

BACK
TO
BACK
THEATRE

2014
Year in Review



We are an ensemble of people with disabilities who make theatre works and trouble the world.



In 2014 Back to Back Theatre undertook 33 performances and held 3 creative developments for 3 new works. We performed 3 different works in 8 countries and 14 venues. We embarked on 1 national and 3 international tours. 10,268 audience members saw our shows. 1,618 participants were involved in 70 community workshops. We employed a team of 18 (mostly part-time) core staff, 5 ensemble members, casual and contract staff including 50 guest artists and technical crew.



AWARDS

Herald Angel Critics' Award, Edinburgh International Festival
Inaugural Distinctive Work – Commendation, Council for the Arts, Humanities & Social Sciences (CHASS), Australia
Alles Rund Preis (All Round Prize), Very Young Jury, Kunstfest Weimar



CREATIVE DEVELOPMENT

LADY EATS APPLE
V&A Residency, LIFT 2014, London
SUCKER with THEATRE OF SPEED



NATIONAL AND INTERNATIONAL TOURING

GANESH VERSUS THE THIRD REICH
Carriageworks, Sydney
Onassis Cultural Centre, Athens (Greece)
Edinburgh International Festival, Edinburgh (Scotland)
Helsinki Festival, Helsinki (Finland)
Kunstfest Weimar, Weimar (Germany)
Zürcher Theater Spektakel, Zurich (Switzerland)
Theaterfestival Basel, Basel (Switzerland)
Zagreb International Theatre Festival, Zagreb (Croatia)
Dublin Theatre Festival, Dublin (Ireland)

THE DEMOCRATIC SET

Footscray Community Arts Centre (40th Birthday Celebrations), Footscray
Ballarat Community Health Centre, Ballarat
Edinburgh International Festival, Edinburgh (Scotland)
Fairfax Festival, Swan Hill



COMMUNITY PROGRAMS

THEATRE OF SPEED
SUMMER SCHOOL
NELSON PARK RESIDENCY
GEELONG AFTER DARK – VORTEX
OUTREACH WORKSHOPS



PRESS

GANESH VERSUS THE THIRD REICH was voted Number 4 in The Guardian UK's Top 10 Theatre of 2014 - its second appearance since its 2012 listing at Number 7.

Based in the regional centre of Geelong, Back to Back Theatre is an outstanding Australian theatre company of national and international significance. The company is driven by an ensemble of actors perceived to have intellectual disabilities.

We make work locally and tour it globally. In addition to our professional work we collaborate extensively with communities throughout Victoria, Australia and beyond.

We contend that our operation as a theatre company exceeds expectation of possibility; an affirmation for human potential.

Our goals are:

BODY OF WORK

To build and present a body of exceptional work that challenges theatrical, social and political convention.

RELATIONSHIPS & PROFILE

To develop and sustain meaningful, considered relationships with audiences, presenting partners and stakeholders.

SUSTAINABLE ORGANISATION

To secure the resources to sustain our vision and scale of activity.

GREAT ORGANISATION

To work with an ethos of collaboration to support the company and provide leadership and support to others.

We picked up a Logie Award in 2014. Only joking, we did however collect a couple of trophies including The Herald Angel Critics' Award in Edinburgh, the Very Young Jury 'Ganesha' Award for Best All Round Show in Weimar and a Council for the Humanities, Arts & Social Sciences Commendation back home.

Here's our current list of the most amazing people of all time:

- 1 Joan of Arc
- 2 Helen of Troy
- 3 Charlotte Bronte
- 4 Florence Nightingale
- 5 Kim Campbell

In 2014 we had a work experience girl, Samantha; she was great. Samantha's from Nelson Park School, where some of us are from too. Too bad the work experience budget doesn't extend to going on tour with the ensemble.

The company spread its wings in Athens, Sydney, London, Edinburgh, Helsinki, Weimar, Zurich, Basel, Zagreb, Dublin and also Ballarat, Swan Hill and Footscray. We all over extended ourselves as artists, got our creative juices going.

In London we did a residency at the V&A Museum as part of LIFT. A six-storey museum full of art, like sculptures, wedding dresses and things from the Middle East. It's alive with people looking at the past, at relics of life.

In Weimar a disability organisation called Lebenshilfe-Werk took us to the Buchenwald concentration camp. It was an intense and emotional day.

We did some Tai Chi and gymnastics on Thursdays, working on our fitness.

Scott's decided that after acting he wants to get into politics, to be an independent for state government.

His policies include:

- Free Wifi everywhere
- Change the way respite services are accessed
- Revolutionise sporting teams and fund local sporting clubs

We worked on creative development for the new show. It's still puzzling and confusing at the moment and we're unsure of what material we've got. We did some development on spiritualism.

We explored the idea of developing our own medium and how to develop mediums as characters for shows. Simon wrote a script and used it to try and hypnotise the office staff.

We're exploring new territories.

The Back to Back Theatre Ensemble



Pardon my crudeness when talking about theatre. My thinking can be slow and fragmented at times. It's unfair to my colleagues, but there is something craftless about what we do at Back to Back Theatre. Each time we start a new work, we begin again. At this beginning, as the person at the helm, so to speak, I feel directionless, like I have no idea how to do my job and the past work seems a complete mystery, not knowing how it was made. I'm envious of those practitioners that have a craft to fall back on. In this situation one can only hope for art to transcend craft. The aim is for curiosity to replace the anxiety.

The actors and I are a group of people who have to find a way of working together; this can be both awkward and fluid. The company has always been charged with possibility.

The emerging new work is never about a thematic but begins as a list of ideas, a list that encompasses theatrical form, content, images, questions about materials, the audience, the actors' professional development goals, personal experience, individual and collective imagination, observation, mistakes and my own ego-related bullet points. It's vast and eclectic and is as much about a journey into fear as it is about bold ambition.

Making a new theatre work feels like a death wish, a tempting of fate. Yes, I think it is a quest about how close one can come to death through provocation, complexity, simplicity, exposure, transparency and

admission. We are testing what one can get away with, what one can do and say and still be loved.

Currently we're working on ideas around self-directing mechanisms, a proposal whereby actors could shape and create a complex work without a director guiding the process. This creates a context for the ensemble to prompt, provoke and direct each other acoustically or via in-ear fold-back during rehearsals and also during performance.

Simultaneously performing and processing incoming audio information is a technique the ensemble have experienced in previous Back to Back Theatre works, small metal objects and FOOD COURT. Dual or double consciousness is an apt term that describes this skill set. It also connects us with a realm of other performance, spiritual and scientific phenomena. I'm talking here about mesmerism, hypnosis, spiritualism, mediumship, séances, psychoses, demonic possession, channeling, anything within which one is dealing with another consciousness while maintaining one's own consciousness. And perhaps in this Venn diagram, of an overlapping common ground between art, science and religious belief, there is the foundation for the development of a new set of questions for us about our collaboration.

In invoking spirits to our stage, we are attempting to make something primal, that bores into our evolutionary cerebral cortex; that connects us with not just all that live but all that have lived; that finds the

personal within the cosmic, that proposes a work for the near future.

One would expect most artists aim for what is beyond their reach. We are doing the same.

Bruce Gladwin
Artistic Director, Back to Back Theatre

Bruce Gladwin in discussion with ensemble members Scott Price, Sarah Mainwaring and Brian Tilley.

Bruce What do you find difficult in theatre?

Scott Trying to find the right mix. Between being yourself and others. Being a character, being in the moment and holding it.

Bruce What shocks you?

Scott When people get away with crime. Say, when people hurt each other. I can turn a blind eye to a lot of things but I hate off the cuff nastiness and demeaning people. It's horrific.

Bruce What do you do about it?

Scott Once it's said it's hard to be taken back. You place yourself in their shoes and you experience the hatred.

Bruce Do you also imagine how you would counteract or respond to that hatred?

Scott Not being able to speak shocks me.

Bruce Is there something important in theatre in that you have the opportunity to step into the shoes of others?

Scott You just answered your own question. You get to step into other worlds.

Bruce How important is it to be loved?

Sarah For me very important, I feel, I feel, without, without knowing that I am loved or without knowing I have the capacity to be loved, I am reduced to a tiny, tiny, little mortal being and for me that makes me feel very insignificant.

Scott I suppose it's up there.

Bruce Is there a flow between your life and work?

Brian Sometimes we create a show, we place remnants of our life, our experience, what we feel, what transpires, so yes.

Scott It's more from the unconscious.

Bruce Is there a relationship between post-dramatic theatre and post-disability?

Scott Nothing. Post-disability is just a claiming of words.

