

BACK TO BACK THEATRE Year in Review 2012



“I couldn't remember the last time I left a piece of theatre feeling so mentally provoked, but when I reflected on this it seems *Ganesh* was the last time, and *Food Court* the time before that ... and, well, I guess that means you guys are really doing something right. It feels like a great privilege every time I get to see what you do, so, thank you.’

Hell House Audience Member, August 2012

REPORT FROM CHAIR & EXECUTIVE

Peter Bridges, CHAIR

Bruce Gladwin, ARTISTIC DIRECTOR

Alice Nash, EXECUTIVE PRODUCER

In 2012, Back to Back celebrated its 25th birthday. It was a vast, demanding and rewarding year.

In 2012, we toured four works in repertoire: *GANESH VERSUS THE THIRD REICH*, *FOOD COURT*, *SMALL METAL OBJECTS* and *THE DEMOCRATIC SET*. We presented *HELL HOUSE* and THEATRE OF SPEED presented *MERMAID*. We began work in earnest on our major new work for 2013, *LASER BEAK MAN*. We continued to host emerging artists and provide advice, mentorship and sectoral leadership to artists and peers.

Critical acclaim flew thick and fast in 2012, including several accolades for *GANESH VERSUS THE THIRD REICH*: three Green Room Awards and a Helpmann Award for Best Australian Play. We were also honoured with the Australian National Disability Enterprise Award for Excellence.

We have a great deal to show for our work behind the scenes in 2012, not least the accomplishment of a decisive shift in the way we operate. For a good chunk of the year, we were sailing off the edges of our known map. Given that Back to Back has a long and solid history, it seems ludicrous to suggest that we discovered anew how much more there is to know, but that's what happened.

It was a year of changes. In March, Ally Harvey joined us as Company Manager (later Associate Producer). In July, Marcia Ferguson, Artistic Associate, left the company to become Artistic Director at Big West Festival. In August we welcomed Tamara Searle to the role of Artistic Associate, then in September General Manager Jaclyn Booton left us to fly with trapezes at Circus Oz. In December, we bid adieu to long-time Back to Back ensemble member, Nicki Holland, who joined the company in 1996. We thank all – incoming and outgoing and those who steered the ship through all – for their incredible passion, skill and grit.

We send our heartfelt thanks to all those who travelled with us – audiences, community participants, creative collaborators and technical geniuses, volunteers, students, researchers, presenting and pro-bono partners, funders, trusts and foundations, private donors, peers, colleagues, friends, families and carers.

“...as they go about demonstrating doubt, disillusion and painfully fierce conflict, they bizarrely and quite brilliantly manage to keep me smiling for most of their imperfect show. The key to their success is communicating when the joke's over and Back to Back are experts at creating that shift that occurs when we have to stop laughing and start asking questions. For me, their brilliance is in their blatancy and if you know what a 'gulab jamun' is you're in for a few extra special treats.”

Naima Khan, on *GANESH VERSUS THE THIRD REICH SPOONFED*, London International Festival of Theatre, June 2012

2012 ACTIVITIES IN BRIEF

Throughout the year we strove to reach our artistic and business goals with steely determination.

GOAL 1 To build and present a body of exceptional work that challenges theatrical, social and political convention

GANESH VERSUS THE THIRD REICH – GREEN ROOM AWARDS for Best Ensemble Performance: Alternative & Hybrid Performance, Best Director: Theatre, Best Production: Theatre

GANESH VERSUS THE THIRD REICH – HELPMANN AWARD for Best Australian Play

GANESH VERSUS THE THIRD REICH (Spotlight) Australian Performing Arts Market, Adelaide

GANESH VERSUS THE THIRD REICH Vienna Festival, Austria

GANESH VERSUS THE THIRD REICH London International Festival of Theatre (LIFT) with The Barbican at Stratford Circus, London, UK

GANESH VERSUS THE THIRD REICH Keuze – Rotterdamse Schouwburg, Rotterdam, Netherlands

FOOD COURT Philadelphia Live Arts Festival, Philadelphia, USA

THE DEMOCRATIC SET Mobile States Australian National Tour to Darwin, Tennant Creek, Goolwa, Newcastle, Sydney, Melbourne, Hobart, Launceston, Perth and Mandurah

THE DEMOCRATIC SET Casula Powerhouse Arts Centre, Sydney

THE DEMOCRATIC SET Microsite launched

SMALL METAL OBJECTS Unity Festival with The Sherman and Wales Millennium Centre, Cardiff, UK

THEATRE OF SPEED's MERMAID Back to Back Theatre Studio, Geelong

LASER BEAK MAN Creative Developments, Back to Back Theatre Studio, Geelong.

GOAL 2 To provide leadership to support the arts practice of others

Secondments / Observers / Visitors / Attachments – Hosting a wide range of individual practitioners, with a focus on young and emerging artists

Networks & Industry Events – Committee membership and active leadership within: Theatre Network Victoria (TNV); Arts & Disability Access Network (ADAN) of Victoria; and Disability Arts Network Geelong (DANG)

Research, Advocacy & Advice – Active support to organisational peers and individuals with a focus on Victorian artists with disabilities and high level responsiveness to research projects in arts and disability sectors.

GOAL 3 To secure the resources to sustain our vision and scale of activity

Continued Diversified Financial Base – Via earned income, public and private support

Nurturing Relationships – As a feature of all our work, across all areas of operation

Capacity Building – Including the introduction of a new staff structure; the launch of our fond but sometimes tormenting friend Marvin (our database); preparations for the quiet launch of a private giving program in 2013; and a focus on Board development.

ABOUT BACK TO BACK THEATRE

Back to Back Theatre is an outstanding regional Australian theatre company of national and international significance. The company is driven by an ensemble of six actors perceived to have intellectual disabilities.

We contend our operation as a theatre company is beyond expectation of possibility. Our record of success, or even existence, could not have been dreamt of in the recent past. In its emerging actuality Back to Back Theatre has ridden a wave of social reformation placing Australian theatre at the forefront of artistic expression and dynamic political change.

We make work locally and tour globally. We are one of Australia's best-known theatre exports commanding the respect of audiences, critics and peers worldwide. The company's existence contributes to the richness and diversity of Australian life. The company palpably projects Australia as an innovative, sophisticated and tolerant nation.

We are committed to excellence in artistic practice, management and governance. We want to make great theatre and be a great organisation, a leader in our field and a guide for others. The company has demonstrated that investment in its activities returns in artistic, social and economic spheres.

Philosophically, our company is managed with an ethos of mutual participation. We foster our collective imagination and invite all staff to participate in developing our creative intention. We recognise the relatedness of our staff's respective processes. We encourage our staff to function beyond a mechanical response to a duty statement: creativity is not restricted to the rehearsal studio. We acknowledge the greatest threat to our artistic vibrancy as a theatre company is not external forces or pressures, but the frittering of internal creative impulse.

PURPOSE

Back To Back Theatre creates new forms of contemporary theatre imagined from the minds and experiences of a unique ensemble of actors with a disability, giving voice to social and political issues that speak to all people.

2012 HIGHLIGHTS

In 2012 Back to Back undertook 45 performances, held 6 creative developments for 2 new works. We performed 5 different works in 5 countries and 19 venues. We embarked on 4 national and 4 international tours. 8004 audience members saw our shows. 1728 participants were involved in 109 community workshops. We employed a team of 16 (mostly part-time) core staff, 5 ensemble members, and casual and contract staff including 67 technical crew and guest artists.



ENSEMBLE

Brian Tilley
Mark Deans
Nicki Holland
Sarah Mainwaring
Scott Price
Simon Laherty

FROM THE ENSEMBLE

We are the Back to Back Theatre ensemble. We play with intention. Some days we work at headquarters in Geelong, and some days you will find us on tour.

Brian is our pop culture specialist. He's pretty strong as an actor and as a person; he is likely to lift you off the floor.

Simon is an enigma, and the rightful Captain of Quizzes.

Scott is like an arrow; he is straight up like an arrow fired from a bow.

Sarah is our courage.

Mark is a free spirited type of person, he's King of Comedy. He likes birds.

Some of us identify with being outsiders. Some of us don't. We wonder: what would we be outside of?

We give everything, and everyone a go. We hope you will feel intoxicated by our shows, that our shows will entertain you, that our shows will make you question things.



STAFF

Adriana Sobolewski, Project Coordinator (from 7 November 2012)

Alice Nash, Executive Producer & Co-CEO

Ally Harvey, Company Manager / Associate Producer (from March 2012)

Amelia Baker, (to 26 March 2012)

Andrew Burford, Marketing Assistant (from 4 September 2012)

Bruce Gladwin, Artistic Director & Co-CEO

Ebony Bott, Marketing Manager

Ella MacDonald, Marketing Assistant (to 13 August 2012)

Jaclyn Booton, General Manager (to 21 September 2012)

Marcia Ferguson, Artistic Associate (to 20 July 2012)

Melinda Clarke, Finance Manager

Nikki Watson, Community Programs Coordinator

Pauline Cady, Development Manager

Shani Watson, Marketing Projects (to 29 January 2012)

Tamara Searle, Artistic Associate (from 16 August 2012)

Van Locker, Production Manager

COMMITTEE OF MANAGEMENT

Bobbie Hodge

Ian Bracegirdle

Jann Kinsela

Jean Jansen, Treasurer

Jo Porter, Deputy Chair

Patrick Over, Secretary

Peter Bridges, Chair

Scott Price, Ensemble Representative

Yoni Prior

THEATRE OF SPEED

Brian Tilley

Chris Hansen

James Lewis

Jessica Walker

Laura Berrisford

Mark Deans

Nicki Holland

Phoebe Baker

Polly Munday

Robert Croft

Sarah Mainwaring

Scott Price

Simon Laherty

GUEST ARTISTS & COLLABORATORS

Alexander Dick	James Franzke
Alice Fleming	James Pratt
Alice Spring	Jarred Claydon
Amy Rudder	Jason Maling
Andrew Livingston	Jaspa Wood
Angela O'Donnell	Jeff Busby
Anne Rafferty	Jen Hector
Anthony Noareck	Jim Russell
Antony Hamilton	Jo Leishman
Augustin Mileson	Jo Pike
Bec Reid	Joanna Crutchley
Becky Hilton	Joanna Fishman
Bernadette Sweeney	Jodee Mundy
Bluebottle3	Jonathon Leahy
Bryce Foggett	Josephine Lange
Byron Scullin	Josh Smart
Cameron Birch	Joyce Tracy
Caroline Lee	Judy Sharp
Cate Blanchett	Kate Sulan
Chris Abrahams	Katherine Brach
Chris Hansen	Kellie Clifford
Clare Bowditch	Lachlan Carrick
Clinton Gerard	Laura Berrisford
Dan Giovanni	Lauren Schwabe
Daniel Rickman	Leanne Stein
Danielle Kirby	Liam
Darcy Whitsed	Lin Tobias
David Franzke	Lloyd Swanton
David Woods	Lucy Jones
Deanna Smart	Luke George
Desmond Cahill	Luke Ryan
Dr. Andrew Singleton	M. Butterfield
Dr. Benjamin Myers	Madeleine Flynn
Dr. Leslie Cannold	Malene Zaibak
Dr. Rachael Kohn	Marco Cher-Gibard
Emily Barrie	Mark Beasley
Emma Anderson	Mark Cuthbertson
Fiona Hiscock	Marline Zaibak
Genevieve Trace	Max Ford
Georgia Fowler	Meagan Hazlet
Goyce Taychu Ping	Miklos Janek
Greg Nicholl	Miles Thomas
Hugh Covill	Noel Jordan
Ian Moorehead	Ollie Black
Ian Pidd	Patrick Scadon

