

A man with a serious expression sits on a patterned sofa in a room filled with taxidermied animals. On the wall behind him are several mounted deer heads with antlers, a large buffalo head, and a ram's head. To his left are two large taxidermied cats, a lion and a tiger, both with their mouths open. A large, ornate chandelier hangs from the ceiling. The room has a patterned rug and a fireplace mantel with various objects.

BACK
TO
BACK
THEATRE

2018
YEAR IN REVIEW



In loving memory of
Victoria Marshall
1997 - 2019

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We, Back to Back Theatre, acknowledge that we work on land for which the Wadawurrung people are the traditional owners and custodians. We pay our respects to their ancestors past, present and future and commit ourselves to work for reconciliation and justice for indigenous people.

CHAIR'S ADDRESS

I am pleased to present the 2018 Year in Review to all of you who follow this mighty company.

Back to Back Theatre produces new forms of contemporary performance created by an ensemble of artists with disabilities, giving voice to social, political and economic issues that speak to all people.

In 2018 we have continued to reach a global audience through our professional theatre work. LADY EATS APPLE took to the Barbican Theatre with the London International Festival of Theatre (LIFT), and SMALL METAL OBJECTS to the Tokyo Festival with the Tokyo Metropolitan Theatre. THE DEMOCRATIC SET returned to the United Kingdom, to Bristol, before travelling west to Milton Keynes. RADIAL crossed the pond in collaboration with the National Theatre of Scotland in Dundee.

Creative development continued on our next major work, THE SHADOW WHOSE PREY THE HUNTER BECOMES, culminating in a two-week residency at the Sundance Theater Institute's Lab at the Massachusetts Museum of Contemporary Art (MASS MoCA), United States. We look eagerly to the world premiere of this work in 2019.

Our ODDLANDS TV Pilot screened at festivals in Sydney and Melbourne, in preparation for its 2019 national broadcast, while script development commenced, stretching towards a six-part series for national and international distribution.

Our COMMUNITY PROGRAMS provided invaluable professional and personal development for our artists and collaborators and a range of participants across the state of Victoria. Our annual weekend workshop, CAMP, continues to grow each year. We welcomed people with and without disabilities and, for the first time, secondary school students. Artists and guests revelled in the magnificent performances resulting from such an intensive weekend. Our ever-intrepid THEATRE OF SPEED began development on sound installation MOUNTAINS RISE and presented SOCIETY. We learnt, shared and exchanged with 7 artists at peak moments in their creative practice during our VISITING ARTISTS WEEK.

In 2018 we formally launched an EDUCATION PROGRAM forging relationships with schools in the Greater Geelong region, hosting in-bound workshops in our Geelong studio, undertaking excursions to classrooms, inviting teachers to witness our work and learn directly about inclusive practice, and commencing work on future intensive school-based residencies.

Our organic creative process is supported by a dynamic and effective organisational culture. Our approach to always trying to do things better extends beyond our artistic and internal practice to sector-wide development. This investment supports the globally influential structure of excellence upon which the company's work and sphere of influence continues to grow.

I extend my gratitude towards our talented and generous ensemble and fellow board members. In particular I would like to acknowledge the important voluntary contributions of outgoing Board members, Jo Porter and Phillip Keir. Jo served on the Board from 2010 onwards and as our clear-sighted and dedicated Chair from 2013 - 2017. Phillip has been a Board member for the last 3 years and his affiliation with the company is long-lived as a significant investor in the company's major works from 2011 onwards. We are delighted that Jo and Phillip with their families continue as significant supporters of and donors to the company.

I would also like to acknowledge all staff and collaborators, community members, families and carers. We could not make our shared work without you all.

To our audiences, partnering organisations and presenters, public, supporters, and to you, the reader of this, our 2018 Year in Review: thank you for your support and attention to our collective endeavour around the world.

JANN KINSELA

FROM THE ENSEMBLE

2018 We did what we were told. And then we didn't.

2018 We worked hard on things for SHADOW, our next show. And it's coming along very, very nicely.

2018 It was the year we stopped thinking we were incomplete.

2018 It was the year of seismic changes: It was the year Victoria joined us. That was a big seismic change. 'We go into space on a rocket' says Victoria 'when we act'.