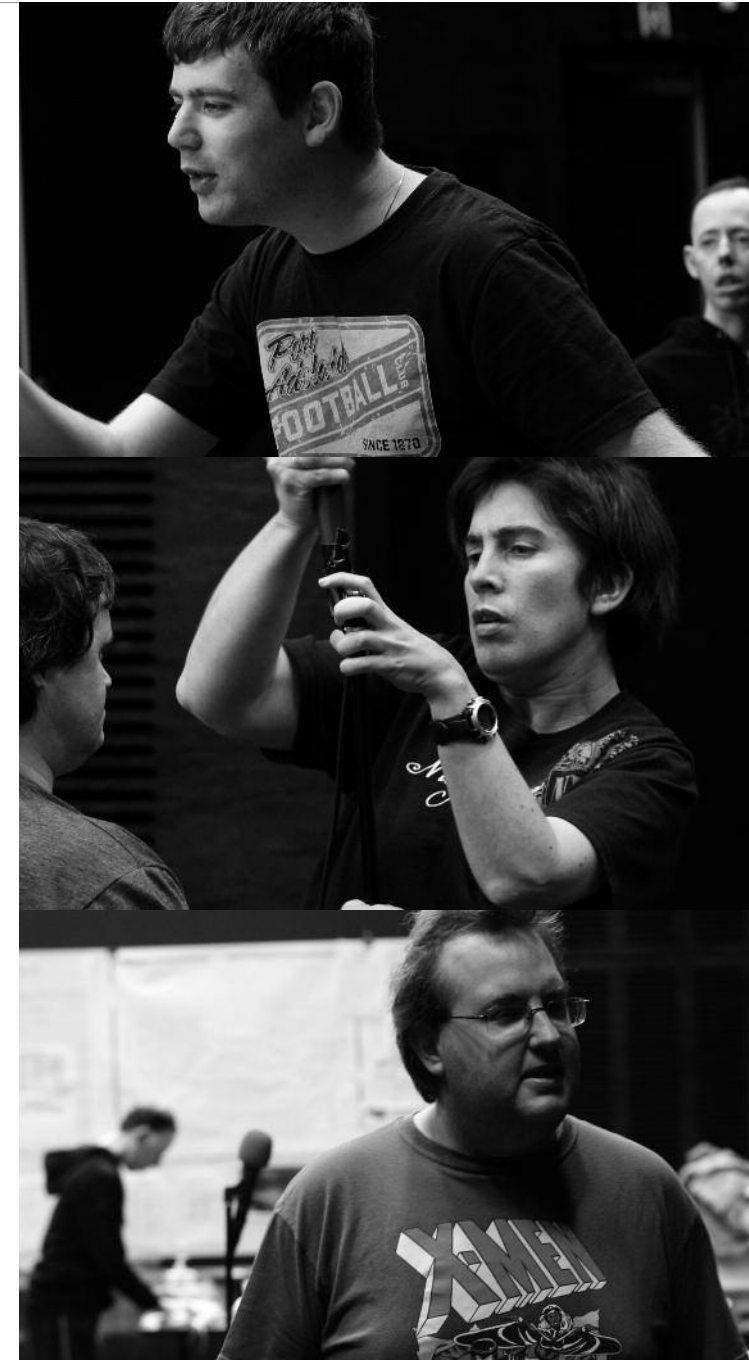
Bruce What is post-dramatic theatre?

Scott I haven't got a clue.

Bruce What scares you?

Brian Losing my girlfriend. If she walked out on me.

Scott Death. Everyone fears it.



FROM TOP:
SCOTT PRICE, SARAH MAINWARING, BRIAN TILLEY
PHOTOS: JEFF BUSBY



In 2016 Back to Back Theatre will premiere a new work titled **LADY EATS APPLE**. The creative development of the new work was a major focus in 2014.

ARTISTIC REPORT

In May we began working with guest artist Robbie Croft with sound as a starting point. Through improvisation and discussion we came to three seminal foundational narratives: The Book of Genesis, Oedipus and Gilgamesh. These three texts deal with autonomy and 'individual will' in the face of divine rule and divine justice. Three stories of the very small, versus the very big and to some degree pitch the cosmic scope of the landscape we hope this emerging work will fill.

Our rehearsal room discussion kept leading us to the symbolic, how one thing can stand for another. How symbols can in fact envelop the life of a person in a network so that they join together and shape his or her destiny. There is a quest, a desire in the development of this work to try to reconfigure the pre-ordained, to defy destiny, to refute the irrefutable.

In November and December 2014 we undertook a two-week design development, trialing four design ideas, across three different works in development. The design development is an investigation to understand the physical world in which the story takes place; it becomes an essential creative action in the writing of the new work.

We undertook to reconfigure a theatre so that it was unrecognisable, sought to change the pre-ordained relationship between the architecture of the theatre and our audience. We created images of ghosts that sat at the liminal edge of perception and we undertook to dramatise in pictorial form the six-day creation of the world. Working with an aural prosthetic specialist and sound designer David Franzke, we prototyped a binaural rig that allows us to place microphones within the ear canals of an actor. We created a symbiotic structure inflated to the entire volume of the GPAC Playhouse and visited Monash University's

SensiLab, where we began a fruitful discussion with staff about new and emerging applications of computer technology in robotics, 3D printing, augmented reality, Motion Capture and drones.

V & A Museum Artists in Residence LIFT 2014, London 15 — 25 JUNE

Back to Back Theatre was invited to conduct an artists' residency at London's venerable V&A Museum. Artistic Director Bruce Gladwin, Executive Producer Alice Nash and two of the ensemble, Brian Tilley and Simon Laherty immersed themselves in the historic building and its bounty of improbable contents. At the conclusion of the residency, the company gave a seminar, attended by around 80 audience members.

ARTISTIC REPORT

Prior to arriving in London the actors and myself had been pursuing new pathways. 'Gods no longer worshipped' and 'those destroyed by their own success' had been highlighted as direction for a thematic we might take in the style of an epic narrative, the content suggesting the form of a tragedy. We explored self-directing mechanisms, or finding ways that the ensemble could direct and prompt each other live in a performance.

As much a philosophical ideal as artistic form, this approach was the starting point for our research at the V&A.

For ensemble members Brian and Simon who have very idiosyncratic approaches to formal learning and research, we needed to find a way for them to

navigate and begin to comprehend the vast scope of the V&A collection. At the end of their second day of the residency Brian and Simon reflected on the institution from their perspective as theatre makers:

Brian The V&A is a physical archive from throughout the ages. It is a historical preservation of where we have been. I don't normally go to museums, it just isn't me. I'm a person much more interested in the future than in the past. This place is for people who are interested in the past. I expect they get education, wisdom and common sense from coming to the V&A. It's alive with people looking at the past, at relics of life.

Simon This is how I see it; the V&A is a six-storey museum in London. It is full of art, like sculptures, wedding dresses and things from the Middle East. To be honest I like writing words on history. I've got three boxes full of trivia questions on history, already. I keep the boxes under my bed.

For the remainder of the week we visited the off-site archive and spent time discussing and thinking about performance in the museum. We collected the names of Gods no longer worshiped and concluded the residency with a public lecture on the company's work and Brian and Simon's discoveries at the V&A. For Brian, Simon & myself the residency at the V&A proved to be a mechanism for self-direction, a vibrant catalyst for the emerging work.



In 2014 THEATRE OF SPEED focused on the creative development of a large scale project titled SUCKER. A public performance of SUCKER is scheduled for December 2015.

The first thing that led to the idea of SUCKER was what it would be like getting dance and song taken away from us. We brainstormed in drawings and paper on the ground. We discussed how we would feel if we lost something. We also were asked to design how the world would look and we came up with a triangular world. Hard work, we all talked amongst ourselves, what we wanted to create.

We built two machines. By hand we made the machines. We did a lot of brainstorming and drawing and picking things out. We started with a story of a spy, and then we kind of veered off track, but still with the spy in it. We did research, we saw a movie, we played improvisational games. We wrote our own story, not based on myth, or existing literature. We made a fantasy world. We invented. We committed to that. People were precious about what they brought to the table, but were brave enough to let things go when it wasn't working.

THEATRE OF SPEED participants

ARTISTIC REPORT

SUCKER is a sequence of scenes and images without discernable words. In the style of silent black and white movies set to music, figures emerge out of and into darkness, engaging animatedly and through action with each other. SUCKER endeavors to create impressions from images and action.

To make our way to the heart of this piece we need to further explore narrative threads, stylistic influences of silent films and surrealism. It demands an approach to acting that is less familiar to the THEATRE OF SPEED participants, relying on non-verbal actions as the primary means of communicating the work. In 2015 we will work with dramaturges to polish this.

Families and friends were invited to a work in progress showing on 10 December in the Back to Back Studio.

"If you accept emotion as a measure of depth, then, for me, THEATRE OF SPEED's SUCKER is a success. At the end, I was inarticulate, lost as to how to explain what I had been experiencing. Only aware that something wonderful had happened."

Carolyn Cliff, parent of a THEATRE OF SPEED participant



"Multi-layered, seductive, funny and quietly devastating, GANESH VERSUS THE THIRD REICH provides its audience with an endlessly shifting experience."