Paul Tibbles
 Penny Campton
 Pete Farnan
 Peter Aslin
 Peter Lovell
 Peter Mares
 Peter Sherlock
 Peter Worland
 Phil Brocket
 Polly Munday
 Polly Rowe
 Rahni Allan
 Rebecca Hilton
 Renae Coles
 Rev. John Depuche
 Rhian Hinkley
 Robyn McLean
 Rudely Interrupted
 Sally Smith
 Sam James
 Samara Hersch
 Sandra Parker
 Sarah Greentree
 Scott Stephens
 Sera Davies
 Shio Otani
 Sonia Teuben
 Sophie Kitson
 Stacey Baldwin
 Stephanie Kabanyana
 Students at Gordon
 TAFE
 Susan Wright
 Tamsin Sharp
 The Hacketts
 The Necks
 Tim Humphreys
 Tirese Ballard
 Tom
 Toni Davis
 Tony Buck
 Veronica Bolzon
 Waleed Aly

THANK YOU

Alice Gerlach
 Amanda Browne
 Austin Paterson
 Brad Spolding
 Cameron McNaughton
 Catherine Jones
 Chris Hartigan
 Chris Wooton
 Collette Brennan
 Councilor Barbara Abley
 Councilor Cameron
 Grainger
 David Everist
 David Smith
 Debra Jeffries
 Duncan Esler
 Ellen Dwyer
 Greg Andrews
 Helena Grehan
 Jennifer Jones
 Jill Smith
 John Burlase
 John Preston
 Judith Sears
 Julie Cotter
 Kaz Paton
 Kirsty Ellem
 Kylie Cirak
 Lainie Kluska
 Lesley Lightfoot
 Liam Morrissey
 Lilian Dikmans
 The Hon. Lisa Neville
 Luis van Slageren
 Lyn Wallis
 Margaret Bourke
 Mark Beasley
 Melody McDonald
 Neville Taffy
 Noel Bradbury
 Paul Noonan
 Peter Eckersall
 Phillip Keir
 Richard Gough
 Rose Hiscock
 Shaun Cannon
 Simon Abrahams
 Sophie Travers
 Stefanie Carp
 Stephen Armstrong
 Steve Whittle
 Tanya Bennett
 Teresa Zolnierkiewicz
 Tim Orton
 Vittoria de Stefano
 Wendy Smith

FUNDERS, SPONSORS & PARTNERS

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**ARTS
VICTORIA**



PROJECT SUPPORTERS & COMMUNITY PARTNERS



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ANZ Trustees – Florence Williams Charitable Trust

Arts Victoria – Community Partnerships

Arts Victoria – International Program

City of Greater Geelong – Community Arts Grants Program

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Percy Baxter Charitable Foundation

Rowe Family Foundation

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Richard Wentworth Ping /
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PROJECT & COMMUNITY COLLABORATORS

Alexandrina Council

Anglesea Performing Arts

Artback NT: Arts Development and Touring

Arts Access Darwin

Arts House – North Melbourne Town Hall

Barkly Regional Arts

Barwon Health Stores

CarriageWorks

Casula Powerhouse Arts Centre

City of Melbourne

City of Newcastle

Community First International

Country Arts SA

Courthouse Youth Arts

DADAA

Darwin Community Arts

DHS Barwon South Region

Diversitat

Drsydale Coach Services

Geelong Heritage Centre

Geelong Hospital Stores

Geelong Lyric Theatre

Geelong Performance Arts Centre

Geelong Performing Arts Centre

Geelong Repertory Theatre

Glencoe Primary School

Government of South Australia

Halls Head Community College

Hobart College

John Tonkin College

Junction Festival

Launceston College

Mandurah Performing Arts Centre

Murdoch University

Nefertiti of the Hunter

Nelson Park Special School

Newcastle Community Arts Centre

Newcastle Improvised Music Association

Newcastle Women's Group

Novatones Harmony Chorus

Nyinkka Nyunyu Aboriginal Arts and Culture Centre

Peel Harmony Chorus

Performance Space

Performing Lines

Perth Institute Contemporary Arts

Perth Roller Derby

PVI Collective

Regional Arts Australia

National Conference 2012

Salamanca Arts Centre

St Laurence Disability Services

STRUT

Swinburne University

Tantrum Theatre

Theatre of the Winged Unicorn

Torquay Theatre Troupe

University of Newcastle

WA Roller Derby

2012 ARTISTIC REPORT

BODY OF WORK

PHOTO: Jeff Busby



GANESH VERSUS THE THIRD REICH, ADELAIDE AUSTRALIAN PERFORMING ARTS MARKET, ADELAIDE

29 February – 1 March 2012

Dunstan Playhouse, Adelaide Festival Centre

Back to Back Theatre presented a 25 minute excerpt of *GANESH VERSUS THE THIRD REICH* at a Spotlight Presentation at the 2012 Australian Performing Arts Market (APAM). It was a resounding success with the company subsequently approached by a myriad of Australian national colleagues and presenters, all keen to say how wonderful the excerpted performance was, expressing their hope and desire to see or present the full production in Australia or abroad.

DIRECTOR Bruce Gladwin

PERFORMERS Mark Deans, Simon Laherty, Scott Price, Brian Tilley & David Woods

PRODUCTION MANAGER Van Locker

STAGE MANAGER / AV OPERATOR Emma Anderson

SOUND DESIGN & MIX Marco Cher-Gibard

LIGHTING DESIGNER & OPERATOR Andrew Livingston

EXECUTIVE PRODUCER Alice Nash

GENERAL MANAGER / ENSEMBLE SUPPORT Jaclyn Booton

With thanks to Ian Scobie and Lee-Anne Donnelly of Arts Projects Australia.

GANESH VERSUS THE THIRD REICH, VIENNA

24 – 27 May 2012

Vienna Festival, Austria

Back to Back staged four performances of *GANESH* in Halle G for the Wiener Festwochen [Vienna Festival]. The European premiere of this work, the season also included an artist talk on 19 May with Stefanie Carp, Artistic Director of the Vienna Festival.

"Last night we finished here in Vienna. It appears we are the toast of the town! We have had several great reviews – none of which we can read – but all of which, we are told, are marvellous, from the most conservative to the most progressive publications. We are waiting on the 'big' one from some important paper to come out on Tuesday...the Festival will send all to us and I think translate them too. One of the reviews apparently said that the show will probably be the best show of the Festival. I say 'will' because the Vienna Festival, one of the largest in Europe, is seven weeks long, and yesterday was the middle day of the Festival.

Last night was our final performance. As I sat and watched, all the audience directly in front of me were leaning forward, with their arms wrapped around their torsos. The applause at the end of the show was magnificent. An audience member approached me weeping afterwards.

The cast and crew have been amazing. Vienna is an elegant city, an epic former empire with a great love for theatre and music. We feel blessed." Alice Nash, Executive Producer

DIRECTOR, DEVISOR & DESIGN Bruce Gladwin

PERFORMERS Mark Deans, Simon Laherty, Scott Price, Brian Tilley & David Woods

STAGE MANAGER Alice Fleming

SOUND DESIGN & MIX Lachlan Carrick

LIGHTING DESIGNER & OPERATOR Andrew Livingston

PRODUCTION MANGER Van Locker

SOUND OPERATOR Marco Cher-Gibard

ENSEMBLE SUPPORT Jo Leishman

EXECUTIVE PRODUCER Alice Nash

With special thanks to Stefanie Carp, Elisabeth Schack and Martina Foster of Vienna Festival.



"You are on the front page of Theater der Zeit, one of the two biggest theatre magazines in the German speaking countries! And then inside there is a big review of Wiener Festwochen and your play is described as the big, big surprise in the beginning of the article: congratulations!" Viennese fan via email. June 2012

"Perfect timing, and an aesthetic incisiveness and narrative density in which to frame it, make Ganesh Versus the Third Reich the real kind of theatrical perfection. It is a far cry from dull, impenetrable and seamless perfection, proving instead that liveliness and truthfulness are the real elements of flawless theatre."

Kai Krösche NACHT KRITIK, Vienna Festival May 2012

SMALL METAL OBJECTS, CARDIFF

17 June – 2 July 2012

Presented by Unity Festival, The Sherman & the Wales Millennium Centre, Cardiff, UK

Back to Back presented seven performances of *SMALL METAL OBJECTS* outside the gorgeous Wales Millennium Centre.

"It was nice to do SMO again. It is a really nice show to put together. It is great working outside in open spaces rather than in a theatre. Cardiff is a lot like Geelong, strangely. Very, very similar."

Van Locker, Production Manager

"Artists are explorers. Who better to show us the city anew? Artists can take us to a far-flung part of the city that we haven't explored, or they can take us into that building that we pass every day but we never went into."

An artist, I think, can really show us people that we might overlook in our lives. Back to Back is an Australian company of people with intellectual disabilities. I saw their amazing show [SMALL METAL OBJECTS] in New York at the Staten Island Ferry terminal at rush hour. We, the audience, were given headsets and seated on one side of the terminal. The actors were right there in front of us, right there among the commuters, and we could hear them, but we might not have otherwise seen them. So Back to Back takes site-specific theatre and uses it to gently remind us about who and what we choose to edit out of our daily lives."

David Binder, "The arts festival revolution" – on TEDGlobal June 2012

SHOW DIRECTOR Kate Sulan

PERFORMERS Simon Laherty, Sonia Teuben, Caroline Lee, Jim Russell

STAGE MANAGER Alice Fleming

ASSISTANT STAGE MANAGER Jo Leishman

PRODUCTION MANAGER Van Locker

SOUND ENGINEER & MIX Marco Cher-Gibard

With special thanks to Ben Pettit-Wade of Unity Festival.

GANESH VERSUS THE THIRD REICH, LONDON

27 June – 1 July 2012

London International Festival of Theatre (LIFT) with The Barbican at Stratford Circus, London

Back to Back staged four performances of *GANESH* for the London International Festival of Theatre. *GANESH* was included in *The Guardian's* – Best Theatre List of 2012. It landed at #7 with the following description:

"Back to Back's tale of the elephant-headed deity journeying into Nazi Germany to reclaim the swastika made for unmissable viewing."

An argument is brewing in the rehearsal room. Scott wants Mark – a performer with Down's syndrome – thrown out of the cast. "He doesn't understand what is fiction and what is not," Scott says. But maybe Mark isn't the only one. Maybe even the audience cannot say with any certainty what, in this heated meta-theatrical debate, is fiction and what is not. In that ambiguity, the assumed intellectual superiority that places Mark beneath the "normal" people watching him quietly collapses.

Ganesh Versus the Third Reich wasn't the most high-profile production in this year's London International Festival of Theatre – that honour went to the West End run of Gatz, a mesmerising eight-hour rendition of F. Scott Fitzgerald's The Great Gatsby – but it may have been the most challenging and subversive.

Devised and performed by Australian company Back to Back Theatre, an ensemble of actors with physical and learning disabilities led by director Bruce Gladwin, it fearlessly interrogated prejudice and abuses of power by questioning its own right to represent a Hindu god and the Holocaust on stage.