2018 Simon loved the DEMOCRATIC SETs in the UK. Sarah loved the tour of LADY EATS APPLE to London. Sonia loved the development of SHADOW in USA. And eating apples.

2018 Some of us liked doing faking-sleeping-acting. Some of us loved dancing. And dreaming.

2018 Scott ('and Victoria', interrupts Victoria) loved CAMP.

We rapped at CAMP in Chris Dunstan's workshop.

'I kicked arse at it' says Scott.

Simon gave Scott and Ben only one point each for the quality of their performances at CAMP.

Ensemble tension peaked in that moment.

'It proves to show, that I am no actual trained actor.' says Scott.

Victoria says he is.

'Thank you, Victoria.'

'You're welcome.'

'I just set some goals' said Scott, 'and then pursued 'em. Can't remember what goals they were, but yeah.'

'Awkward.' says Victoria.

2018 The year that Sonia performed SMALL METAL OBJECTS for the cats of Tokyo.

2018 It was big: Mark got a tattoo of his dad on his left arm.

MARK DEANS, SIMON LAHERTY, SARAH MAINWARING, VICTORIA MARSHALL, SCOTT PRICE, SONIA TEUBEN

FROM THE ARTISTIC DIRECTOR & EXECUTIVE PRODUCER

The ensemble and their collaborators are a group of people who have to find a way of working together. We give our attention to what a group of people may think and feel and say in each other's presence; listening is privileged. We are interested in knowing: does making theatre have anything to do with democracy? Can theatre create a kind of ethics required by our times? Can we turn panic into something interesting, like meaning? We are not experts but we posit this process as a potential contribution to civic discourse.

Our vision harnesses our momentum, maturity and ambition to make theatre of global significance. We strive to create an international artistic legacy by provoking genuine cultural and community change, promoting social cohesion and redefining possibility in theatrical practice and society.

We focus on creative process, which we propose is research into theatrical practice. As explorers of narrative complexity, we make challenging works which dissect the unspoken imaginings of society. Touring feeds our work by intersecting with diverse audiences, thus further developing Australian culture.

Our job as theatre makers is to nourish our audience. We unapologetically seek to encourage mystery, belief and hope. Engaging with Back to Back Theatre can be profound. Simply, we take what is meaningful for the artist and allow it to be meaningful for an audience.

We contend that our operation as a theatre company is an affirmation for human potential.

BRUCE GLADWIN, ARTISTIC DIRECTOR & CO-CEO & ALICE NASH, EXECUTIVE PRODUCER & CO-CEO

MAJOR WORKS

“Theatre is for the rich. The Poor. For the loneliness. For the forgiveness.”

- SONIA TEUBEN, ENSEMBLE MEMBER, EXTRACT FROM AN ESSAY FOR IMAGINED THEATRES 2018

We reached a global audience through our professional theatre work and increased social cohesion in our community through excellence in artistic practice.

Back to Back Theatre is the only ongoing professional ensemble of actors in Australia. In the spaces between touring, Community and Education Programs, advocacy and leadership, we create work over many months and sometimes years, ensuring deep connection to and understanding of the material we explore. Our creative processes are unapologetically lengthy and resource intensive: our success results from investment where it matters.

LADY EATS APPLE

We are finite in an infinite world – the punchline of existence is how little of it we're given.

LADY EATS APPLE is a story about the inevitability of death, our human fragility, and the myths and illusions we create to fortify ourselves.

LADY EATS APPLE takes audiences on a journey of mythic proportions and immense scale. Performed in three acts, the work uses headphone technology and soundscape to explore the fragility of human existence, set within a vast, awe-inspiring, inflatable cocoon.

After touring Australia and Europe in 2017, LADY EATS APPLE sold out at The Barbican as part of the London International Festival of Theatre (LIFT) in June.

"On one hand a story of Creation and grand spectacle, on the other a meditation on humanity and small meaningful moments."

- REVIEW IN FRINGELING

"Completely floored by Back to Back Theatre's Lady Eats Apple @LIFT festival. It's been 6 hours and I'm still unravelled. Profound, funny, unflinching and almost unbearably tender. It's inside me now like a spirit dream. I thought it was astonishing."