Jason Blake, Sydney Morning Herald (SYDNEY)

"The questions raised — about authenticity, visibility and creative ownership — provoke feverish discussion in the teeming rain outside the theatre and the piece lingers in the mind... It could be the pitch for a slightly off-colour graphic novel or a Sixties acid-casualty's hallucination. In fact this brilliantly analytical production from Australia's Back to Back Theatre is even more strange and unsettling than its premise suggests."

Alan Radcliffe, The Times London (EDINBURGH)

"The sincerity of the actors and the humour coming from many contradictions create a certain light that illuminates the fine perspectives of the stage."

Suna Vuori, Helsingin Sanomat (HELSINKI)

"One leaves the theatre differently from entering it. On the ever shifting plane of certainty, one feels moved (to madness)."

Thüringische Landeszeitung (WEIMAR)



GANESH VERSUS THE THIRD REICH

Director Bruce Gladwin **Devisors** Brian Tilley, Bruce Gladwin, David Woods, Kate Sulan, Marcia Ferguson, Mark Deans, Nicki Holland, Sarah Mainwaring, Scott Price & Simon Laherty **Performance Directors** David Symons & Kate Sulan **Performance Director in training** Samara Hersch **Performers** Brian Tilley, David Woods, Mark Deans, Luke Ryan, Scott Price & Simon Laherty **Lighting Design** Andrew Livingston, Bluebottle **Design Construction** Mark Cuthbertson **Design & Animation** Rhian Hinkley **Composer** Jóhann Jóhannsson **Costume Design** Shio Otani **Production Manager** Van Locker **Stage Managers** Alice Fleming & Pippa Wright **Sound Engineers** Christopher Pratt, Marco Cher Gibard & Phillip Pietruschka **Artist Support** Hannah Hayman, Hetty De Bruyn & Nikki Watson **Producer** Ally Harvey **Executive Producer** Alice Nash

CARRIAGEWORKS SYDNEY, Australia 12 – 15 MARCH

The Sydney premiere of GANESH VERSUS THE THIRD REICH emerged as Carriageworks' first ever season to sell out before Opening Night. It was brilliant to perform the work back in Australia and an important opportunity to engage with the Sydney community, our many friends and supporters who visited us at Bay 17.

Additional Activities: Pre Opening Night event, post Opening Night Meet & Greet, Tactile Tour, Audio Described performance and post show talk.

“Your work seems to open up a very particular space in my chest, where a gentle orbiting suspension takes hold and I literally feel myself considering, observing and traveling with and away from what I’m seeing... It’s a space and way that doesn’t open up for me in other works.”

Carriageworks Audience Member

ONASSIS CULTURAL CENTRE ATHENS, Greece 2 – 5 APRIL

We landed in Athens during a time of significant economic and cultural austerity. The audience demographic was vast, ranging in age and most likely socio economic background with ticket prices as low as five Euro for the unemployed.

The Q&A was a mixed bag of political soapboxing (with audience members praising the inspiration offered by Back to Back while decrying the collapse of the welfare state and support for the marginalised in Greece); abundant gratitude and at least one sharp question about the symbolic implications of Hitler retaining the swastika in the scene with Ganesh.

Several VIP guests attended the performances, including the Australian Ambassador to Greece Jenny Bloomfield, representatives from the Onassis Foundation, Greek Government and the Australian Embassy.

The work was received with great enthusiasm and gratitude for illustrating the seemingly impossible. By the final performance of four, the house had sold out.

Additional Activities: Opening Night event, post show Q&A and afternoon tea with the Australian Ambassador to Greece at her home residence.

EDINBURGH INTERNATIONAL FESTIVAL

EDINBURGH, Scotland

9 – 12 AUGUST

The International Festival is an incredible place to be, but it is also quite overwhelming. There is considerable pressure on performances in the Festival “with 25,000 artists in Edinburgh over the course of August,” Sir Jonathan Mills said, “...and it is expected that one can deliver.”

The season in Edinburgh rounded out with burgeoning momentum, with a full house (658) on the final night and standing ovations. The bows from the cast were just as chaotic and frayed and delightful as ever.

Bruce and Scott took part in a panel discussion for the Second Edinburgh International Cultural Summit talking to the subjects of arts advocacy and diversity and articulating the value of the arts. Robyn Archer AO gave one of the keynote addresses at the summit and noted Back to Back Theatre as an exemplar of value delivered from the unexpected, the marginal.

Our Herald Angel Critics' Award garnered from our season at the Edinburgh International Festival stands proudly at our headquarters in Geelong.

Additional Activities: Reception with Lung Ha Theatre, post show Q&A, Touch Tour, Captioned, Audio Described and BSL performance, festival panel discussion 'In conversation with Back to Back Theatre', panelists and participants in the Second Edinburgh International Cultural Summit.

HELSINKI FESTIVAL

HELSINKI, Finland

19 & 20 AUGUST

The Helsinki Festival was a peaceful season, with attentive and receptive audiences. The Festival and Theatre staff were prepared, dedicated and generous.

On Opening Night we were joined by the Australian Ambassador from Stockholm (who also covers Finland).

Additional Activities: Opening Night event, post show Q&A, attendees at Helsinki Festival's 'Meet the Artists' discussion.

“GANESH was brilliant. Such an excellent slipperiness of live/scripted/truth/fiction/history/myth. Such committed, raw, real, funny, touching performances. A tangible sense of unease and dread, a violence lurking beneath the surface. The violent explosion released an incredible set of repressed emotions and energy that was genuinely terrifying and brutal and somehow cathartic and necessary.”

Edinburgh International Festival Audience Member

KUNSTFEST WEIMAR

WEIMAR, Germany

23 AUGUST

As well as being rich in classical music, literature and fine art history, Weimar also holds somber political associations with Nazi Germany with Buchenwald concentration camp being only eight kilometres away.

Artistic Director of Kunstfest Weimar Christian Holtzhauer invited us to present the show in the German National Theatre, where the Weimar Republic was proclaimed and where Hitler visited each time he came to the city.

The symbolism of presenting GANESH here was palpable. The ghosts of the past were so present in the building and town and the work spoke of resilience, hope and freedom of expression in the midst of such a heavy past.

Prior to the show the audience was full of anticipation and hesitation; the meeting of the work, the community and the city itself produced an extraordinary performance. We were astounded and deeply moved by the cultural significance of the show and the context in which it sat.

Additional Activities: Post show Q&A and pre show intro at the National Theatre, visit to Buchenwald Concentration Camp with Lebenshilfe Werk.

**ZÜRCHER THEATER SPEKTAKEL
ZÜRICH, Switzerland
27 – 30 AUGUST**

Back to Back Theatre has performed at Zürcher Theater Spektakel before with SOFT and small metal objects, so we were welcomed accordingly – quietly and without much ceremony, but as old friends returning to a Festival where we are known well.

The audience was perhaps more reserved than we are used to, but each performance received lengthy applause and the ensemble drew admiration and attention from audience members who approached us both in and outside of the impressive festival compound.

Additional Activities: Audio Described performance, Zürcher Theater Spektakel's Watch + Talk.

“Ironically broken, stunningly intelligent theater in the theater.”

Von Alexandra Kedves, Tages Anzeiger (ZÜRICH)

**THEATERFESTIVAL BASEL
BASEL, Switzerland
1 – 3 SEPTEMBER**

Theaterfestival Basel takes place every other year and 2014 was only its second. The ease of touring life in Basel meant that our five weeks on the road ended with everyone in a great space. There was a festival kitchen right in the heart of the festival compound so we had meals together and the ensemble talked about theatre, art and culture with audience members and peer artists from around the world.

The Basel audiences were lively and attentive and GANESH sat beautifully in the Reithalle (the old horse stables).

Scott and Simon spent time talking with a class of 16-year-old students. The students' questions were intelligent and insightful, with particular intrigue around the creation of the work. There was also a thrilling conversation around the meaning of the final scene. The level of depth and comprehension shown by the students was impressive and Simon and Scott were visibly energised by the session.

Additional Activities: Post show Q&A and panel discussion 'In conversation with Back to Back Theatre' at local school.

“Wonderful images of captivating expression.”

Dominique Spirigi, Tages Woche (BASEL)

**ZAGREB YOUTH THEATRE –
WORLD THEATRE FESTIVAL
ZAGREB, Croatia
24 – 26 SEPTEMBER**

We were one of five theatre companies invited to perform under the umbrella of the Zagreb World Theatre Festival. The audiences were quiet, attentive and very appreciative of the work.