That makes it sound worthy: it wasn't. It was often very funny – bubbling with joyful absurdity – but the humour pricked at your conscience. Gladwin and his cast never shied away from verbalising the things liberal sensibilities deem morally wrong. Things such as: that actor has the mind of a goldfish, or the audience are gorging on "freak porn". The laughter, increasingly uncomfortable, finally dies when the show's fictionalised director, meticulously played by David Woods of British performance duo Ridiculusmus, loses his politically correct composure and physically attacks the cast. This might be fiction – but Woods at this moment is wearing an SS uniform, and the attacks carried out by Nazi Germany on people with disabilities are brutally factual. The SS uniform comes from the other half of Ganesh Versus the Third Reich: a romantic myth in which the Hindu god of obstacles travels to Hitler's Germany to retrieve the Sanskrit symbol of well-being, transformed by the Nazis into the swastika.

Using little more than a few plastic curtains, some looming silhouettes and misty lighting, Back to Back conjure up a train journey through Europe, a home in India, even the shimmering immensity of the cosmos. The beauty of the images and the intensity of the arguments give Ganesh Versus the Third Reich its remarkable strength." Maddy Costa, *The Guardian*, 13 December 2012

DIRECTOR, DEVISOR & DESIGN Bruce Gladwin

PERFORMERS Mark Deans, Simon Laherty, Scott Price, Brian Tilley & David Woods

LIGHTING DESIGNER / OPERATOR Andrew Livingston

PRODUCTION MANAGER Van Locker

SOUND ENGINEER & MIX Marco Cher-Gibard

STAGE MANAGER Alice Fleming

ENSEMBLE SUPPORT Jo Leishman

EXECUTIVE PRODUCER Alice Nash

With special thanks to Mark Ball, Erica Campayne and Kate Ward of LIFT and to Toni Racklin and Louise Jeffreys of the Barbican.

"I waited six months to see Ganesh Versus the Third Reich and it left me speechless. A truly stunning and brave must see."

Audience Member, London International Festival of Theatre, May 2012



FOOD COURT, PHILADELPHIA

20 – 21 September 2012

Philadelphia Live Arts Festival, USA

Back to Back staged three performances of *FOOD COURT* for the Philadelphia Live Arts Festival and also held two post-show discussions with the cast. The company also led an extended performance workshop at the Live Arts Studio in Philadelphia.

A.D. Amorosi: *What is most crucial about the idea of having The Necks compose (or is it improvisational?) a new score for every Food Court performance? Urgency? Potency?*

Bruce Gladwin: *As a director I love the tension between control and chaos. For me great theatre work sits in neither camp but is poised between both poles. The Necks represent what cannot be controlled, the random and the chaos; the soundtrack to each performance is different every night. The music drives the actors and the actors drive the musicians, each spurring the other on. It feels incredibly live.*

ADA: *How is all the portent portrayed on stage? There is so much that is shadowy and ominous about Food Court that sounds/seems as much of a light show as a theatrical with actors/movement artists on stage.*

BG: *The dialogue is minimal, it is economical but critical. Visually the work is like a painting that morphs in front of your eyes. The sound is immersive as if you are being lulled by another heartbeat and brainwave pattern.*

ADA: *Is there a trajectory to your oeuvre – a line of thought and deed that runs through all of your works that the audience doesn't necessarily know about?*

BG: *That is one of the best questions I've had for some time. And I'm struggling with answering it, perhaps because each new work is an act of discovery, that the link or thought/s are always elusive and we are in pursuit. I like theatre's inherent fragility, localised nature and slow awkward illusionary power. It feels human. I like to emphasise the human element. Theatre is like us, it has the capacity to be vulnerable, to collapse, to fall apart, to fail to deliver. Our aim is to reveal the audience to themselves." Interview with A.D. Amorosi from the Philadelphia Inquirer and Bruce Gladwin*

DIRECTOR Bruce Gladwin

ENSEMBLE /PERFORMERS

Mark Deans, Nicki Holland, Sarah Mainwaring, Scott Price, Sonia Teuben

MUSIC The Necks: Chris Abrahams (piano), Tony Buck (drums), Lloyd Swanton (bass)

PRODUCTION MANAGER Van Locker

SOUND OPERATOR Byron Scullin

LIGHTING OPERATOR Andrew Livingston, Bluebottle

STAGE MANAGER Alice Fleming

ASSISTANT STAGE MANAGER / ENSEMBLE SUPPORT Jo Leishman

ADDITIONAL ENSEMBLE SUPPORT Brenna Markey & Lee Squire

EXECUTIVE PRODUCER Alice Nash

With special thanks to Nick Stuccio and Carolyn Schlecker of Philly Live Arts.

GANESH VERSUS THE THIRD REICH, ROTTERDAM

26 – 28 September 2012

Presented by International Keuze, Rotterdamse Schouwburg, Rotterdam, Netherlands

Back to Back staged three performances of *GANESH* at Rotterdamse Schouwburg's International Keuze.

"GANESH opened last night and received a fantastic response. The audience reaction was incredible and deservedly so – the cast performed brilliantly, and the show looked stunning. The audience were all on their feet from the top of the curtain call. Three returns later, I think certain members of the cast were almost overwhelmed and others lapped it up: you can probably guess who! A TV crew grabbed a small section of the show and gathered vid-pops in the foyer afterwards. I think Mr Price took the opportunity to take part too! This will be aired a few times during the day and promote the season. The marketing team have been great – really jumped on to the Helpmann Award via social media channels. They have also sent a letter box drop of a promotional flier with a personal message from Jan Zoet, Director of Rotterdamse Schouwburg, encouraging people to come and see Back to Back.

We have (allegedly) received a couple of great reviews (still needs translating) where the show has been awarded four stars – apparently a pretty rare credit from the local theatre reviewers. Will be in touch again soon. That's all for now from the Jet Lag diaries." Ally Harvey, Associate Producer

SHOW DIRECTOR, Kate Sulan

PERFORMERS Mark Deans, Simon Laherty, Scott Price, Brian Tilley & David Woods

PRODUCTION MANAGER Van Locker

STAGE MANAGER Alice Fleming

SOUND OPERATION Marco Cher-Gibard

ENSEMBLE SUPPORT Jo Leishman

ASSOCIATE PRODUCER Ally Harvey

With special thanks to Jan Zoet, Mark Yeoman and Maaike van Langen of Rotterdamse Schouwburg.

*"The festival 'De Keuze' has finished yesterday. It was a great festival for me and for the five young actresses who I accompanied the whole festival. *Ganesh Versus the Third Reich* was really one of the highlights if not the highlight of the festival. And I am sure it will have influenced my own artistic work and it reactivated my reflection about symbols and stigmas. Thank you for that and for the workshop."*

Rotterdam audience member and workshop participant.

*"I did see *Ganesh* in Rotterdam last fall... drove especially from Belgium over there since a friend of mine told me I HAD to see the performance. She was more than right! I still think about all of you a lot."*

Sofie via Facebook



LASER BEAK MAN, CREATIVE DEVELOPMENTS, GEELONG

October – December 2012

Back to Back Studio, Geelong

LASER BEAK MAN is a major new work, initiated by Sydney Theatre Company's co-Artistic Director, Cate Blanchett and inspired by the drawings of visual artist Tim Sharp.

LASER BEAK MAN is a co-production with Sydney Theatre Company and The Malthouse Theatre, premiering in late 2013.

Artist Tim Sharp is 23 years old and has autism. His invention of comic character *Laser Beak Man* at age 11 has proven to be the way out of isolation and into inclusion in mainstream society for Tim. His drawings of *Laser Beak Man* and the world that this merry superhero inhabits are in great demand. They now form the basis of an eight episode animation series screened on ABC3TV, Cartoon Network Asia, New Zealand and Australia. Tim's artwork is widely sought by outsider art collectors.

During the creative developments, Tim Sharp the creator of *Laser Beak Man*, was a lively presence in the rehearsal room. He spent quite a bit of time on the floor, improvising. At this stage we think the story deals with identity, mortality and relationships in a self-reflexive manner. The thematic draws a link between the audience, disability, superheroes, alternate realities and eagerly auditioning actors. Some of the highlights from the creative developments included a scene of Scott and Simon telling Tim his work wasn't very good and not at all funny and that unfortunately they would have to let him go.

We dedicated some time trying to find a world for placing *Laser Beak Man* on stage. **LASER BEAK MAN** is emerging somewhat like Freud's description of 'the id' – impulsive, instinctive.

For the technical development we explored ideas about the 'world' of **LASER BEAK MAN**, placing the auditioning performers inside a film set, against projections of Tim's drawings.

To sustain a full length stage presentation there needs to be something of drama or conflict, moral or psychological dilemma; something for not only the characters on stage to wrestle with but for the audience themselves to wrestle with. To find this we are going to need to spread our wings further than what Tim has put down on paper or what has been created in the animated series.

DIRECTOR Bruce Gladwin

DEVISORS / PERFORMERS Mark Deans, Simon Laherty, Scott Price, Sarah Mainwaring, Tim Sharp, Brian Tilley

GUEST PERFORMERS David Woods, Antony Hamilton

COSTUME Shio Otani

ARTIST SUPPORT Judy Sharp

With special thanks to Rachael Azzopardi and Ben White at STC and Jo Porter at The Malthouse.



LASER BEAK MAN PHOTO: Jeff Busby

HELL HOUSE, GEELONG & MELBOURNE

3 – 5 August 2012

Arts House Meat Market, North Melbourne

Back to Back Theatre staged three evenings of *HELL HOUSE*, as a promenade piece written by American evangelical Pastor, Keenan Roberts. After each performance, the audience was invited to attend a forum hosted by the company with guest facilitators and panelists.

PROVOCATION – August 3

Facilitated by Scott Stephens

Panelists: Clare Bowditch, Dr. Benjamin Myers, Waleed Aly

BELIEF – August 4

Facilitated by Dr. Rachael Kohn

Panelists: Dr. Andrew Singleton, Danielle Kirby, Desmond Cahill

MORALITY – August 5

Facilitated by Peter Mares

Panelists: Dr. Leslie Cannold, Rev. John Depuche, Peter Sherlock

Early in the year we advertised for local Geelong volunteer actors, no experience necessary, to collaborate with Back to Back on a work to be presented in Melbourne. An explanation of the nature of the performance, forums and process was articulated at an information night where we attracted 35 individuals. In the coming two months this number grew to a cast of 56.

Over subsequent workshops and rehearsals the cast were led through explorative exercises and incitements to elicit responses and thoughts to the thematic of morality, belief and provocation. In presenting a text associated with fundamentalists we asked ourselves what are we, as individuals and as a community, fundamental about? What is a core belief we cannot be moved from? Can we give 'belief' form? We also talked about the inherent problems of us as a Geelong community representing a particular faith-based community from the USA.

This project was never going to be the refinement of an artistic kernel but a throw-up of a broad and crude sketch. Our rehearsal period was 4 weeks x 11 hours per week. The cast were enthusiastic, the experience fast but joyful, playful, a process of discovery and at times revelation.

The cast was made up of those who had worked within the community theatre companies of Geelong and the Victorian south coast, individuals with no affiliations who were involving themselves with theatre for the first time, three THEATRE OF SPEED members, three ensemble members and a group of recent migrants who came to us via Diversitat.

It was ambitious to take a large group on a journey of moral and ethical complexity but was genuinely appreciated by the cast. We suspect in terms of relationships within our local community *HELL HOUSE* may be one of the company's most successful Geelong-based projects despite not being presented in our hometown.