- AUDIENCE MEMBER

Devisors / Performers

Simon Laherty, Romany Latham,
Brian Lipson, Sarah Mainwaring,
Scott Price

Devisor

Mark Deans

Devisor / Director

Bruce Gladwin

Set Design

Mark Cuthbertson

Projection Design

Rhian Hinkley

Lighting Design / Technical Direction

Andrew Livingston, bluebottle

Composition

Chris Abrahams

Sound Design / Mix

Lachlan Carrick

Sound Design

Marco Cher-Gibard

Sound System Design

Nick Carroll

Dramaturgy

Melissa Reeves, Tamara Searle,
Kate Sulan

Mechanical Design / Fabrication

Kinetic Sets

Graphics

Lin Tobias

Creative Development Artists

Robbie Croft, Shio Otani, Sonia
Teuben, Brian Tilley

Costume Design

Eugyeene Teh

Stage Manager

Alice Fleming

Assistant Stage Manager

Lucy Harrison

Production Manager

Dans Maree Sheehan

Artist Support

Nikki Watson



SMALL METAL OBJECTS

On a raised seating bank with individual sets of headphones, the audience is wired in to an intensely personal drama being played out somewhere in the crowd. Gary and Steve are the kind of men who normally escape notice, that is until they play an inadvertent but pivotal role in the night of two ambitious executives they've arranged to meet for a transaction. As the intimacy of their situation develops, small metal objects becomes a sly and luminous depiction of everyday issues most take for granted.

In October, under the banner of the Australia Now 2018 Program, SMALL METAL OBJECTS travelled to Japan. Presented as part of the Tokyo Festival by Tokyo Metropolitan Theatre, the season comprised 14 performances to a collective audience of over 1,000 people at Ikebukuro Nishiguchi Park.

SMALL METAL OBJECTS is one of Back to Back Theatre's longest running works in repertoire, with the premiere performance held at the 2005 Melbourne International Arts Festival. The presentation of this work in Tokyo marks 13 years in repertoire.

In Tokyo the show was partially performed in Japanese. Audiences were delighted, and appreciated not only the humour and the humanity of the piece, but the integration of the work into the language and fabric of their city.

"An audacious theatrical concept brilliantly executed in two languages. Ikebukuro was spellbound."

- AUDIENCE MEMBER

"SMALL METAL OBJECTS was the best theatre work in this year for me."

- AUDIENCE MEMBER

"Made me feel really warm and cry. Thank you so much for your remarkable work"

- AUDIENCE MEMBER

Devisors

Simon Laherty, Sonia Teuben, Bruce Gladwin, Genevieve Morris, Jim Russell

Director

Bruce Gladwin

Show Director

Ingrid Voorendt

Performers

Simon Laherty, Sonia Teuben, Jim Russell, Yumi Umiuare

Sound Design / Composition

Hugh Covill

Sound Engineer

Marco Cher-Gibard

Production Manager

Dans Maree Sheehan

Stage Manager / Artist Support

Nikki Watson



THE DEMOCRATIC SET

THE DEMOCRATIC SET is a residency model for working with communities. Using a custom-made film set - a neutral room and two opposing doors - participants are invited to respond to the space in any way they choose. Each short performance is captured by a panning camera, and these individual portraits then stitched together to create a unique collective screen-portrait of a community.

First developed with **THEATRE OF SPEED** in 2008, **THE DEMOCRATIC SET** has since grown into an international touring residency and has travelled to 34 cities around the world. **THE DEMOCRATIC SET** is both simple and complex, singular and communal, obvious and strange.

In 2018, **THE DEMOCRATIC SET** revisited an old friend, the destination of its first international residency eight years ago: **THE DEMOCRATIC SET** was presented by **InBetween Time** as part of the launch for **We Are Bristol**, a 3-year project of inter-neighbourhood exchange. Led by ensemble member **Simon Laherty**, the team collaborated with a wide range of local groups and individuals, including families, dogs, an entire fitness club, a group of Scouts, and the legendary Bristol giant, **Gorem**.

