIABILITIES | | | |
| Income in Advance | | 289,010 | 133,443 |
| Trade & Other Payables | 4 | 60,116 | 41,829 |
| Employee Leave Provisions | 5 | 29,084 | - |
| TOTAL CURRENT LIABILITIES | | <u>378,210</u> | <u>175,272</u> |
| TOTAL LIABILITIES | | <u>378,210</u> | <u>175,272</u> |
| NET ASSETS | | <u>330,960</u> | <u>322,938</u> |
| ACCUMULATED FUNDS | | | |
| Opening Accumulated Funds | | 322,938 | 345,761 |
| Prior period adjustment | 7 | (98,497) | - |
| Surplus/(Deficit) for the year | | 106,519 | (22,823) |
| TOTAL ACCUMULATED FUNDS | | <u>330,960</u> | <u>322,938</u> |

ACTNOW THEATRE INCORPORATED
CASH FLOW STATEMENT
FOR THE 12 MONTHS ENDED 31 DECEMBER 2021

| | Note | 2021 \$ |
|---|----------|------------------------------|
| CASH FLOWS FROM OPERATING ACTIVITIES | | |
| Service & Fee Income | | 140,259 |
| Grant Income | | 846,815 |
| Donations & Other Income | | 19,088 |
| Payments to Suppliers & Employees | | <u>(622,179)</u> |
| NET CASH FLOWS FROM OPERATING ACTIVITIES | 9 | <u>383,983</u> |
| CASH FLOWS FROM INVESTING ACTIVITIES | | |
| Interest Received | | 117 |
| Payment for property, plant and equipment | | - |
| Proceeds from sale of property, plant and equipment | | <u>-</u> |
| NET CASH FLOWS FROM INVESTING ACTIVITIES | | <u>117</u> |
| NET INCREASE / (DECREASE) IN CASH HELD | | 384,100 |
| CASH AT THE BEGINNING OF THE YEAR | | <u>318,366</u> |
| CASH AT THE END OF THE YEAR | | <u><u>702,466</u></u> |



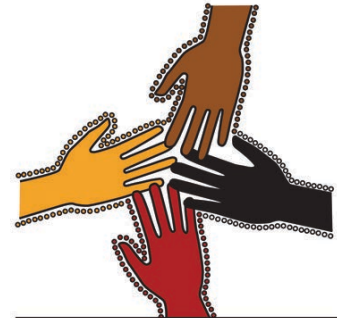
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