"It's been fantastic. It's been a really interesting process just working with the community of people who have become involved in the project. They're coming from all walks of life and all over the place. There are people who have done theatre before and some who haven't. You've got a real range coming through and that's been a really inclusive experience, which I expected it to be anyway working with Back to Back... an open, inclusive, safe way of working. I was really blown away..." *HELL HOUSE* participant



AUTHOR Pastor Keenan Roberts
 DIRECTOR Bruce Gladwin
 ARTISTIC ASSOCIATE (Development) Marcia Ferguson
 PROJECT COORDINATOR Nikki Watson
 PRODUCTION MANAGER Andrew Livingston, Bluebottle
 PRODUCTION COORDINATOR Miles Thomas, Bluebottle
 LIGHTING DESIGN & OPERATION Jen Hector
 SET DESIGN & CONSTRUCTION Mark Cuthbertson
 COSTUME DESIGN & CONSTRUCTION Emily Barrie
 SOUND David Franzke
 STAGE MANAGER Anthony Noeck
 ASSISTANT STAGE MANAGER Jo Leishman
 FORUM ROOM COORDINATOR Kelly Clifford
 COMMUNITY SUPPORT Leanne Stein
 SECONDMENTS Katherine Brach, Darcy Whitsed, Cameron Birch, Augustin Mileson
 USHERS Malene Zaibak, Joyce Tracy, Amy Rudder, Tirese Ballard,
 ASSISTANT STAGE MANAGER (VOLUNTEER) Samara Hersch

PROJECT PARTNERS

Diversitat, Barwon Health Stores, Geelong Lyric Theatre, Geelong Repertory Theatre,
 Anglesea Performing Arts, Torquay Theatre Troupe, Theatre of the Winged Unicorn, Drysdale Coach
 Services, Geelong Performing Arts Centre, Swinburne University, Geelong Hospital Stores

PARTICIPANTS

Allan V. Watt, Amanda Rector, Ben Mitchell, Brian Tilley, Bronwyn Beard, Catherine Larcey,
 Ceridwyn Gordon, Charlotte Hukvari, Cherie Mills, Chris Hansen, Dan O'Keefe, Daniel Franks,
 Dav Jefferies, Genevieve Roberts, Grant Stringer, Iris Walshe-Howling, James Lewis,
 Janine McKenzie, Jess Dune, Jessica Lesosky, Jordy Machnyk, Kat Cain, Kerri Bayley, Kerryn Viner,
 Kirstin Honey, Leah Day, Lina Libraperto, Lisa Berry, Liz Gustus, Madeleine (Maddie) Field,
 Margaret Anderson, Max Sutherland, Melinda Chapman, Min Bramwell, Nel Da Saliva, Pep Upton,
 Phillip Besconson, Phoebe Baker, Ray Hay, Rob Phillips, Robyn Martinez, Rod Day,
 Sarah Mainwaring, Sean Sexton, Shane Lee, Simon Laherty, Steve Howell, Steven Georgiadis,
 Sue Broberg, Terry Roseburgh, Wendy Armstrong, Taw Reh, Hussain Haidari, Marietha Sadic,
 Aliyabo Desire, Mae Jor

With special thanks to Angharad Wynne-Jones of Arts House.

PHOTO: Nikki Watson



THE DEMOCRATIC SET, MOBILE STATES NATIONAL TOUR – 10 CITIES ACROSS AUSTRALIA

PRODUCER Sarah Greentree, Performing Lines

PRODUCTION Berni Sweeney, Performing Lines

PRODUCTION Van Locker, Back to Back Theatre



THE DEMOCRATIC SET, Geelong

THE DEMOCRATIC SET & BACK TO BACK STUDIO GRAND OPENING, GEELONG

21 March 2012

Back to Back Studio, Old Courthouse Building Geelong



“The Premier and Deputy Premier came along to open the redeveloped Courthouse Arts [Building]. This is a great arts and cultural facility for young people in the Geelong area and also home to the world-renowned Back to Back Theatre.”

The Hon. Lisa Neville (taken from Victorian State Government Hansard, 28 March 2012).

In March, the Premier, Ted Baillieu, with Deputy Premier Peter Ryan MP in attendance, officially opened the Old Courthouse Building redevelopment. As part of this process, they were filmed participating in *THE DEMOCRATIC SET*. Other community collaborators (in no particular order) included a potted red gerbera, some chickens, a companion dog, the architects who designed the new studio, a group of protesting nurses, members of THEATRE OF SPEED wielding umbrellas, with a few picnicking babies and dancing primary school children from Nelson Park School thrown in for good measure.

Back to Back coordinated a free program of live music in Police Lane by our favourite bands, The Hacketts and Rudely Interrupted. The lane outside our new home became a stage, with deck chairs and sausages for all to enjoy. THEATRE OF SPEED roamed the crowd with mikes and recording equipment, capturing the vibe through vox pops.

COMMUNITY LIASON / DIRECTOR Marcia Ferguson

PRODUCTION MANAGER Van Locker

VIDEOGRAPHER Miklos Janek

DOLLY OPERATOR / LIGHTING Genevieve Trace

MUSIC The Hacketts & Rudely Interrupted

VOX POPS Madeleine Flynn & Tim Humphries

VIDEO PORTRAITS & PERFORMERS

Adrian Edgerton, Alice Nash, Amelia Baker, Andy Smith, Ben Mitchell, Beth Kind, Brent Smith, Brooke Tame, Bruce Gladwin, Bryce K. McKiernan, Catriona Weinmann, Caz Anderson, Christo Ray, Christopher Coulter, Claire Nontrapan, Dan Giovanni, Daniela Farinacci, Ebony Bott, Farah Ibrahim, Florence Gladwin, Genevieve Roberts, Ian Bracegirdle, Jaclyn Booton, James O'Brien, Jean Doucet, Jonah Smith, Joshua Storm, Julia Kennedy, Kate Hunter, Kendra Casey, Kirstin Honey, Lara Jeffrey, Leigh Dicker, Liam Morrissey, Marcia Ferguson, Marie Fiske, Meg Lee, Melinda Chapman, Melinda Clarke, Melissa Elliott, Mikala Harris, Nikki Thompson, Nikki Watson, Noel Bradbury, Pauline Cady, Peter Tolhurst, Phong Ngo, Rafaella McDonald, Rick Kakol, Robyn Martinez, Rochelle Smith, Sadie Dallman, Sam Paganella, Steven Georgiadis, Sydney Jeffrey, Terry Roseburgh, Van Locker, Victoria Marshall, Vinisha Mulani, Zachary Rush, Zack Stewart

VOX POPS

THEATRE OF SPEED Phoebe Baker, Laura Berrisford, Robert Croft, Mark Deans, Chris Hansen, Nicki Holland, Simon Laherty, James Lewis, Sarah Mainwaring, Polly Munday, Scott Price, Tamika Simpson, Brian Tilley, Jessica Walker

With special thanks to Kaz Paton, Duncan Elser & Ally Harvey of City of Greater Geelong.

THE DEMOCRATIC SET, DARWIN

14 - 18 May 2012

Nightcliff Greek Community Hall

"Walking around in Darwin is like walking around in a very hot steamy bathroom with the heat lamps on full. We have very nice accommodation with a pool. Yesterday we drove to Litchfield National Park, famous for its magnetic termite mounds, and beautiful water holes."

Mark Cuthberton, Production Manager

DIRECTOR Marcia Ferguson

ENSEMBLE Sarah Mainwaring

PRODUCTION MANAGER Mark Cuthbertson

CINEMATOGRAPHER/EDITOR Miklos Janek

COMMUNITY LIASON Robyn McLean & Penny Campton

WORK EXPERIENCE PLACEMENT Tom

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Joshua Campton, Ben Graetz, Amanda Bailey, Laurel Thompson, Dana L. Duncan, Alyson Evans, Marco Sperti, Maaye Thazin Wai, Nora Sharf-Mohammed, Tanka Gajmer Samikchya, Rabi Lal Gajmer, Tripti Gajmer, Netra Gajmer, Alex McInnes, Meagan Halvorson, Callum Bateman, Molly Kroes, Daniel Roque Lee, Louie Dowell-Wise, Alison Dowell, Imbi Davidson, Desmond Minyingma, Ricky Jason, Bailey-Green, Peter A. Browne, James Gaston, Suzanne Tipungwuti, Anna Weekes, Margaret Egan, Michelle Matts, June Milles, June Wilson, Elva Gela, Sandra Cooper, Anja Tinapple, Ollie Tinapple, Penny Campton, Louise Partos, Mulpa, Scruffy, Vanessa Hutchins, Milo, Aimee Gray, Mark Gray, Djayila Marika, Corey Sandy, Austin Mununggurr, Wayne Mununggurr, Broderick Tracker, Scott Stewart, Gayuin Bonson, Baykali Ganambar, Thomas (Lamos) Pauutjimi, Amaziah Gameraidj, Tracy Bun, Ralph, Lucy, Aksana Hugo Anastas, Kanalinaya Gajmer, Mon Maya Gajmer, Rachel Cotton, Bong Ramilo, Felino Molina, Tom Lydiard, Robyn McLean, Jessica Devereux, Marita Albers, Ruby, Will Tinapple, Lucy Tinapple, Naomi Mair, Andrew Mair, James Robertson, Maureen, Jerome, Daylees, Ryan, Richard, Junior, Nikki, Elspeth Hurse, Sara Hughes, Sol, Jason de Santis, Fred Van't Sand, Koko Lawton, Holly Van't Sand, Lucy Van't Sand, Peta Khan, Thomas Ramage, Leif McLean, Emily Nancarrow, Jessica Smith, Tara McDonald, Bindi Isis, Jenelle Saunders, Mathius Nilco, Jaylene Nilco, Wayne Gayden, Rosie Dargie, Samuel Dargie, Leanne Dargie, Conni Lee, Dianne Albert, Oshai Gibson, Merlin Dingul, Cyrus Gibson, Selina Perdjer, Brett Blanguin, Lexie Albert, Dianne Alber, Isiah Garji, Randell Goodman, Agnes Lippo, Xavier Singh, Priscilla Singh, William Lippo

PARTNERS

Artback NT: Arts Development and Touring, Arts Access Darwin, Darwin Community Arts

With special thanks to Rhian Hinkley, Stacey Baldwin, Louise Partos, Bon Ramilo, Corrugated Iron Youth Arts, Dorian McLean, Josh Campton, Julie Blyth, Leanne Waterhouse, Rachel Cotton, Will Tinapple and Dorian Aberasturi.