From Bristol, cast and crew travelled to Milton Keynes for its 2018 international festival, **MK:IF 10 Amazing Days**. The artistic team worked with 130 local participants including representatives from the Hindu and Muslim communities, amateur dramatic societies, contemporary dance and performance artists, clowns, painters, people from the homeless community, musicians, a punk band, a gospel singer, a **Toyah Wilcox** impersonator, and a local disability organisation.

"I've never seen such a good representation of Milton Keynes. It was the best thing at the festival."

- **IAIN TALBOT**, RESIDENT AND ARTIST

"Through you, I fell in love again with the people of Milton Keynes."

- **ANJA FOX**, RESIDENT AND TECHNICIAN

Original Concept, Design / Direction

Bruce Gladwin

Design / Original Set Construction

Mark Cuthbertson

Original Videography

Rhian Hinkley

Director

Tamara Searle

Ensemble Member

Simon Laherty

Videographer

Sera Davies (Bristol), **Daniel Saul (Milton Keynes)**

Production Manager

Dans Maree Sheehan



RADIAL

The first incarnation of RADIAL was created in Geelong by THEATRE OF SPEED in 2016.

Playfully re-imagining video art, dance, music and fashion, RADIAL is a collaborative film-making process resulting in a video portrait of a community and landscape in motion.

Filmed using a rotating dolly that captures a performance from all angles, RADIAL is a collage made up of short sequences of action or dance. RADIAL creates space for the participants' explorations of movement, capturing the beautiful idiosyncrasies of people, bodies, communities and landscapes.

In 2018, at the invitation of the National Theatre of Scotland, RADIAL travelled to Dundee, for Futureproof, a festival to celebrate Scotland's Year of Young People. The team, led by ensemble member Sonia Teuben, collaborated closely with seven young people to turn their collective vision into a short film. One of the community collaborators, Kayleigh Shields, wrote, performed and recorded the song, REMEMBER US, as the soundtrack to the film. Kayleigh had never written or recorded a song before.

RADIAL Dundee was screened on at Bonar Hall, Dundee, as part of the launch of the Festival of the Future at Dundee University in November. There was laughter and tears for the screening and audience Q&A that followed.

"I never thought we would do anything like this in our lives – especially from our backgrounds"

- **BROGAN MURRAY**, COMMUNITY COLLABORATOR/PERFORMER

Original Concept

Bruce Gladwin, Rhian Hinkley, Tamara Searle

Community Collaborators / Performers

Brogan Murray, Calum Moore, Chelsea Wolecki, Findlay Duff, Kayleigh Shields, Summer Campbell, Tony Anderson

Co-Director

Tamara Searle

Co-Director / Videographer

Rhian Hinkley

Choreographer

Robbie Synge

Song Composition

Harry Myers Covill, Kayleigh Shields

Lyrics

Developed from workshop with all performers

Stylist

Hayley Scanlan

Ensemble Member

Sonia Teuben

Production Managers

Dans Maree Sheehan, Nick Millar

Stage Manager

Sian Mitchell MacGregor

Technical Supervisor

David McAart

Wardrobe Technician

Jill Skulina

Artist Support (Phase 1)

Erin Watson



THE SHADOW WHOSE PREY THE HUNTER BECOMES

SHADOW is a major work in development for 2019.

Weaving a narrative through the ethics of mass food production, disability, civic and human rights, the social impact of automation, and anxiety around the projected dominance of artificial intelligence in the world, SHADOW is about the changing nature of intelligence in contemporary society.

Via SHADOW, we hear a frank and open conversation of a history we would prefer not to know - about economics and exploitation - and a future likely to fill us with ambivalence. We are reminded that none of us are self-sufficient and all of us are responsible.

Creative development for SHADOW took place throughout 2018, culminating in December with a two-week residency at the prestigious Sundance Institute Theater Lab at the Massachusetts Museum of Contemporary Art (MASS MoCA), United States. This intensive process resulted in a fine first draft script, presented as a delicate and strong rehearsed reading for 50 invited guests.

In 2019, SHADOW will premiere at Sydney Carriageworks, the Geelong Performing Arts Centre and at the Melbourne International Arts Festival.