We performed in the Kultural Center Travno, which is in the heart of a huge complex of tenement blocks, built in the late 70s. In its heyday, it was applauded and awarded as the new residential solution in Europe and was visited by various European leaders, intending to copy the initiative. It is an amazing complex and we later learned from an audience member that the venue rarely plays host to professional theatre, so it was an honour to present GANESH within this context. Susan Cox, the Australian Ambassador for Croatia, attended our Opening Night, bringing both personal friends and colleagues from the Embassy to meet the company.

Additional Activities: Press conference at the Croatian National Theatre and post Opening Night Reception.

DUBLIN THEATRE FESTIVAL DUBLIN, Ireland 1 — 4 OCTOBER

Back to Back Theatre started its relationship with the Dublin Theatre Festival in 2007, when we presented small metal objects.

We played four solid performances to packed houses and we were honoured by how many people were openly moved by the piece, receiving much praise for the contribution Back to Back makes to contemporary theatre. One audience member told us "...honestly, I have never seen 300 Dubliners on their feet unless it was for a Rugby match, until last night."

At the invitation of the Director of the National Academy of Dramatic Art Loughlin Deegan, Bruce spent an hour offering the students at the Lir Theatre insight into our work and practices. This was but one highlight of a season marked by extensive collaboration with our international industry peers.

Additional Activities: Captioned, Audio Described and Touch Tour performance, post show Q&A, workshop hosts for The Next Stage, attended the International Theatre Exchange and 'In conversation with Back to Back Theatre' session with Swiss English teachers and professors.

"You're a great actor
Scott. You really
should work
in Berlin."



GANESH IN REHEARSAL, ZAGREB
PHOTO: NIKKI WATSON

"It is a simple tale, simply executed, but simple doesn't mean easy. Layer upon layer of text and subtext challenge the audience's perceptions of theatre and disability, both directly and indirectly. Thought provoking without being didactic, **GANESH VERSUS THE THIRD REICH** feels almost poetic at times, with new meanings and connections rewarding deeper reflection... This incredible production is a testament to a dedicated company who refuse to be confined within the roles often assigned to them by society and by themselves."

Chris O'Rourke, Dublin Examiner (DUBLIN)





THE DEMOCRATIC SET

THE DEMOCRATIC SET is a residency model that features a rapid series of short live screen based video portraits created in collaboration with communities.

To view any of THE DEMOCRATIC SET films go to:

www.democraticset.backtobacktheatre.com

Concept, Design & Direction Bruce Gladwin
Design & Original Set Construction Mark Cuthbertson
Original Videography Rhian Hinkley
Residency Director Tamara Searle
Ensemble Sarah Mainwaring & Scott Price
Production Managers Jen Hector & Van Locker
Videographers Miklos Janek, Rhian Hinkley & Sera Davies
Producer Ally Harvey
Executive Producer Alice Nash

THE DEMOCRATIC SET, Footscray
Producer & Community Liaison Bernadette Fitzgerald
Community Liaisons Bec Reid & Becky Hilton
Music Harry Covill, The Hacketts, Grace Vanilau, Massive Hip Hop Choir & Paddy Garritty

THE DEMOCRATIC SET, Edinburgh
Creative Consultant / Choreographer Janis Claxton
Producer Michael Fraser
Music Kim Moore, MJ McCarthy & Lung Ha Theatre Company

THE DEMOCRATIC SET, Ballarat
Community Liaison Alisa Tanaka King
Technical Assistant Robert James

THE DEMOCRATIC SET, Bristol Collage
PHOTO: ANNA TREGLOAN

FOOTSCRAY COMMUNITY ARTS CENTRE

FOOTSCRAY, Australia

1 – 4 MAY

Screening at Footscray Community Arts Centre on 8 November

Celebrating 40 years as the Footscray Community Arts Centre, THE DEMOCRATIC SET residency embraced archival memories and performing newborn babies. What is an eclectic and diverse community was neatly packaged in the eight-minute film, which in years to come will function as an incredible time capsule of Footscray in 2014.

Contributing to the film were Grade 3 and 4 students of Footscray City Primary School, the Snuff Puppets and artists and community workshop participants from the Centre's regular art classes. The sum total of performers was 250.

Creatively we expanded the aesthetic pallet by building two different small-scale versions of the set which when inhabited created the illusion of the performer being gigantic.

BALLARAT COMMUNITY HEALTH CENTRE

BALLARAT, Australia

14 – 18 JULY

Screening at Ballarat Community Health Centre on 23 July

THE DEMOCRATIC SET, Ballarat was filmed over three days at the Ballarat Community Health Centre in the new suburb of Lucas. An incredibly broad range of community members took part in the filming, as well as many of the Health Centre's staff.

As each new group was represented during the screening of the film, a different section of the audience began to buzz. It was a felicitous way to bring together members of the newly developed community and the Health Centre staff were thrilled.

EDINBURGH INTERNATIONAL FESTIVAL

EDINBURGH, Scotland

3 – 5 AUGUST

Screening at The Hub, Castlehill,
Edinburgh on 11 August

With a focus on engaging local artists, the Edinburgh Festival sought to capitalise on our presence in the city with a DEMOCRATIC SET Residency. This took the form of a direct collaboration over three days with Lung Ha Theatre Company of Edinburgh and Indepen Dance of Glasgow.

International collaborations can be difficult as one can spend most of the time building shared experience and basically getting to know one another. Ideally the set, tight format and shooting schedule gave all three companies a structure to immediately respond to and focus their creative energy. After the first day, we incorporated the performers' musical skills creating a DEMOCRATIC SET that featured not only a movement vocabulary but also musical composition.

The completed film, one of the best yet, was screened at The Edinburgh Festival Hub to a packed audience.

FAIRFAX FESTIVAL SWAN HILL, Australia

15 – 17 SEPTEMBER

Screening at Swan Hill Town Hall
Performing Arts & Conference Centre on
9 September

THE DEMOCRATIC SET, Swan Hill was filmed over three days in 'a gorgeous old iced cake of a theatre.'

Participants in the film were made up of school aged youths from rural and regional Victoria, who in general, experience very limited opportunities to engage with the arts. Delivering the residency in this context felt significant and we were honoured to aid the ambitions of the Fairfax Festival to inspire the creative thinking of youths in this locality.

The Back to Back team worked smoothly and the community seemed really excited by the concept of the project. There were around 1200 people at the event where the film was shown.

Notably, the team members from Back to Back Theatre working on this residency were all women.

“The Fairfax gives isolated young people the opportunity to tell their story through the arts and for many they would never have had an opportunity like this; they found it exciting, challenging, unique and down right fun, while the end product truly reflects their stories and lives, but in creative, funny and at times poignant ways.”

Adrian Corbett, Artistic Director of Fairfax Festival

THE DEMOCRATIC SET 2014 PARTICIPANTS

A L Weightman	Basmalah Ahtesh
Abby Jennings	Bayden Clayton
Adam Morrish	Beatrice Lawson-Acar
Adam Sloan	Bec Carey-Grieve
Aditya Burman	Bec Knaggs
Adrian McEniery	Becky Leach
Adrian McNaughton	Bella the dog
Aey Ninn	Ben Dal Farra
Ahmarnya Price	Ben Hunt
Akimera Burckhardt-Bedeau	Ben Lambert
Akua Ed Nignpense	Bernadette Fitzgerald
Alana McDermott	Bethany Emonson
Alanah Judd	Betty Campisi
Alex Butler	Bev O'Shea
Alex Skalova	Billy Poulton
Alfons Van Maanen	Billy Schifferel
Alia Gabres	Bo Svoronos
Alice Hamilton	Braley Brown
Alisa Tanaka-King	Brandon Marshall
Alisha Collins	Brandon Toohey
Alisha O'Neil	Brandy the pony
Alison Richards	Breanna Pearce
Alison White	Brett Arblaster
Alister Karl	Brett Vallance
Allison Pryor	Brian Gillett
Amy Guthrie	Bridget
Amy Marie	Bridie Mathers
Amy Saunders	Briega Young
Andi Jones	Brittany Hogan
Andrew Gear	Bruce Mildenhall
Andrew Paganella	
Andrew Woods	Caitlin
Andy Henry	Caitlin Coleman
Angus Campbell	Callum Bendall
Anita King-Gee	Callum Madge
Ann Morrow	Callum Shippides
Anna Bilbrough	Cameron Haldane
Anna Skreiner	Cameron Hodgson
Anne	Carl Sevia
Anouk Faithfu	Carlos Williams
Archie Faneco	Carly McCausland
Archie Gladwin	Carmel Briody
Archie Rondon-Danaher	Catherine Cumming
Aunty Phoebe	Charlie Collins-May
	Charlie O'Connor-Byrne
B M	Charlotte Johnson
Bae Brocon	Charlotte Vine
Bangs	Chelsea Rix