GEELONG
21 March 2012



TENNANT CREEK
22 – 26 May 2012



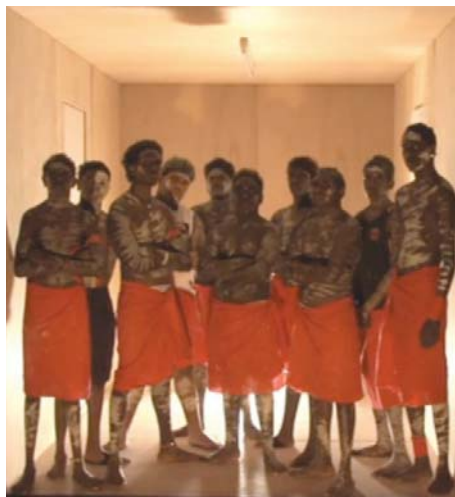
NEWCASTLE
24 – 26 July 2012



LAUNCESTON
21 – 23 August 2012



DARWIN
14 – 18 May 2012



GOOLWA
30 May – 1 June 2012



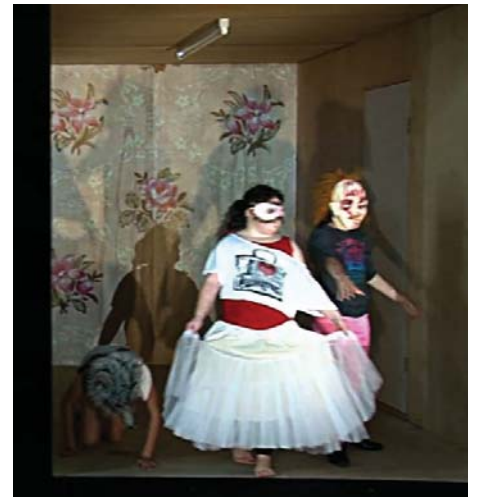
MELBOURNE
7 – 9 August 2012



PERTH
28 – 30 August 2012



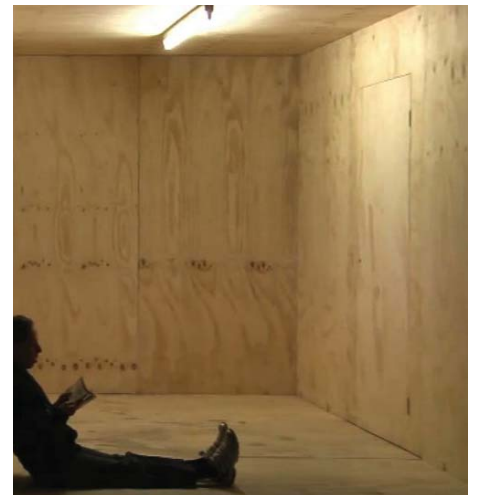
MANDURAH
4 – 6 September 2012



SYDNEY
31 July – 2 August 2012



HOBART
14 – 16 August 2012



CASULA
22 – 26 October 2012



THE DEMOCRATIC SET, TENNANT CREEK

22 – 26 May 2012

Tennant Creek Civic Hall

DIRECTOR Sera Davies

ENSEMBLE Sarah Mainwaring

PRODUCTION MANAGER Mark Cuthbertson

CINEMATOGRAPHER/EDITOR Miklos Janek

COMMUNITY LIASON Robyn McLean, Penny Campton, Susan Wright

PRODUCER ARTBACK NT Angela O'Donnell, Robyn McLean

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Norman Frank, Moses Shadforth, David Ladd, Matisse Kind, Nahani King, Rosalie Highford, Roddy Calvery, Tuiana Davidson, Karen Davidson, Aileen Long, Hoseph Shannon, Megan Martin, Zieran Scrutton, Dwight Hayes, Jayden Lovegrove, Emma Newman, Avel Scheepers, Bunny Nabarula, Dion Beasley, Kylie Sambo, Bryanna Waistcoat, Aden Plummer, Raya Pickerin, Helen Majewski, Jacqueline Diaz, Chelsea Yu, Copper Yu, Kirsty Eberl, Emma Sleath, Jemma Patterson, Telita Braun, Justin Del Leeuw, Linda Rice, Alan Murn, Gerry McCarthy, Ian George Davidson, Sean Spencer, Lavina Dawson, Rochell Jones, Shakira Munckton, Wani Anderson, Tillia Clegg, Taliyah Bradshaw, Lachlan Dunemann, Gina Edwin, Natrell Foster, Shantelle Huckstadt, Hannah Johnson, Taina Jones, Joseph Martin, Will McDonough, Tamika Newcastle, Pashya Noorizal, Krishelda Price, Vernice Rankine, Mitchell Russell, Ricki Schubert, Keira Weller, Jasmine Reusch, Damon Waghorn, Lindy Brodie, Susan Wright, Adrian McNamara, Maceo McNamara, Indie McNamara, Marke McNamara, Ashara McNamara, Kai McNamara, Dianne Williams, Phyllis Walden, Annie Morrison, Donna Foster, Kyasha Walden, Dianne Dickenson, Alma Pick, Anny Noonan, Roslin Dick, Mavis Ricky, Natasha Casson, Rhonda Nambiard, Anne Dickenson, Ernastine Burton, Heather Anderson, Bronwyn Rankine, Susannah Nelson, Avel Scheepers, Keeley Foster, Elijah Burton, Tong Yak, Jessica Corbett Bryan, Corina Fraser, Keara Baker-Storey, Dakota Booth, Jessica Corbett, Sharni Braun, Rebecca White, Mikeeley Fraser, Chantelle Long, Hayley Hogan, Donella Hayes, Kerryanne Williams, Rayella Coolwell, Jamie Lee Limerick, Trina Newcastle, Tessila Newcastle, Jezetta Frank, Alirea Foster, Shanie Newcastle, Delaciee Hogan, Birra-Li Warner, Hayley Williams, Joshua Capton, Psycus Pete, Ktima Heathcote, Sarah Mainwaring

PARTNERS

Barkly Regional Arts, Artback NT: Arts Development and Touring, Nyinkka Nyunyu Aboriginal Arts and Culture Centre, Arts Access Darwin

With special thanks to Joshua Campton, Penny Campton, Justin De Leeuw, Jacqueline Diaz, Ktima Heathcote, Emma Newman, Adrian McNamara, Alan Murn, Australia Council – JUMP Mentorship program.

THE DEMOCRATIC SET, GOOLWA

30 May – 1 June 2012

Centenary Hall, Goolwa

18 – 20 October 2012

Public screening and presentation at Kumuwuki / Big Wave Regional Arts Australia National Conference, Goolwa

In addition to the creation of our Goolwa DEM SET in May / June, Tamara Searle, Bruce Gladwin and Sarah Mainwaring travelled to Goolwa in October to present a series of talks about *THE DEMOCRATIC SET* process, and disability and technology, at the Regional Arts Conference held in Goolwa.

DIRECTOR / EDITOR / SOUND DESIGN Miklos Janek

ENSEMBLE Sarah Mainwaring

PRODUCTION & LIGHTING Mark Cuthbertson, Josh Smart

CINEMATOGRAPHER / ASSISTANT EDITOR Sera Davies

COMMUNITY LIASON Anne Rafferty

TECHNICAL SUPPORT Josh Smart

EXECUTIVE PRODUCER Jo Pike, Just Add Water Goolwa Arts 2012

PROJECT OFFICER Ollie Black, Just Add Water Goolwa Arts 2012

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Didge, David McHughes, Jan Gurner, Jodie Edwards, Karen Robinson, Jacqui Showell, Jo Creed, Margie Clapp, Claire Dingsdale, Di Bilney, Ollie Black, Peta Bricknell, Trees Westcot, Jo Scott, Leigh Marshall, Pretty Boy B, Jariel, Flavella L'Amour, Johnson Carruthers, John Clark, Lyn Clark, Rosemary Sage, Kelly Robinson, Mary Laslett, Kym McHugh, Suzanne Odgers, Mary Beckett, Michelle Murray, Danielle Johnstone, Wren Dumall, Caroline Margaret, Seraphina Marshall, Leah Grace, Steve Mayhew, Bruce Gardner, Ann Lucas, Yvonne East, Stephanie Jucius, Sharyn Brady, Joshua Pearce, Suzanne L. Appleby, Tane Luckens, Sharn Kuss, June Bridges, Pam Matthews, Sandra Wehrmann, Carole Pennington, K. Stevenson, Jill Warren, Michael Tye, Jennifer Rezmman, Wendy Conaghty, Crystal Conaghty, Mark Seagrim, Jo Byrne, Al McLaren, David Baker, Fiona Lindsay, Betty Dutton, Doreen Keeling, Steven Bennett, John Carter, Gwen Pye, Liz Hobbs, Dominie Whyntie, Jane Zanos, Joan Garde, Gabriel Marshall, Andrea Garth, Tane Cureen, Amanda Roe, Southie, Belinda Broughton, Ervin Janek, Amanda McKay, Oliver Greeves, Josh Smart, Sarah Mainwaring, Miklos Janek

PARTNERS

Country Arts SA, Regional Arts Australia National Conference 2012, Government of South Australia, Alexandrina Council

With special thanks to Steven Mayhew of Country Arts SA.

THE DEMOCRATIC SET, NEWCASTLE

24 – 26 July 2012

Newcastle Community Arts Centre

28 July 2012

Public Screening

DIRECTOR Luke George

ENSEMBLE Scott Price

PRODUCTION MANAGER Jonnie Leahy

VIDEOGRAPHER Sam James

PRODUCER FOR LIVE!SITES Paul Tibbles

COMMUNITY LIASON Meagan Hazlet

TECHNICIAN / OPERATOR Bryce Foggett

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Scott Price, Cheryl Lee Player, Erika Gelzinnis, Harry Gelzinnis, Cosmo Gelzinnis, Rachel Jackett, Lachlan Giddens, Jarrod Jurd, Koen Kirkels, Teili-Ann Kirkels, Shantika Wright, Iain Aitchison, Brandon McIntosh, Carly Smith, Jacob Hughes, Oscar Lee-Hazlett, Mick Hills, James Trail, Sally Walker, Shaista Poonawalla, Miranda Arrighi, Andrew Hermon, Bronwynne Anderson, Colleen Potts, Elizabeth Frydenlund, Sherill Jones, Barbara-Lee Crickmore, Sandra Graham, Joan Tibbits, Keiko Sakai, Fay Maher, Barbara Vandenberg, Carolyn Appleby, Judy Clack, Mark McDean, Denise Gold, Lauren O'Brien, Jason Taylor, Allon Silove, John Lightfoot, Ruben Rogers, Ian Miller, Bradley Kershaw, Roderick Woodhouse, Daniel Boyd, Michael Peters, Mark Dempsey, Derek Davelaar, Simeon Davidson, Brian Bleakley, Don Burgoyne, David Bye, John Anthony Dorahy, Stephen Rowlatt, Barbara Nanshe, Sharlea Cockburn, Grant Keene, Allison Pennings, Myisha Edmonds, Jan Downes, Suzanne Pritchard, Natalie Engdahl, Henry Schroder, Lucy Schroder, Joanna Hill, Joanna Leigh, Nicola Hirschhorn, Melanie Taggart, Vanessa Lecathelinais, Emma Briton, Catherine Wardley, Lara Newman, Kym-Louise Heyman, Chris Morley, Dangerboy, Ruby Tuesday, Riley Burns, Tim Buchanan, Ella Reed

PARTNERS

Newcastle Community Arts Centre, Newcastle Improvised Music Association, Nefertiti of the Hunter, Tantrum Theatre, Novatones Harmony Chorus, Newcastle Women's Group, University of Newcastle, The City of Newcastle

THE DEMOCRATIC SET, SYDNEY

31 July – 2 August 2012

Performance Space, Carriage Works, Sydney

Saturday 4 August

Public Screening

DIRECTOR Luke George

ENSEMBLE Scott Price

PRODUCTION MANAGER Jonnie Leahy

VIDEOGRAPHER Sam James

TECHNICAL SUPPORT Greg Nicholl

COMMUNITY LIASON Sophie Kitson

PRODUCER Joanna Fishman, Performance Space

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Scott Price, Joanna Fishman, Bec Dean, Jeff Khan, Emiline Forster, Leo Messias, Tulleah Pearce, Paul Stuart, Tracie Sammut, Alison Richardson, Gerard O'Dwyer, Digby Webster, Karen Theres, Carey Corbett, Barbara Campbell, Rosarela Meza, Matt Laxton and Molly, Shirley Andrews, David Williams, Tegan Lane, Tay Morgan, Warren Armstrong, Matte Rochford, Jesse Willisess, Jakub Vasak, Ana Nguyen, Jason Hood, Natalie Abbott, Trios Lost Punchos, Skye Loneragan, Carla-Monique Cameron, Georgia Amderson, Julie Vulcan, Carly Young, Lisa French, Rose Kingdon-Barron, Beatrice Galton, Fabiola Meza, Rosie Wong, Sophie Kitson, Willoh S. Weiland, Bernadette Sweeney, Luke Smiles, Lisa O'Neill, Christine Johnston, Peter Nelson, Amy Eastwood, Jodie McNeilly, Antonia Seymour, Lara Thoms, Sarah Greentree, Tamara Saulwick, Tristan Meecham, Harley Stumm, Emma Kersey, Steven Charles Quinlan Jnr, Molly Borger, Sam Bullen, Amanda Parker, Melissa Killen, Greg Nicholl