Devisors

Bruce Gladwin, Mark Deans,
Simon Laherty, Sarah Mainwaring,
Victoria Marshall, Scott Price,
Sonia Teuben

Creative Collaborators

Mark Cuthbertson, Rhian Hinkley,
Andrew Livingston

Production Manager

Dans Maree Sheehan

At MASS MoCA

Devisors / Performers

Sarah Mainwaring, Scott Price,
Sonia Teuben

Devvisor / Director

Bruce Gladwin

Dramaturgy

Philip Himborg, Janice Paran

Artistic Advisors

Oskar Eustis, Kamal Sinclair

Stage Manager

Helen Irene Muller

Artist Support

Erin Watson



ODDLANDS

Des and Tam are members of a clean-up crew in a strange toxic wasteland. It's a lousy job, but it's the best they can get, and it may just get them what they want. When they stumble upon what may be the wasteland's last human survivor, these determined but lowly Level 7s will have to decide between saving humanity or saving themselves.

ODDLANDS is a darkly humorous, 28-minute film made by Back to Back Theatre in partnership with leading Australian production house Matchbox Pictures. It premiered at the Adelaide Film Festival in 2017, and won the Audience Award for Best Short.

In 2018, ODDLANDS travelled to Sydney where it screened in February at the Golden Age Cinema in Surry Hills. In July, the film screened to sold out audiences as part of SeriesMania: Festival of New TV at ACMI, Melbourne, with further Melbourne screenings later in 2018 at The Other Film Festival, and the Lift-Off Festival where it was shortlisted for a Lift Award.

In 2018, script development to serialise ODDLANDS began.

Executive Producers

Debbie Lee, Julie Eckersley

Producers

Brendan Campbell, Stephen Corvini, Alice Nash

Executive Producer / Head of ABC Arts

Mandy Chang

Adelaide Film Festival Director

Amanda Duthie

Writer / Director

Bruce Gladwin

Script Producer

Warren Clarke

Director of Photography

Matthew Temple

Production Designer

Jo Briscoe

Costume Designer

Aphrodite Kondos

Makeup / Hair Designer

John Logue

Editor

Daniela Raulli

Composer

Joff Bush

Artist Support

Nikki Watson

Lead Actors

Tam	Sonia Teuben
Des	Simon Laherty
Animal	Jacek Koman
Charles	Robin Ramsay
The Hunter	Brian Tilley
Mark	Mark Deans
The Voice of Civix	Belinda McClory

Supporting Actors

Joshua Armour, Phoebe Baker, Adam Berry, Greg Bird, Lochie Campbell, Michael Chan, Robert Croft, Felix Figaira, Chris Hansen, Sarah Mainwaring, Francesa Neri, Neville Porter, Scott Price, Tamika Simpson, Jessica Walker, Jillian Waite, Allan V Watt, Liam White, Nicholas Walsh, Nikita Vieth



*“Theatre should be for the
people. For the people to
have a voice.”*

- SONIA TEUBEN, ENSEMBLE MEMBER, EXTRACT
FROM AN ESSAY FOR IMAGINED THEATRES 2018

COMMUNITY & EDUCATION PROGRAMS

Our Community, Education, Residency and In-Bound Artists Programs provide a crucible for new ideas and inter-disciplinary practice. Work is created from a series of intersections between our artists' lived experiences and obsessions. The process is a dialogue that unfolds verbally, physically, aesthetically, and intuitively. We invite disruption, poetry, pop culture and vulnerability.

Our objective is simple: to effect positive social change via artistic programs of excellence. The program is the nexus for new ideas and exploratory projects in our company, building social connections through exemplary arts experiences.

THEATRE OF SPEED

THEATRE OF SPEED is a centre of experimentation. Here, artists with disabilities meet weekly, to workshop ideas, develop new work and create performance art that is shown to local audiences. **THEATRE OF SPEED** artists work with the company's Artistic Associates and guest artists, including some of Australia's leading contemporary arts practitioners. Many ideas and art produced by **THEATRE OF SPEED** become national and international projects for faraway communities.

In 2018, **THEATRE OF SPEED** partnered with the Australian Chamber Orchestra to pilot **ACO MOVE** at Arts Centre Melbourne, a series of integrated music, sound and movement workshops for young adults and students with disabilities.