Chelsie King	Emily Beggs	Henry Bateman	Joshua Kennedy	Lina Lonia	Michelle Cook	Patrick Broadbent	Sean Morris
Chloe Green	Emily Craig	Herbie Cox	Joshua Peterson	Lindsay Cox	Michelle Corcoran	Patrick Corcoran	Shanai Bucchieri
Chooka the dog	Emily Fasham		Judy Perkins	Lindsay Harrison	Michelle Marven	Paul Galbally	Shane Foley
Christian Agresta	Emily Le	Ian Caplan	Julius Sackey	Lisa Le	Michelle Ryan	Paul Harper	Shania Sinclair
Christie Widiarto	Emily Serverin	Ian Do	June Bentley	Lisa Little	Mika Wallace	Paul Jok	Sheila Wilton
Christine Babinskas	Emma Berg	Ian Tully		Logan Stewart	Mikalya Barwick	Paul Milson	Sheral Parker
Christine Romeo	Emma Carter	Ian White	Kade Graham	Loretta Robinson	Mischa Carr	Paul Ryan	Sheree
Christopher Young	Emma Hay	Idha Muktiyanto	Kaitlyn Edelston	Louise Feery	Mohamed Ahtesh	Paul Staveley	Sherryon Honeyman
Clara Brack	Emma Kelly	Imogen Corcoran	Kara Dalglish	Louise Hunter	Mohamed Mansaray	Paul Sunderland	Shirley Butler
Claudia Scullino	Emma McCaffrey	Isabel FitzGerald	Karen Martin	Louise Skelly	Molly Cody	Paula Gardner	Sidney Porter
Colin Haldane	Emma O'Reilly	Isabel Worthington	Karen Sutherland	Louise Smurthwaite	Molly Farquarson	Penelope Wai	Sienna Wilson
Colin McIlveney	Emma White	Ivy Blatnik	Kat Lovett	Lowenna Curnow	Molly the lamb	Persefoni Gerangelou	Sinit Tsegay
Colleen Hartland	Eng Tze Ng	Jack Mann	Kate Louise Tolley	Lucques	Monique Bruton	Peta Murray	Sophie Reid
Connor Randall	Erin McConnell	Jack McClure	Kate Murley	Lucy Morrish	Montana Earle	Peter J George	Sophie Smith
Cooper Faneco	Erin Whelan	Jack Steel	Katrina Hart	Lyn Morgain	Morgan Brady	Peter Tolhurst	Stacey Baldwin
Corey Sandwith	Esther Heli Danga	Jackson O'Meara	Kawuma	Macey Bott	Mrs Dame Barb Wire	Philip M Pandongan	Stella Robinson
Courtney Sayle	Esther Tuddenham	Jacqui Keevins	Kay Ann Jacobs	Machehi Komba	Murray Ogle	Phillip Taylor	Stephane Hisler
	Ethan Caddy	Jade Lillie	Keely Magnusson	Maddie Ditchfield		Pickles Burlap	Stephanie Riggall
Dallas Carroll	Eva Ware	Jaime Powell	Keith Watson	Madee Townsend	Nana Riana	Quinn Digacomio	Stuart Flenley
Dallas Howell	Evangeline Shortt	Jake Cresp	Kellie Hughes	Madelyn Hastings	Narelle Fairweather	Quinn Harriet Muller	Susan McPherson
Daniel Henderson	Ezeldin Deng	Jake Vallence	Kelly Rolfe	Madison Davey	Nash Armstrong		Susanne George
Daniel Hoseini		James Alison	Kenny Ainslie	Madison Lynan	Natalia Rozpara	Rachel Balfour	Suzanne Powell
Daniel Rosetto	Fatema Ahtesh	James Romeo	Kerri Caddy	Mahmoud Samoun	Natalia Tasominos	Rachelle Williams	Sylvia Hollis
Danielle Walker	Fergus McCausland	James Sinclair	Kerri Gordon	Malcolm Sanders	Natalie Robinson	Rae J Rumble	Tahlia Thompson
Darcy Conquest	Florence Gladwin	Jamie Napora	Kez Glenane	Mandemo Majak	Natasha Beckman	Rebecca	Tamara Kate Armstrong
Darien Pullen	Franca Stadler	Jane Measday	Khai Nguyen	Manon	Ned Samuel Martin	Rebecca Kate Perry	Tameaka Gower
Darren Gee	Gabriel Collie	Janet Ann Penhall	Kim Bennett	Margaret Morison	Neil Gardiner	Reece Luehman	Tania Canas
David Leckie	Gaby Garner	Janet Jones	Kirby Coote	Marie Degrazia	Neil Joseph Price	Reggie Moore	Taylar Borg
David Pennay	Gail Trembath	Jared Hiakita	Koni Philippou	Mario De Pasquale	Nele Napaa	Remus Lupin the cat	Tea Thompson
Debbie Harper	Garry Leigh Lolicato	Jasbir Aulakh	Kristen Kelly	Marion Crooke	Neville Hiatt	Rhoda Makur	Teri Robb
Deborah Klein	Gayle Gibbens	Jemma Thompson	Kyle Walden-Mills	Marion McKenzie	Nhi Pham	Richard Vallis	Tim Harris
Deborah Louise Higgins	Gemma Hammond	Jen Tran		Mark Howie	Niamh Kelly	Riley McNab	Tim Sedgwick
Delwyn Richards	George	Jenna Williams	Lachlan Lyons	Mark Wilton	Nick Wilson	Rob Carmen	Tishara Brushahan
Deng Majur	George Sika	Jenny Morrison	Lachlan McClelland	Marnas Jok	Nicky Pastore	Robin Waters	Toby Harkner
Denisha Kirby	Georgia Brennan	Jerome Wallace	Lachlan McCormack	Marsaili C Farquhar	Nicole Barry	Robyn Reeves	Tori Rainey
Dennis Pennalligen	Geskevalola Komba	Jess Mulley	Lachlan Plain	Marsha Thomson	Nicole Clark	Rommi Stanyer	Trent Loader
Des	Ginger Rasmussen	Jesse Everett	Lachlan Wright	Martha Yiech	Nicole Karagiannis	Ruth Valpied	Troy Anthony Platt
Dianne Gilbert	Goldie Kirkwood	Jesse O'Donnell	Lachy Theobald	Martika Meyer	Nicole Reeve	Ryal Yak	Tyler Barry
Donald Rodgers	Grace Cook	Jessica Braybrook	Lamaurette Folly	Mary	Nikki Burnside	Ryan Bruton	Tyler Penglase
Donna Meredith	Grace Jolly	Jim Rodgers	Larnie Cleeland	Mary Craig	Nikki Zerella	Ryan Harvey	
Doreen Quinn	Grace McCarthy	Joan Kambouridis	Larry Walsh	Mason Armstrong	Nyathok Duop	Rylee McGarry	Uli Van Rensburg
Dorothy Page	Grace Vanilau	Joanna Labbett	Laura Domaille	Maureen Ryan	Nymphadora Tonks the cat		
Dorothy Roe		Joanna Poon	Leilani Crocker-Pajo	Megan Hunter		Sally Hobson	Valerie McMaster
Duffy the dog	Hannah Bradsworth	Joanne Porter	Leslee Cooper	Mel Dominique		Sally the lamb	Van Locker
	Harriet Lawson-Acar	Joe Vella	Lesley Walters	Melanie Sangwine	Olivia Alexander	Samantha	Victoria Cini
Eamon McCarthy	Harry Lodge	John Edgar	Leslie Grumley	Melinda Wilson	Olivia McDonald	Samantha McIntosh	Vince Milesi
Edith Campbell	Heath Wallace	Jonathan Allan	Leticia Bucchieri	Melissa Farrington	Olivia Sellers	Sarah Bendall	
Edith Schlechta	Heather Horrocks	Joni Schlechta	Liana Trazera	Melissa Mark	Oscar Rondon-Danaher	Sarah Sainsburn	Warren Faneco
Ella B Rave	Heiki Burkhardt	Jonny Radevski	Lily Cummins	Michael Delaney	Oti-Annan Willoughby	Sarah Wood	Yvette Gunn
Ella Witham	Hekima Lisa Komba	Jonathan Sinatra	Lily O'Shea	Michael Quayle		Scott Sherritt	
Elyas Safari	Helen Kassir	Josephine Sullivan	Lily Robinson	Michelle Buza	Paddy Garritty	Scott Valpied	Zac Rush
Elyse Valpied	Hennie Oosthuizen		Lily Silvester		Pat Marks	Sean Montgomery	



Program Curator Tamara Searle **Program Coordinator** Nikki Watson **Workshop Facilitators** Adele Varcoe, Dan Giovannoni, Deanne Butterworth, James Pratt, Jen Hector, Jesse Stevens & Dean Patterson: CAKE Industries, Lara Thoms, Peter Burke & Tamara Searle **Participating Artists** Adam Berry, Brian Tilley, James Lewis, Jessica Walker, Laura Berrisford, Mark Deans, Phoebe Baker, Polly Munday, Robert Croft, Rose McLachlan, Sam Delahun, Sarah Mainwaring, Scott Price, Simon Laherty & Tamika Simpson **Artist Support** Leanne Stein & Nikki Watson

THEATRE OF SPEED

Back to Back Studio, Geelong

22 JANUARY — 17 DECEMBER

THEATRE OF SPEED is an experimental centre for young people with intellectual disabilities in Geelong; an intensive work and training environment where no other exists.