PARTNERS

Performance Space, CarriageWorks

THE DEMOCRATIC SET, MELBOURNE

7 – 9 August 2012

North Melbourne Town Hall, Arts House

Saturday 22 September

Public Screening, Other Film Festival at Arts House

DIRECTORS Bruce Gladwin & Rhian Hinkley

ENSEMBLE Brian Tilley

VIDEOGRAPHER Rhian Hinkley

PRODUCTION & LIGHTING Jen Hector

COMMUNITY LIASON Bec Reid, City of Melbourne, Community Arts Projects Participation Program

PRODUCER Deanna Smart for Arts House

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Abdul Hay, Adrian Aderhold, Dr Behran Ahmed, Erica Alsborn, Olivia Anderson, Fredericka Arthur, David Baker, Elisabeth Bell, Rebekah Berger, Beth Blazevic, Jaclyn Booton, Ebony Bott, Marina Breit, Felicity Brown, Alana Caratelli, Bianca Charleston, Jo Chen, Xan Colman, Angela Conquet, Chris Coombes, Reuben Cumming, John Cumming, Robert Delves, Murray Dempsey, Maggie Dempsey, Anna Doyle, Isaac Drandic, Csilla Dwyer Hinkley, Sophie Fosdick-McGrath, Marlene Foster, Peter Ghin, Clara Gladstone, Bruce Gladwin, Lorna Hannan, Mary Harvey, Greta Hector, Jenny Hector, Robert Helliger, Phil Heuzenroeder, Emily Hollosy, Jackie Johnston, Dom Kilmartin, Antonia Koratz, Jocylene Lee, Jamie Lewis, Ovidi Llorente Saguer, Ramon Llorente Varela, Katie Lockett, Talitha Maslin, Paul Matley, Rachael Maza, Daniel McGuinness, Sarah-Jane McNamara, Erin Milne, Kymberlyn Olsen, Vincent O'Neill, Jim Pettigrew, Jeffrey Phillips, Bagryana Popov, John Possemato, Ahmarnya Price, Yoni Prior, Bec Reid, Gemma Robertson, Dorothy Robinson, Stewart Russell, Elizabeth Saguer Canadell, Theron Schmidt, Emily Sexton, Rajni Shah, Joseph Sherman, Deanna Smart, Suze Smith, Nicole Smith, Barney Sparkle, Brad Spolding, Kaspar Symes-Dempsey, Alisa Tanaka-King, Marlene Tasmakis, Brian Tilley, Darren Valentine, Julia Valentini, Paula Van Beek, Annette Vieusseux, Stefanie Weidner, Stewart Weir, Paul Whelan, Paula Whiting, Eleanor Whitworth, Lexie Wood, Angharad Wynne-Jones, Serge – the dog, Watson – the dog, Fenton – the cat

PARTNERS

Arts House, City of Melbourne

With special thanks to Angharad Wynne-Jones of Arts House.

THE DEMOCRATIC SET, HOBART

14 – 16 August 2012

Hobart College, Mt Nelson, Salamanca Arts Centre

Saturday 18 August

Public Screening

DIRECTOR Becky Hilton

ENSEMBLE Simon Laherty

PRODUCTION MANAGER Mark Cuthbertson

PRODUCTION & LIGHTING Jarred Claydon, Rahni Allan, Max Ford, Georgia Fowler

VIDEOGRAPHER Sera Davies

COMMUNITY LIASON Jaspa Wood

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Bob Buchanan, Emma Capp, Lara Giddings, Jenny Weber, Ruby Burling, Finn Burling, Emily Kelly, Brendan Kays, Holly Lewis, Trish Beatrice Kabangu, Allana Blizzard Jones, Sylia Furjanic, Rose Ottavi-Kokkoris, Isiah Lahai, Deb Wace, Brett Steel, Shirley Gibson, Penny Carey-Well, Rebecca Tilley, Veronica Beinssen-Henry, Emil Beinssen-Henry, Elsa Beinssen-Henry, Django Williams, Jonathon Murphy, Max Ford, Miranda Gibbson, Jane Longhurst, Griffin Hooper, Alastair Hooper, Rebecca Taylor, Dale Vaughan, Tendeka Francisco Dos Santos, Rosalie Bester, Leo Bester, Kat Mallison, Richard Bladel, Malou Zuidema, Pip Dennis, Andy Vagg, Patricia Phillips, Carryl Mellor, Mark Brenner, Amy Davenport, Deborah Brewer, Janet Presser, Nathan Colman, Asaiah Colman, Dean Pitt, Michael Ward, David Morgan, Rodrigo Diaz-Icasuriat, Charlie Smith, Luke Campbell, Joshua Grubb, Alexandra Morris-Baguley, William Webster, Elisa Romaszko, David Montgomery, Simon Laherty, Viraj Mathers, Kreszent Bindu, Alfie Jones, O Bonzo, Eloise Murphy, Molly Murphy-Davies, David Hughes, Jack Hughes, Melissa King

PARTNERS

Hobart College Mount Nelson, Salamanca Arts Centre

THE DEMOCRATIC SET, LAUNCESTON

21 – 23 August 2012

Launceston College, Launceston

Saturday 25 August

Public Screening, Junk Tent, Junction Festival, Launceston

DIRECTOR Becky Hilton

ENSEMBLE Simon Laherty

PRODUCTION MANAGER Mark Cuthbertson

PRODUCTION & LIGHTING Lauren Schwabe, Peter Aslin

VIDEOGRAPHER Sera Davies

COMMUNITY LIASON Jaspa Wood, Ian Pidd

TECHNICAL SUPPORT Liam (Junction Festival)

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Hannah Osbourne, Sam Leaman, Sara Wright, Connie Lippis, Todd Adamson, Emily-Rose Wills, Alison Wilkes, Cheyne Mitchell, Ubu Wilson-Wouters, Warke Wilson Wouters, April Csalick, Rolend Chlonk, Jai Larkman, Kilty Salter, Michael Attard, Miles Bender, Katy Humpries, Jarret Green, Sally Lees, Ian Pidd, Zak Pidd, Frith Loone, Patrick Farrell, Dwayne Baker, Josh Martin, Ned Breward, Bernice Park, Melanie Chugg, Melissa Bramich, Priscilla Booth, Carrie Cross, Thomas Knight, Tammy Lowe, Nicola Campbell, Simone Davies, Tamara Anderson, Josh Glover, Ro Blaney, Andrew Evans, Yo-Anne Eastly, Ki Schneiders, Imogen Hatter, Chloe Goss, Jay Watson, Emma Malont, Carolina Ascui, Gerard Smith, Jude Walsh, Louisa Jones, Sam Smith, Oliver Cangalossi, Kaylene Barnard, Rita Case, Sarah Hogan, Tony Greaves, Ashley Felmingham, Nick Waldon, Tanya Schneider, Jeff Handley, Minna Blaney, Michael Rally, Tony Gealee, Melody Brooks, Mason Rule, Meg Hall, Laura Briant, Kelsy Rosevear, Angela Barnard, Zeke Guest, Benjamin Ryan, Olivia Russell, Kate Spencer, Ann O'Connor, Jane Wardlaw, Albert van Zetten, Sue Giles, Rose Pidd, Jacob Williams, small man, Peter Aslin, Matt Kelly, Richard Higgins, Lauren Schwabe, Emily Johnstan, Simon Laherty, Chris Creror, Shiva Acharya, Bikash Acharya, Stuart Muir Wilson, Dylan Saville, Mitchell Langley, Alarna Hingston, James Harrison, Clare Pickett, Sara Ferrington, Chris Rattray, Nathan Collinson, Malcom Whittaker, Steve Kyne, Christian Bagin, Mirabelle Wouters, Lee Wilson, Ian Carter, Gary McKormick, April Caslick, Rolend Chlonk, Ellen Sargeant, Bradley Davey, Dylan Barker, Torey Rigby, Naomi Brockman, Lauren Henderson, William Nicholson, Sean Brown

PARTNERS

Launceston College, Junction Festival

With special thanks to Ian Pidd of Junction Festival.

THE DEMOCRATIC SET, PERTH

28 – 30 August 2012

Perth Institute of Contemporary Art, Perth

DIRECTOR Becky Hilton

ENSEMBLE Sarah Mainwaring

PRODUCTION MANAGER Anthony Noack

VIDEOGRAPHER Sera Davies

COMMUNITY LIASON OFFICER Renae Coles

TECHNICIAN & LIGHTING Phil Brocket

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Jackson Eaton, Sarah Mainwaring, Michaela Willoughby, Clayton Lin, George Tsadilas, Danielle Gilson, Steve Carpener, Jacqueline Craig, Bronte Sore-Arse, Scourge of Quad, Laura Gravity, Acute Terror, Saoirse van Hall, Hans-Willem van Hall, Nick Pinnock, Anu Marttinen, Soozy Slugworth, Jennifer Blenrehassett, Poise 'N' die Zee, Dayzee A'Dare, Aaron Peet, Lola Peet, Leigh Vegas, Dirge, Duckie, Sassa Nator, Diamond Bite, Chris Williams, Sarah Wilkinson, Elizabeth Hesler, Rebecca Howard, Joanne Hayward, Pauline Miles, Christie Strauss, Bethsaida Tapsall, Danni McGrath, Raylene Chin, Marnie Orr, Jacqui Otago, Hellen Russo, Janette McGinty, Phoenix McGinty-Evans, Emma Fishwick, Jessica Bell, Jo Pickup, Sarah Nelson, Amelie Scurfield, Rhianna Hall, Danica Rickard, Felicity Bott, Woolf Wakelam, Paul Wakelam, Sete Tele, Sari Bennett, Robyn Gibson, Margot Edwards, Lee Lok Yin, Mason Tate, Heng Su Hsien, Talen Herzig, Joe Lui, Kashif Javed, Bahador Arabinezhad, Alexandra Wallish, Glen Hallissy, Julia Hales, Sam Kerr-Phillips, Matthew Morris, Phillip Morris, Shirley Morris, Chantelle Mitchell, Rachel Arianne Ogle, Agatha Snowball, Neuro, Rachel Charles, Tara Daniel, Kes Doney, Steve Bull, Kelli McClusky, 'Ofa Fotu, Renae Coles, Kate Nelon, pvi collective, Jarrad Seng, Joel Krause

PARTNERS

DADAA, STRUT, Murdoch University, PVI Collective, Perth Roller Derby & WA Roller Derby

With special thanks to Justin Mannolini from Gresham Advisory Partners, Lisa Schrieber and Paola Anselmi from the City of Perth.