THEATRE OF SPEED also worked with arts and disability organisations in the region, including Barwon Valley School and Geelong Grammar School. They explored time, space and things that can't be seen, and began developing a sound installation called **MOUNTAINS RISE**. In August they presented **SOCIETY**, a show about a room and the people in it.

THEATRE OF SPEED encourages freedom, risk taking and open communication, to build trust, openness, and a strong sense of social cohesion.

*"I was reminded today of how rich spaces of diversity are - they invite us to be fuller, more flexible, curious, adaptable people. Experiencing how each member of **THEATRE OF SPEED** enables everyone in the room to simply be, and bring joyous, unexpected possibilities to every offer, drives me to be more expansive, more curious and a better facilitator."*

- LEISA SHELTON, GUEST ARTIST

"The expectations and the challenges that are here give such amazing outcomes for him."

It is so open ended here, in terms of challenges for him. We love what you guys do."

- PARENT OF **THEATRE OF SPEED** MEMBER

THEATRE OF SPEED Members
Phoebe Baker, Adam Berry,
Laura Berrisford, Kristie Brockett,
Michael Chan, Robert Croft, Mark
Deans, Simon Laherty, Sarah
Mainwaring, Victoria Marshall,
Rose McLaughlan, Ben Oaks,
Scott Price, Tamika Simpson,
Jessica Walker, Liam White

Guest Artists

Zoe Barry, Jason Maling, James
Paul, Ahmarnya Price, Shannon
Quinn, Aviva Reed, Leisa Shelton,
Jack Shepherd, Jonathon Sinatra,
Ingrid Voorendt

Curation

Tamara Searle, Ingrid Voorendt

Artist Support

Shannon Quinn, Julie Fryman,
Kirstin Honey



THEATRE OF SPEED

Back to Back's THEATRE OF SPEED on safe spaces and processes in theatre:

CONSENT

Consent is when you give permission – ideas, imagination, your body, your image.
We know what everyone's boundaries are because we ask.

What's important: communication, trust, confidence, encouragement, being comfortable enough to take risks.

We learn how far we are willing to push ourselves.

HIERARCHY

Making sure no one is left out is a good start.

King Arthur could do it with the Round Table, why can't we?

We feel like we are all equal.

We have a shared input into what we do and how we do it, and what is shown and how we do it.

We all need to talk to each other.

We don't blurt out people's secrets.

FLEXIBILITY

I think we've got that down pat.

That's the very nature of our group.

THEATRE OF SPEED'S TOP TIPS FOR BEST PRACTICE

We need to listen to everyone's ideas.

Use open-ended questions that people can understand.

Be very open-minded about what people say.

Be professional.

Don't take it personally. (This is not easy. 90% of the time we are good at not taking it personally.)

Everyone has a right to have a say.

Don't be afraid to take risks.

Accept that some people take a bit longer to understand or process what's happening.

Don't judge a book by its cover: accept people for who they are, inside out.

Everybody is valued and everybody is valuable.

Have fun.

Be open to new changes.

Don't be afraid to say no.

Know your own needs.

Documented with the consent of THEATRE OF SPEED

SOCIETY

**There are a lot worse things than dying.
Like losing someone close to you.
That is what we fear in the end, being alone, being
isolated.
It makes anyone go mad.
But being in a group can make you go mad as well,
if you have no power, no say.**

**Before we came here, and after we leave here
We will be part of other groups:
And before you came here we asked you about
how you feel in groups.
And we have made a show about that.**

**SOCIETY is a show about a room and the people
in it. It is about categories, it is about queues. It is
about creating, destroying, and creating again. It
is about people having private conversations with
each other. Bitching. It is the ratings we give each
other. It is about nothing. It is about a group of
people figuring each other out. Creating rules to
make sense of things, and then abandoning them.
Society is unexpected. Being scared is permitted.**

**SOCIETY explored new territory for THEATRE OF
SPEED and audiences, as audience members who
booked in advance received an electronic survey,
and their answers gave us statistics that became
part of the performance.**