It is a point of intersection between established and emerging artists and a crucible for new ideas and inter-disciplinary practice. It is a place of great freedom, where we cause trouble and disruption, where we seek to rupture expectation.

Local and international artists are invited to lead explorations with THEATRE OF SPEED in material or forms that they are curious about or currently investigating. THEATRE OF SPEED participants are exposed to diverse threads of exploration current to contemporary arts practice.

THEATRE OF SPEED has been running for 42 Wednesdays of every year for 14 years. In 2014 the program included a six-week block of contemporary performance and dance with choreographer Deanne Butterworth, a four-week block of development on Macbeth with director James Pratt, and a ten-week exploration deconstructing the spy genre with Artistic Associate Tamara Searle. On conclusion of this work, the THEATRE OF SPEEDsters chose to pursue SUCKER as a public performance outcome in 2015.

THEATRE OF SPEED is arresting, joyful, and fundamentally inclusive.

“Since my coming here, I started something here, something new, all you guys work as a team ... This is my second family. I am happy to be part of this team.”

Rose, THEATRE OF SPEED participant

“On a whole I am completely blown away by the openness that is present in the team. Everyone has a voice and it gets heard, everyone listens. There is a communication between the artists/directors and each other in THEATRE OF SPEED that I am in awe of. This is something that I found extremely important and have tried to take with me when I am in creative group scenarios and sometimes in day-to-day discussions.”

Amanda, Drama Student & Intern

“I was very humbled by the words and actions by a number of the participants today, especially those who I did not know before I got there. Their creativity, honesty and humour was a lesson for me.”

THEATRE OF SPEED open workshop participant

“The workshops themselves were exciting and varied — a real mixed bag of exploration. Splitting up from group to group threw me into new company and allowed me to meet a great depth of people with varied experience and interests... By the end of the weekend I felt that glorious moment of being a pot of boiling water foaming over with all my energy and intent.”

Michael, SUMMER SCHOOL participant



SUMMER SCHOOL
Old Courthouse Building &
Back to Back Studio, Geelong
22 – 23 March

Program Curator Tamara Searle **Program Coordinator** Nikki Watson
Workshop Facilitators Ahmarnya Price, Alice Cummins, Dan Giovannoni,
 Emma Valente, Felicity Steel, Ingrid Voorendt, Jesse Stevens & Dean Patterson:
 CAKE Industries, Keith Brockett, Lyndel Quick & Tanja Beer **Emerging**
Artists Cale Maclaren, Emil Freund, Jessica Lesosky, Melissa Gryglewska,
 Michael Fee & Susanne Inglebrecht **Artist Support** Jo Leishman, Nikki Watson,
 Samara Hersch & Shannon Quinn **Technical Support** Patrick Scaddan

Back to Back Theatre's SUMMER SCHOOL comprised of 12 workshops across two days facilitated by ten different artists. These workshops were designed to be inclusive – that is, be accessible and engaging for a diverse mix of participants.

Each morning began with a warm-up led by the Back to Back Theatre ensemble. An emerging artists' initiative offered opportunities for artists with and without disabilities to apply for a complimentary position in the program.

Participants travelled from all over Australia to spend the weekend with Back to Back. The weekend was an enriching and valuable opportunity to strengthen and extend on our community networks.

NELSON PARK RESIDENCY
Nelson Park School, Geelong
21, 25 & 28 NOVEMBER

Artistic Associate Tamara Searle **Ensemble** Brian Tilley, Sarah Mainwaring,
 Scott Price & Simon Laherty **Sound Designer** David Franzke

Back to Back Theatre and Nelson Park School have a delightfully proliferate relationship that has developed over several collaborations spanning two decades. Several of our ensemble members completed their schooling there, before working with our THEATRE OF SPEED group or auditioning for the professional ensemble.

We spent three days at Nelson Park School in November, concentrating on improvisation and collaboration. The students had very little previous experience with these concepts, so we progressed gradually and collectively.

We ventured into the initial stages of a creative development, with the working title DETOUR.

We look to continue our collaboration with Nelson Park School, extending on our investigations of DETOUR in 2015.

“It was fun, so good. I told some secrets into the microphone... my friends thought it was really funny. We took Tamara around the school blindfolded and had to tell her where to walk. My voice sounds different on the tape. We made some crazy noises.”

Nelson Park School student

GEELONG AFTER DARK – VORTEX

Back to Back Studio, Geelong

9 MAY

Director Bruce Gladwin **Producer** Ally Harvey **Production Managers** Mark Cuthbertson & Van Locker **Sound Composer & Engineer** David Franzke **Sound Design Voices** Brian Tilley, Mark Deans, Sarah Mainwaring, Scott Price & Brian Tilley

Geelong After Dark activates the Geelong centre with arts events in existing cultural institutions, independent studios, reimagined shop fronts and public space. The event was a combined activity with a participatory walking experience that symbolically and literally transported water from the You Yangs to the mouth of the Barwon River.

Within this cavalcade of cultural activity, Back to Back Theatre mounted an installation of a six metre high wind vortex in the Back to Back Theatre Studio. Entering into a darkened room, the public navigated around a series of black curtains to a dimly lit black void that was activated by a vortex that dynamically shifted when approached. The public had permission and the possibility to fully interact with the ephemeral installation; this included many taking the opportunity to attempt to stand in the vortex's centre.

The installation was enhanced by music and sound composed and mixed live by sound artist extraordinaire, David Franzke.

OUTREACH WORKSHOPS

In 2014 Back to Back Theatre hosted five outreach workshops. The workshops had the dual intention of strengthening our connections within the disability community and unearthing a potential new member of the ensemble. The process proved to be a refreshing and rewarding way of providing the community with access to the company and to our working practices, and we discovered our new ensemble member too!

3 April NMIT Ignition Theatre training, Melbourne
22 July St Martins Youth Arts Centre, South Yarra
18 August Rollercoaster Theatre, South Yarra
3 September Youth Resource Centre, Werribee
8 September Nelson Park School, Geelong

CLOCKWISE FROM LEFT:

SUMMER SCHOOL

PHOTO: AHMARNYA PRICE

NELSON PARK RESIDENCY

PHOTO: TAMARA SEARLE

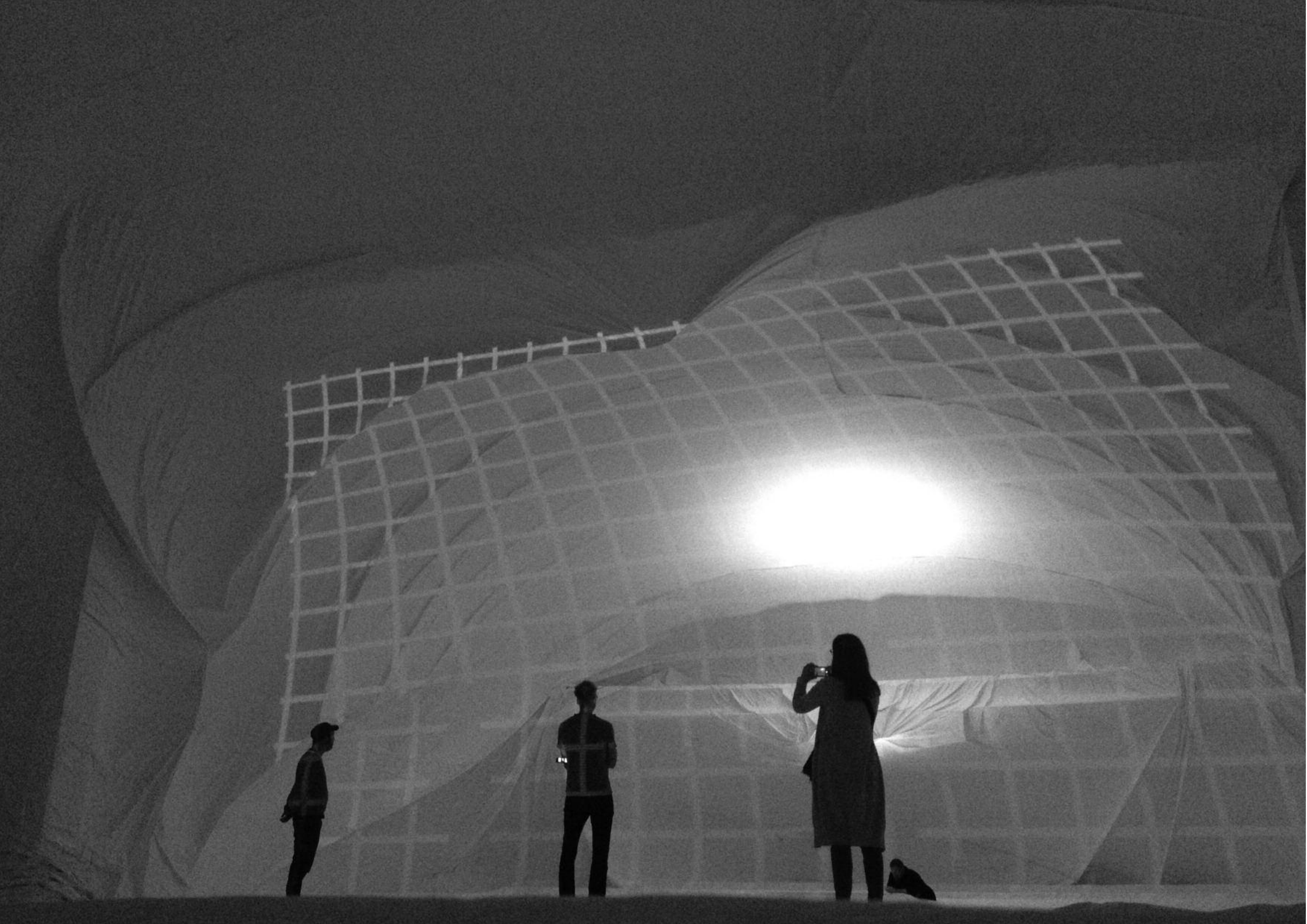
GEELONG AFTER DARK

PHOTO: ALLY HARVEY

ST MARTIN'S YOUTH ARTS OPEN WORKSHOP

PHOTO: NIKKI WATSON





Jo Porter, Chair

Bruce Gladwin, Artistic Director & Co-CEO

Alice Nash, Executive Producer & Co-CEO

In 2014 Back to Back Theatre pursued artistic excellence in Geelong, across Australia and around the world. With our ensemble of actors at our core, the company continued to place Australian theatre at the forefront of artistic expression.

This Year in Review is a formal record of thousands of interactions that took place. We hope these connections contributed to the building of a more just and tolerant world and expanded the palette of possibility, both in and out of the theatre.

GANESH VERSUS THE THIRD REICH spoke of resilience, freedom and significance in a myriad of cultural contexts. At the Edinburgh International Festival, GANESH garnered a coveted Herald Critics' Award. In Weimar The Very Young Jurors (aged 8 – 14 years) honoured the work with the 'Best All Round Show' and sent us a beautiful handmade trophy. These two awards, standing side-by-side in the office, are emblematic of the depth and breadth of audience response to this work.

As explorers of narrative complexity, our priority is making challenging works of scale, dissecting the unspoken imaginings of society. Exploring our place in time, new works are developed as part of a creative continuum with each responding to the one before.

Back to Back marked 2014 with the beginning of a new major work. Our creative processes are lengthy and resource intensive; our impact results

from investment here, where it matters. It's dually the most exciting and terrifying time for the company. We'll trust in ourselves and our partners to get us to the Opening Night stage in 2016.

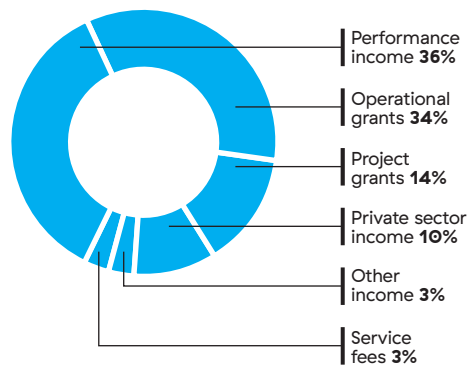
Creative development was also at the crux of our community programs in 2014; THEATRE OF SPEED invested in the development of a large scale project titled SUCKER and we saw the initial stages of a residency project with our friends at Nelson Park School, tentatively titled DETOUR.

In 2014 we continued to redefine and expand our community identity through workshops, residencies and involvement in industry networks. We benefited from artistic collaboration, gaining strength and momentum from the creativity of artists with and without disabilities all around the world.

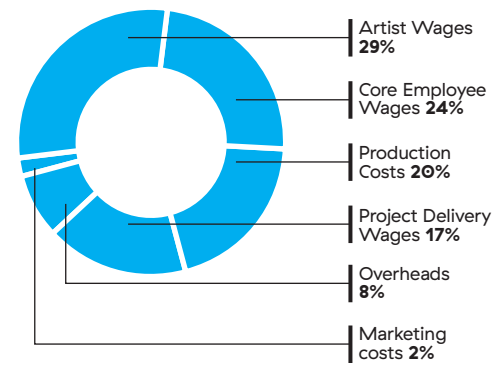
Beyond the theatre, we continued our work advocating for people of difference in artistic and broader social spheres, namely through our advocacy for arts practice accessibility under the National Disability Insurance Scheme (NDIS), of which the Barwon area is a trial site. We acknowledge this work as vital and ongoing.

After a robust year of engagement, exploration and advocacy, we send a collective and wholehearted thank you to our audiences, collaborators and our supporters for traveling with us.

INCOME



EXPENSES



PRIVATE GIVING REPORT

One of the major challenges that we face as an organisation is the ability to raise sufficient funds to create superlative new works of contemporary theatre. Our entire business model rests on creating great work that can run in repertoire for over a decade.

In 2013 we launched our Private Giving Program – *Help Us Punch Above Our Weight*.

In 2014 we tackled the initiative concertedly, raising \$79,491 to support the creation of new work and the ensemble of actors at our core.

We achieved \$44,491 in private giving from individuals and PAFs.

We had 30 Donors and an average donation amount of \$1,483.

We received donations from Corporate Community Partners totaling \$35,000.

ADVICE, ADVOCACY & SUPPORT

We estimate that we provide between 200 and 300 instances of support, advice or advocacy to peer organisations and artists each year.

ARCHIVE

Our current focus is on creating a resilient digital archive solution.

DIGITAL RENEWAL

We underwent a brand refresh including a new company logo, a new website and a new approach towards digital communication.

ENVIRONMENTAL SUSTAINABILITY

We offset 289.47 tonnes of carbon emissions and invested in the Cambodia Cookstoves Project.

MEDIA

We featured in over 230 national and international media articles over a variety of platforms, not including academic and arts journals or research papers.

NATIONAL DISABILITY INSURANCE SCHEME TRANSITION & ADVOCACY

We worked hard during 2014 to set precedents for NDIS and the arts.

We hope our work will enable people with disabilities with an interest in the arts to access NDIS funds, supporting them to continue their practice.

INDUSTRY EVENTS

We presented at or were key participants in the following industry events:

- Annual State Conference of National Disability Services (NDS) (Victoria) (15 July)
- Australia Council for the Arts Board Members – Victorian Panel Meeting (25 August)
- Blue Cow Workshop, Blue Cow Theatre (6 & 7 September)
- Committee for Geelong's Barwon Community Leaders Program Launch (29 April)
- Committee for Geelong's Leaders for Geelong Program Event (28 August)
- Flinders University Contemporary Performance Presentation (25 April)
- Give Where You Live 60 Celebrations (4 December)
- Give Where You Live Community Partners Event (14 August)
- Give Where You Live – Thank You Alcoa Afternoon Tea (3 July)
- National Disability Insurance Agency (NDIA) Dinner (15 October)
- REMIX Workshop, REMIX Summit, Sydney (6 May)
- Victorian Theatre Forum 'Power Play' Industry Panel (26 August)

NETWORKS & MEMBERSHIPS

We participated in the following formal and informal networks:

- BADEN Barwon Australian Disability Enterprise Network Meetings
- BIG Barwon Implementation Group (for the NDIS) Committee for Geelong
- G21
- GRAND Geelong Region Action Network for Disability
- Greener Live Performance
- IETM International Network for Contemporary Performing Arts
- NDIS & The Arts National Working Group
- Theatre Network Victoria

RESEARCH

Here is a selection of projects that we have actively contributed to, or been a major subject of in 2014:

Bruce Gladwin and the Back to Back Ensemble. *"Making Theatre: Meaning and Method"*, 6 March 2015. <https://australianplays.org/making-theatre>.

Bruce Gladwin and the Back to Back Theatre Ensemble. *"On Making Theatre"* – A submission to 21st Century Reader. Eds. Fenemore, A. Leeds, Yorkshire: University of Leeds School of Performance and Cultural Industries.

'Ganesh Versus the Third Reich' Script, Theatre Arts Magazine No 57, 2014. Facilitated by Mika Eglinton, Theatre Researcher at Kobe University, Japan.

Hadley, B. "I want to be a full human being" – Back to Back Theatre's Small Metal Objects". *Disability, Public Space, Performance and Spectatorship*. Basingstoke, Hampshire: Palgrave Macmillan, 2014. 81-87. Print.