THE DEMOCRATIC SET, MANDURAH

4 – 6 September 2012

Mandurah Performing Arts Centre

8 September

Public Screening

"On behalf of MPAC and our staff I would like to comment that the experience with DEM SET in Mandurah was ... just ... wonderful! The level of engagement we achieved with our community, in particular the disability sector, through the work of our Community Liaison Officer Toni Davis was outstanding. The work of the team was inspirational - making a coherent range of silk purses out of our enthusiastic community practitioners, engaging with the public nature of our set here, and then incorporating all the opportunities that we and the weather threw at them. The end result was light and upbeat ... [with] a moving broodiness as the storm came through... Please pass on my sincere thanks to the team at Back to Back. In my view the Democratic Set should go to every regional performing arts centre in Australia!" Guy Boyce Mandurah Performing Arts Centre

DIRECTOR Sera Davies

ENSEMBLE Sarah Mainwaring

PRODUCTION MANAGER Anthony Noack

VIDEOGRAPHER Tamsin Sharp

ASSOCIATE PRODUCER Ally Harvey

COMMUNITY LIASON Toni Davis

TECHNICIAN & LIGHTING Joanna Crutchley, Alexander Dick, Clinton Gerard, Peter Lovell, Daniel Rickman

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Kellee Aberg, Emma Allin, Gary Atkinson, Tommi Barrie, Lewis Benwood, Yasmin-Eve Bellairs, Tennille Boneham, Hayley Bracknell, Anna Leigh Brogden, Alesha Burge, Fran Byrne, Alex Caird, George Carter, Byronn Chandler, Hubert Chu, David Cole, Imogen Cole, Ashly Cornish, James Crisp, Susan Davies, Mitchell Davis, Toni Davis, Fiona DeGaris, Elisa Dumitru, Melissa Dipendaal, Fiona Diepetro, Justine Eldin, Ashlee Fradsham, Candy Fung, Jeff Funnell, Billinda Gibson, Gypsy Gibson, Travis Green, Jeanette Harper, Brodie Henderson, Nikita Herlihy, Betty Hill, Debbie Hookway, Claire Hookway, Cyla-Anne Landsberg, Kerri Leach, Melissa Linfoot, Chloe McDermott, Kristi McNerney, Madeleine McIntosh, Shaun McKnight, Christine Magor, Ethan Mann, Siobhan Martin, Timea Mathe, Joel Murray, Rebecca Nelson, Teisha Nunez, Emma O'Neill, Keira O'Neill, Kim O'Neill, Rob O'Neill, Shannon Palmer, Kristy Parlou, Amanda Parmenter, Quinn Parsons, Angela Pearman, Asha Perkins, Kaytlyn Pope, Dorothy Powell, Sheree Read, Jordon Richards, Lynette A Robinson, Julie Rosier, Sarah Rowbottom, Hayley Russell, Rebekah Russell, Luke Smith, Wendy Smith, Sherryn Storer, Louise Sullivan, Unique Tawhai, Michael Tilbrook, Jordyn Quinn, Jesse R. Watts, Mick Will, Chase Williams, Josie Williams, Carol Wright

PARTNERS

Community First International, Glencoe Primary School, John Tonkin College, Halls Head Community College, Peel Harmony Chorus

With special thanks to Toni Davis, Kerry Brenton, Deb Fieldwick, Marion Palmer and Guy Boyce of Mandurah Arts Centre.

THE DEMOCRATIC SET, CASULA

22 – 26 October 2012

Casula Powerhouse Arts Centre, Casula, Sydney

26 October 2012

Public Screening

Casula is an extremely culturally diverse area of Sydney. Residents include Iraqi, Iranian, Lebanese, and Serbian newly arrived immigrants and significant islander and Vietnamese populations.

The Casula Powerhouse Arts Centre is removed from the main area of town and this presents a big challenge in engaging the local community.

It was a real pleasure to collaborate with participants from diverse ethnic backgrounds.

THE DEMOCRATIC SET, Casula had a focus on democracy, which reflected that Casula is home to so many communities who have experienced oppression.

DIRECTOR Tamara Searle

ENSEMBLE Sarah Mainwaring

PRODUCTION & LIGHTING Van Locker

VIDEOGRAPHER Peter Worland

MUSIC Mitch Sullivan, Leigh Perrett

COMMUNITY LIASON Claudia Chidiac, Casula Powerhouse Arts Centre, Theatre Producer

TECHNICAL MANAGER Stephen Hawker, Casula Powerhouse Arts Centre

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Aaron Horton, Ali Kadhim, Ana Nguyen, David Langosh, Elias Nohra, Emanuela Cupac, Felicity Nicol, Hugh Boyd, Jeannette Le, Joanne Burns, Jonathon Brown, Karen Otero, Katie Horan, Khaled Mariam, Keirsten Fishburn, Leigh Perrett, Melissa Armstrong, Melissa Spiteri, Mitch Sullivan, Nerida Noon, Olga Nowicka, Semi Ozacardi, Shakthi Sivanathan, Vanessa Hyde, Vi Girgis

PARTNERS

Casula Powerhouse Arts Centre

ADDITIONAL FILM SCREENINGS

THE DEMOCRATIC SET community residency process culminates in a public screening of the short film made by community members. Several *DEMOCRATIC SET* films were screened outside their community of origin in 2012:

THE DEMOCRATIC SET films from Perth, Darwin, Basel, Newcastle, Bristol & Geelong were screened in the Main Gallery of Perth Institute of Contemporary Art (PICA) from 8 September to 21 October 2012

THE DEMOCRATIC SET films from Tennant Creek & Darwin were screened at The Deckchair Cinema in Darwin on 6 September 2012

THE DEMOCRATIC SET Leuven, Darwin & Horsham films were screened by le Manège de Reims, Scène Nationale in Reims, France on 14 September 2012

THE DEMOCRATIC SET Castlemaine film was screened at the 2012 Australian Business Arts Foundation's National Awards Ceremony on 23 October 2012

THE DEMOCRATIC SET Tennant Creek and Darwin films were profiled on ABC Arts Online

THE DEMOCRATIC SET Melbourne film was screened 22 September at the Other Film Festival at Arts House in North Melbourne

THE DEMOCRATIC SET MICROSITE – FILMS FROM AROUND THE WORLD

THE DEMOCRATIC SET has evolved into an ideal form of intensive community engagement. Its parameters are tightly defined and accessible. Participants are invited to offer a short 10-second performance, which is captured on video on a minimal film set. The collected portraits and performance are then edited to create a constant flow of short performance, a portrait of a community, made in collaboration with Back to Back Theatre.

In 2012, Back to Back launched THE DEMOCRATIC SET microsite – a map of the world with a link to every DEMOCRATIC SET film that has been made to date (with more coming for the future). From Aarhus in Denmark, to Tennant Creek in Australia, the films are both widely divergent and universal glimpses of the communities we worked with to create them.

“THE DEMOCRATIC SET in Hobart was somehow about politics and language. In Launceston it was about body and movement and Perth, artists and objects. Each was, in its way, a most perfect reflection of a particular time, space and place on earth. From concept, through process to product, DEM SET is a perfectly calibrated container for all of our good / bad, pretty / ugly, right / wrong, big / small, sad / happy, slight / deep ideas and ways and moments and histories and subjectivities and objectivities. It can absolutely and profoundly contain all of us. A rare and splendid beast.” Becky Hilton, one of the *DEMOCRATIC SET* National Tour Directors

THEATRE OF SPEED, GEELONG

19 January – 14 December 2012

Back to Back Theatre Studio, Geelong

Public Showings

RECORD HOLDER Jason Maling, Sandra Parker, Madeleine Flynn & Tim Humphries

MERMAID James Pratt

THEATRE OF SPEED has a focus on contemporary theatrical exploration and THEATRE OF SPEED members (many of whom have worked together for more than five years) are highly skilled in improvisation, devising and performance.

In 2012, 14 actors worked with guest artists renowned for their experimental practice, for one to eight weeks. The laboratory style format provided participants with the skills to explore multiple art forms, and offered guest artists space, performers and the opportunity to explore an idea.

The program was curated and managed by Artistic Associate Marcia Ferguson, then Tamara Searle with support from Leanne Stein.

THEATRE OF SPEED PROGRAM 2012

25 January	Directing with Marcia Ferguson
1 February	Technical Elements with Marcia Ferguson & Van Locker
8–22 February	<i>RECORD HOLDER</i> with Jason Maling
7–21 March	Listening (Sound) with Madeleine Flynn & Tim Humphries
28 March–18 April	Choreography with Sandra Parker
2–9 May	Movement with Jodee Mundy
16–23 May	Urban Stories with Jodee Mundy
30 May	Movement with Jodee Mundy
6–13 June	Listening (Sound) with Madeleine Flynn & Tim Humphries
27 June–4 July	Dan Giovanni
18 July–12 September	<i>MERMAID</i> with James Pratt
26 September	Open workshop with Tamara Searle
10 October–5 December	<i>MERMAID</i> with James Pratt
12 December	Dreaming session with Tamara Searle



PHOTO: Marcia Ferguson

MERMAID

Working with Director James Pratt over a 14-week period, the THEATRE OF SPEED ensemble devised scenes based on the original narrative of Hans Christian Anderson's *THE LITTLE MERMAID*. These scenes were then moulded into a coherent narrative arch that was made into the final 60 minute showing on 5 December.

Anderson's *THE LITTLE MERMAID* is a complex story with themes about family, siblings and personal development just to name a few. It was a challenge to focus on one theme without excluding the others. James deliberately chose a simple form of theatrical expression to tell this involved story.

THEATRE OF SPEEDers were once again skillful and dedicated in the devising of the material that eventually became the show. Their commitment to remembering a quite complex theatrical structure was amazing. One of the challenges of having such a large ensemble, was providing enough time and space for everyone to create and then perform what they had made.

DIRECTOR James Pratt
COMPOSER Josephine Lange
COSTUME Shio Otani
LIGHTING Pat Scadon
COMMUNITY SUPPORT Leanne Stein

THEATRE OF SPEED Participants

Phoebe Baker, Laura Berrisford, Robert Croft, Mark Deans, Chris Hansen, Nicki Holland, Simon Laherty, James Lewis, Sarah Mainwaring, Polly Munday, Scott Price, Tamika Simpson, Brian Tilley, Jessica Walker

THEATRE OF SPEED also opened its doors to actors with disabilities new to working in contemporary theatre practice. John, Corey Britten and Kristen Gled from Karingal attended the workshop as well as observer Mark Pettet, who works at the Christie Centre in Ballarat.

With special thanks to Luke Gleeson of Courthouse Arts.



"I dream of plays where I play strong characters, super-heroes, like with Jodee Munde." **Phoebe**

"I have worked on shows that are like messages to other people, tell stories." **Sarah**

"Mirror, look at me, look back. Theatre is a mirror to look at things. I like doing characters." **Laura**

"Theatre of Speed is like a gay party. I like sharing things with my friends here, like cake. Celebrate your family." **James**

"It's been a magical year. I have enjoyed every moment of it." **Chris**

LEADERSHIP

In its 25-year history, Back to Back has forged its own unique relationship to theatre, developing an original, distinctive artistic voice and a working process that supports its ensemble of actors with intellectual disabilities as its creative core. We highlight the unique use of technology that evolves and extends theatrical form as a means to connect with new audiences. This aesthetic positions us as an ambassador for contemporary and experimental Australian theatre, and substantially re-thinks the experience of theatre in the contemporary world.

The company extends support to the arts and disability sectors in a number of ways. In 2012, as ever, Back to Back opened our doors to secondments from secondary schools, visitors, researchers and mentored several artists throughout the course of the year.

Advice

Back to Back Theatre receives weekly requests for advice – in the areas of service, artistic practice, management, marketing, administration, touring and strategic planning – and seeks to actively respond to all such requests for support. Inquiries come from members of our community, from people with disabilities, from their family members and carers, and from peer arts and disability organisations.

Secondments / Attachments / Observers

Each year Back to Back opens our door to a wide variety of artists and students from a range of disciplines.

Katherine Brach, Darcy Whitsed, Cameron Birch, Augustin Milesen joined us on *HELL HOUSE* on secondment from the Diploma of Theatre Arts at Swinburne University of Technology.

Emerging choreographer Leah Laudau observed the work of the company during the creative development of *LASER BEAK MAN*.



“During the secondment, I was able to sit in on rehearsals and contribute to the improvisations and exercises that the ensemble was doing during the creative development of *LASER BEAK MAN*. The cartoonist, Tim Sharp and his mother Judy were also in the rehearsal space. I was struck by how close the ensemble was – many good friends, some tensions, some romantic relationships – and how this was all used by Bruce in the making of the work. It was highly valuable to me, as a maker, to have such open access. The ensemble is unique because of their abilities, disabilities, personalities and histories. All of this was taken into account – respected, openly discussed and used to make *LASER BEAK MAN*.

I highly enjoyed my time at Back to Back and look forward to being involved with future developments and *THEATRE OF SPEED*. Finally – more than once, I talked with the ensemble members about times they had been treated badly by society. Stories of bullying, abuse, discrimination and neglect. In these times, they often came straight to the theatre space, seeking a safe, trusted environment where they know they are valued and respected. In this sense, I realised how vital a space like B2B is. More than a job, more than making theatre, more than making art: it is home.” Leah Laudau

Research

Each year Back to Back participates, is respondent to, and the subject of academic research and sectoral enquiry. In 2012 this included:

Benjamin Wihstutz "Schauspiel Als Emanzipation Das australische Back to Back Theatre, seine Aesthetik und Arbeitsweise" published in "Theater der Zeit - Aethetik Versus Authentizitat? Reflexionen über die Darstellung von und mit Behinderung" Herausgegeben von Imanuel Schipper
Theron Schmidt "Outsider Theatre. A journey through Back to Back Theatre's HELL HOUSE" published in Performance Research, for an issue themed 'On Fire' and edited by Richard Gough
Theron Schmidt, King's College, London "Acting, disabled: Back to Back Theatre and the politics of appearance"

Josephine Machon "Bruce Gladwin of Back To Back Theatre: the intimate (im)mediacy of sound" from "Immersive Theatres", published by Palgrave Macmillan

Dr Caroline Ellison, "Creating a Life" Disability and Community Inclusion Unit, Flinders University
George Catsis, PhD candidate "Spreading the Word" – (performance tools and techniques of persuasion of Christian Fundamentalists. Creative Practices, Creative Economy (CPCE), Faculty of Arts and Social Sciences (FASS), University of Technology Sydney (UTS)

Paul Murnane and Stephen Penny - "Research on Operational Funding Models in the NFP Sector" Good Foundations

Judy Morton, Arts Victoria "Economic Impact of Victorian Cultural Sector"

Kalissa Anna Alexeyeff, McArthur Research Fellow, School of Social and Political Sciences, University of Melbourne

Deborah Pollard, PhD candidate, University of Wollongong

Matt Hargrave, PhD candidate, Senior Lecturer, Drama & Applied Theatre, Department of Arts, University of Northumbria, Newcastle UK

Networks & Industry Events

Back to Back takes responsibility for developing 'culture' more broadly. We do this by being active participants in our sector. This includes:

Theatre Network Victoria Executive Producer Alice Nash, served as Deputy Chair

Disability Access Network of Geelong (DANG) Development Manager Pauline Cady, co-convened with Melinda Flood of Department of Human Services, Geelong Region

Arts & Disability Access Network (ADAN) General Manager Jaclyn Booton, attended throughout the year.

We also connected with peers and networks via:

Cranlana Leadership Colloquium Artistic Director Bruce Gladwin, attended 12 – 16 November 2012 at Cranlana House, Melbourne. Cranlana is a joint initiative of The Myer Foundation and John Curtin University

Greening Our Performance Marketing Manager Ebony Bott, attended 18 July 2012, Melbourne

Informal European Theatre Meeting (IETM) Spring Plenary – Alice Nash attended 29 – 31 March 2012, Copenhagen

G21 Leaders for Geelong – Bruce Gladwin presented to emerging leaders in Geelong on 19 April 2012 as part of their annual Arts Leaders session

Performance Studies International Annual Conference – Alice Nash presented "Back to Back Theatre's *GANESH VERSUS THE THIRD REICH*: politics, representation and response" 30 June 2012 with Richard Gough (Centre for Performance Research, Wales) Helena Grehan (Murdoch University, Perth) (in absentia) and Peter Eckersall (University of Melbourne) in Leeds, UK

Practice in Motion – 11 September - 12 December 2012 – showcased the contribution and creative processes of emerging and established Australian artists with disability, both solo artists and collectives working across a variety of art forms including dance, theatre, music, visual arts and interdisciplinary practices. The exhibition was produced by the Australia Council for the Arts in partnership with Accessible Arts and curated by Jennifer Stockins. Exhibiting artists include Georgia Cranko, Peter Hughes, Huw Lewis, Joceline Lee, Back to Back Theatre, Restless Dance Theatre, Amplified Elephants and Rudely Interrupted

Storylab Workshop – a six-day laboratory with leading Australian arts practitioners and thinkers, explored cross-cultural and cross-art form storytelling practices. Its aim was to introduce different processes of making to artists and to introduce different voices to Griffin Theatre Company. The workshop was held at Casula Powerhouse Arts Centre. Bruce Gladwin led an extended workshop on 7 November 2012

The 7arakat Conference was held over two days in November. Presented by La Trobe University, Faculty of Humanities and Social Sciences, the conference explored practice, research and advocacy in the performing arts with a particular focus on Palestinian Theatre, Arab/Australian Theatre, and Applied Theatre with refugee / migrant groups. Bruce Gladwin, Scott Price and Brian Tilley spoke about *THE DEMOCRATIC SET* process, (including a screening of *THE DEMOCRATIC SET, Melbourne*) in the 'Performance Provocations' segment on 2 November 2012

SUSTAINABILITY

Archive

The Geelong Heritage Centre, another jewel in the Geelong Arts Precinct, is finally slated for redevelopment. Consequently, Back to Back will not be transferring any more of our collection to the Centre until after the building works are complete. Efforts on the archive in 2012 have been concentrated on sorting, indexing and cataloguing our Photographic Collection. We intend to apply for funds in 2013 to digitise our most important photographic images and films on video.

Back to Back Studio

The company has settled comfortably into our new rehearsal and office space. We note with gratitude what a difference having our own space made to staging such a large-scale community project as *HELL HOUSE*. Already our new space is profoundly influencing the capacity and output of the company.

Back to Back Book

Work is beginning in earnest on the Back to Back Book, to be published by the Centre for Performance Research, Wales. The book is being edited by Peter Eckersall, University of Melbourne and Helena Grehan, Curtin University and is slated to be launched coinciding with the Malthouse premiere of *LASER BEAK MAN* in late 2013.

Board Review & Board Charter

A Board Charter was developed in 2012. It includes governance responsibilities, stewardship philosophy and approach. The Board engages in annual self review. The focus for the Board in 2014 – 2016 is centred around establishing connections to the Geelong business community, launching our Private Giving program and expanding our political influence.

Capacity Building

Throughout the year, Back to Back Theatre continued to work on increasing its long-term capacity.

In 2012, Back to Back Theatre achieved a significant increase in our core funding for 2013 - 2015 from the Australia Council; an ongoing in-kind agreement for rental subsidy with the City of Greater Geelong; implementation of a CRM database; first draft of an integrated development plan which includes a Private Giving plan (to be rolled out mid 2013); and an organisational structure review – ongoing throughout 2013.

Back to Back began to understand how to make the most of change and its challenges, and confidently used an organisational structure review to revise our existing staff structure into a dynamic matrix of four interlinking teams.

The company has put ANZ Strategic Impact Project (SIP) funds to good use, successfully leveraging this funding to achieve some important goals. Most importantly the support from ANZ has amply demonstrated to government that an increased investment will deliver returns and that the three new positions that SIP funds have supported have proven invaluable in all areas of our work.

Company profile continues to increase: assisted in 2012 by winning the Australian Disability Enterprise Excellence Award, three Green Room Awards and a Helpmann Award for Best Australian Play for *GANESH VERSUS THE THIRD REICH*.

Back to Back Theatre is grateful for the support of ANZ Trustess – via the Truby and Florence Williams Charitable Trust – for its Strategic Impact Project (SIP) funding, an incredible intervention in the life of the company 2011 – 2012.

Environmental Sustainability

Back to Back Theatre is keenly aware that climate change will have a direct impact on our planet and our industry and that we need to respond appropriately. In 2012, to cover carbon emissions from national and international flights, Back to Back invested in a program in Cambodia that builds cookstoves.

Back to Back Theatre encourages staff and artists collaborating to catch the train from Melbourne rather than driving. Melbourne staff commute via public transport almost 100% of the time.

FAREWELL

At the end of 2012 we farewelled Nicki Holland who retired from the ensemble after 15 years with Back to Back.

Nicki joined us in 1997 having worked previously with the Break of Day Players in Warrnambool. *PETER PAN* (with Arena Theatre Company) was her debut production with Back to Back Theatre. She performed in *MR SEPTEMBER*, *BOOMTOWN*, *DRAG RACERS IN LOVE*, *MENTAL*, *DOG FARM*, *FISH MAN*, *INSIDE THE ANGEL HOUSE*, *MINOTAUR*, *POD* in Geelong, Disability Maintenance Investment, *FOOD COURT* and *FRANKENSTEIN*. Nicki was a collaborator on *THE DEMOCRATIC SET*, *FOOD COURT* and *GANESH VERSUS THE THIRD REICH*. We miss her creativity, lovely energy and warm hugs at the Back to Back studio and offices, and say a big thank you for her immense contribution to the company.

HELP US PUNCH ABOVE OUR WEIGHT

Back to Back Theatre's ensemble forms the creative backbone of our company. New works are created from the hearts and minds of this unique group of people who are perceived to have intellectual disabilities.

It takes time to make a new show and we invest heavily in artists and artistic process. Collectively we forge an inclusive path that allows all of the ensemble members to travel together with creative dignity. Our shows remain in repertoire for many years delivering enduring artistic and social influence.

Earned income from touring productions, support from philanthropic trusts and foundations, and government funding are vital to the company's long-term sustainability, but as a registered charity Back to Back Theatre's work would not be possible without the commitment of individuals whose collective donations are channeled directly towards new commissions and supporting our ensemble of actors.

Back to Back has been called Australia's most important independent theatre company.

If you would like to help us continue to punch above our weight, contact Alice Nash, Executive Producer by email pg@backtobacktheatre.com, call +61 3 5221 2029, or make a secure donation online at backtobacktheatre.com/donate.



PHOTO: Jeff Busby

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Back to Back Theatre is Quality Assured by Disability Services Standards (International Standards Certifications Pty. Ltd.)

Back to Back Theatre has Deductible Gift Recipient (DGR) and tax Concession Charity (TCC) status for donation purposes.

Design: Lin Tobias / La Bella Design

PHOTOS: Jeff Busby