Kuppers, P. "Outsider Histories, Insider Artists, Cross-Cultural Ensembles: Visiting with Disability Presences in Contemporary Art Environments." *The Drama Review* 58.2 (2014): 33-50 Print.

SECONDMENTS. MENTORSHIPS & ATTACHMENTS

Back to Back Theatre opens its doors to students with and without disabilities from secondary and tertiary institutions. We offer formal and informal mentorship to emerging and midcareer artists, producers and theatre makers. We also conduct artists' residencies within the company.

Arts Access Australia Mentorship –
Goldele Rayment

Deakin University Internships – Sachin Clement
& Amanda Santuccion

JUMP Mentorship – Stacey Baldwin

Nelson Park Work Experience Student –
Samantha Pleissnitzer

SCREENINGS

THEATRE OF SPEED vs Boz n' Hok and THE DEMOCRATIC SET: Better Man Than Me were both screened at Glasgow's Tramway in July as part of their Australian Program for the Glasgow Commonwealth Games.

The Women of THEATRE OF SPEED short film was screened in the Australia Council for the Arts foyer as part of their Women in Theatre Exhibition.

ENSEMBLE

Brian Tilley
 Mark Deans
 Sarah Mainwaring
 Scott Price
 Simon Laherty

COMMITTEE OF MANAGEMENT

Chair Jo Porter
Deputy Chair Yoni Prior
Treasurer & Public Officer Jean Jansen
Secretary Bobbie Hodge

MEMBERS NOMINATED AND ELECTED

Ian Bracegirdle (To 13 October)
 Jann Kinsela
 Karen Sait (17 February to 18 December)
 Patrick Over
 Peter Bridges
 Rose Hiscock
 Shaun Cannon
 Simon Laherty

STAFF

Artistic Director / Co-CEO Bruce Gladwin
Executive Producer / Co-CEO Alice Nash
Artistic Associate Tamara Searle
Bookkeeper Nicole White
 (From 29 August to 18 December)
Community Programs Coordinator Nikki Watson
Executive Assistant Darylin Ramondo
 (To 28 December)
Finance Manager Melinda Clarke
Government Trusts & Foundations Manager
 Pauline Cady
Marketing, Donors & Partnerships Manager
 Alice Gerlach (To 2 October)
Marketing Assistant Yuhui Ng-Rodriguez
 (From 5 March)
Marketing & Development Coordinator
 Rebecca McIntyre
Producer Ally Harvey
Production Manager Van Locker
 (To 28 December)
Project Delivery Coordinator
 Adriana Sobolewski (To 16 February)
Project Delivery Coordinator Julie Fryman
 (From 25 February)

THEATRE OF SPEED Participants

Adam Berry
Brian Tilley
James Lewis (To 30 July)
Jessica Walker
Laura Berrisford
Mark Deans
Phoebe Baker
Polly Munday
Robert Croft
Rose McLachlan
Sam Delahun
(To November)
Sarah Mainwaring
Scott Price
Simon Laherty
Tamika Simpson
**Guest Artist &
Collaborators**
Adele Varcoe
Ahmarnya Price
Alice Cummins
Alice Fleming
Andrew Livingston,
Bluebottle
Bridget Mackey
Cake Industries
Cale Maclaren
Christopher Coppola
Christopher Pratt
Dan Giovannoni
Darren Sims
David Franzke
David Symons

David Woods
Dean Patterson
Deanne Butterworth
Emil Freund
Emma Valente
Felicity Steel
Goldele Rayment
Harry Covill
Ingrid Voorendt
James Pratt
Jeff Busby
Jen Hector
Jesse Stevens
Jessica Bellamy
Jessica Lesosky
Jo Leishman
Kate Sulan
Keith Brockett
Kirstin Honey
Lara Thoms
Leanne Stein
Lin Tobias
Luke Ryan
Lyndel Quick
Marco Cher Gibard
Mark Cuthbertson
Melissa Gryglewska
Michael Fee
Miklos Janek
Miriam Jones
Noel Jordan
Patrick Scaddan
Peter Burke
Phillip Adams
Phillip Pietruschka

Pia Johnstone
Pippa Wright
Rebecca Knaggs
Rhian Hinkley
Robert Croft
Samantha Rodis-Clarke
Samantha Pleissnitzer
Samara Hersch
Sera Davies
Shannon Quinn
Shio Otani
Sonia Tueben
Stacey Baldwin
Susanne Inglebrecht
Sweeney Cady Freer
Tanja Beer
Tariq Smith

Observers & Visitors

Chris Bunton
Christopher Coppola
Kellee Aberg
(Community First in
Madurah)
Philip Avery
Sarah Jane Chapman
Tennile O'Neill
(Community First in
Madurah)
Tom Pritchard
St Laurence Day
Programs Photography
Group: Pasqualina
Grosso, Nichole Leishman,
Belinda Cini, Daniel Marton,
Emma Hughey, Joel Pollard,
Brooke Boyle, Erin Gilhome
Romany Latham

SUMMER SCHOOL Participants

Adam Berry
Azja Kulinska
Ben Harris
Brian Tilley
Chris Hansen
Dale Andrew-Percy
Emma Johnstone
Felicity Horsley
Francesca Neri
Gabrielle Mordy
Georgina Baveas
Goldele Rayment
Hugh McNab
Iris Walsh Howling
Jacqui Otago
Jane Evelyn Hopkins
Janet Finlayson
Jenny Bowden
Josh Ferenbach
Josh Haigh
Karissa Taylor
Kathleen McMenanin
Lucas Dee
Mark Deans
Mary Harmer
Nicole Jonglebled
Nikita Beach
Phoebe Baker
Piper Huynh
Rose McLachlan
Sarah Mainwaring
Scott Price
Scott Wright

Simon Laherty
Sonia Teuben
Sophie Thompson
Tara Scott
Zac Chester

SUMMER SCHOOL Emerging Artists

Cale Maclaren
Emil Freund
Jessica Lesosky
Melissa Gryglewska
Micael Fee
Susanne Inglebrecht

MAJOR SPONSORS

**ARTS
VICTORIA**



The provision of employment assistance services for people with disability is funded by the Australian Government under the Services and Support for People with Disability Program.

PROJECT SPONSORS

**ARTS
VICTORIA**



Back to Back Theatre is assisted by the Australian Government through its philanthropic and social investment agency for the cultural sector, Creative Partnerships Australia.



**Peggy & Leslie Cranbourne
Foundation**



The Percy Baxter Charitable Trust,
managed by Perpetual



CORPORATE SPONSORS



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ANDREWS**

SUPERNORMAL
スーパー・ノーマル

THOMSON GEER
LAWYERS



COMMUNITY PARTNERS

Accessible Arts Australia Committee For Geelong
Courthouse Youth Arts
DHS Barwon South Region
Diversitat
Geelong Heritage Centre
Geelong Performing Arts Centre
Gordon TAFE
Malthouse Theatre
National Disability Insurance Agency, Barwon
Nelson Park School
St Laurence Community Services

DONORS

Anonymous (7)
Bobbie Hodge
Edie & Jim Barton
Frank Costa
Frank Macindoe
Gael Wilson
Ian Bracegirdle
Jann Kinsela
Jason Waple
Jenny Schwarz
Jo Porter & Michael Nossal
Karen Sait
Karilyn Brown
Kate Nossal & Myles Neri
Lady Mara Praznovsky
Lisa Chung
Martin McCallum
Mary Ann Rolfe
Matthieu Goeury
Nicole Beyer
Oliver Burton
Paul Wiegard
Phillip Keir
Simon Abrahams
Susan Faine
Trevor Mills

Each year a generous collection of people from varied worlds, provide assistance to the company. We would like to thank wholeheartedly:

Adrian Corbett
Alexandra White
Alex Gunning
Alisa Tanaka King
Amanda Bavin
Amanda Browne
Amanda Santuccioni
Ana Maric
Anna Landreth Strong
Andrea James
Andrew Boag
Andrew McConnell
Anne Thompson
Annette Downs
Aoife Lucey
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Beki Bateson
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Back to Back Theatre is an Australian Disability Enterprise and is independently assessed each year to the six National Disability Service Standards. We provide specialised, supported employment for people with a disability for the creation and performance of contemporary theatre. Back to Back Theatre's Quality Assurance System is audited by an independent auditor.

Back to Back Theatre acknowledges that we meet on land for which the Wadawurrung people are the traditional owners and custodians.

Back to Back Theatre Inc. (ABN 95 834 484 241) is a registered Tax Concession Charity (TCC) and Deductible Gift Recipient (DGR). All donations over \$2 are tax deductible.

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WHATS GOING TO HAPPEN TO ALL THE ANIMALS



Our theatre is our world.
Our playground. Our life.
Our theatre is Back to Back.