**66% have felt pushed around by someone they
trust**

**73% of people do things they don't want to, to stay
part of a group**

72% of respondents like to dance with others

69% of respondents like to dance alone

Devisors / Performers

Ben Oakes, Jessica Walker,
Laura Berrisford, Mark Deans,
Phoebe Baker, Robert Croft, Rose
McLachlan, Sarah Mainwaring,
Scott Price, Simon Laherty, Liam
White, Victoria Marshall, Tamika
Simpson

Director

Tamara Searle

Artist Support / Assistant Director

Shannon Quinn

Lighting Design / Production

Manager

Dans Maree Sheehan

Sound Designer

James Paul

Dramaturg

James Jackson



CAMP – COME AND MAKE PERFORMANCE

CAMP is Back to Back Theatre's annual weekend workshop series for people with and without disabilities. Participants from all across Australia rigorously investigate contemporary performance making.

In 2018, participants made performances in the library, using browsing, books, and borrowing as scores for small performances. They told stories using shadows. They made performance by mingling real and fantasy versions of themselves, by juxtaposing nonsensical material. They designed sets, and devised movement, learning from indigenous notions of performance. They investigated ideas ranging from absurdity, to ecological epochs, to intimacy, and formats ranging from opera to quizzes and game shows.

In 2018, we welcomed participants from local schools to CAMP for the first time, including students from Nelson Park School and Barwon Valley Schools.

The energy, excitement and joy that radiates through CAMP demonstrates the powerful impact of arts participation on personal wellbeing, and the value of creating a space where participants are encouraged, gently and respectfully, to move outside their everyday experience.

"...the intrinsically supportive yet playful culture nurtured by B2B makes the workshop program like none other I've experienced. Just like last year (having attended as a participant), I left feeling satisfied and exhausted in the best of ways, full of ideas to try in my own community arts practice and buoyed by rich conversations with so many of the people involved."

– CHRIS DUNSTON, GUEST ARTIST

"Back to Back CAMP 2018 was amazing. I had such a blast. I enjoyed every moment and I can't wait to come back next year."

– FRANCESCA NERI, PARTICIPANT

Lead Artists

Christopher Brown, Jackson Castiglione, Emilie Collyer, Zoey Dawson, Chris Dunstan, Romany Harper, Adena Jacobs, JOF, Sarah Kriegler, Simon Laherty, Aviva Reed, Tamara Searle, Jack Sheppard, Jacob Williams, Ingrid Voorendt.

Curator

Tamara Searle

Secondment

Verena Reis

Production Manager

Dans Maree Sheehan

Artist Support

Shannon Quinn, Julie Fryman, Kirstin Honey



TOWN

In April 2018 Back to Back Theatre was transformed into an imagined city, complete with its own laws, currency and social system. TOWN, introduced to THEATRE OF SPEED through collaboration with four young guest artists aged between 9 and 15, saw the Back to Back Theatre studio filled with thriving economy, from schools and banks, to art studios, hairdressers and a heated electoral campaign.

TOWN turned power and currency into a playful experience, questions inclusion, social norms, civic engagement and social capital through the discerning minds of children.

TOWN was also visited by German film company Vincent Productions, as they filmed MANUEL DOWN UNDER, a documentary following the two-month road trip across Australia of Manuel, a young man with Down Syndrome, and his best friend Julius.

"Usually when we play we don't use real props we would write "potato" on a piece of paper. Today we had real props, and some people tried to eat the anchovies, for real!"

- GUEST ARTIST, AGED 9

"Mairead and Tamas said they learned how different people with disabilities are. Tamas reflected that 'disability' is a word that groups people together but they are as vastly different from one another as any of us, if not more so."

- CARRIDAGH SPARK, PARENT OF GUEST ARTIST

Youth Guest Artists

Florence, Tamas, Mairead, Hamish

THEATRE OF SPEED

Collaborators

Simon Laherty, Rose McLachlan, Laura Berrisford, Liam White, Scott Price, Victoria Marshall, Jessica Walker, Ben Oakes, Mark Deans, Sarah Mainwaring, Tamika Simpson, Robert Croft, Phoebe Baker

Artist Support

Nikki Watson, Shannon Quinn, Emma Ring (Disability Arts work-experience student)

SINGLE CHANNEL VIDEO at GEELONG AFTER DARK

SINGLE CHANNEL VIDEO is a live performance / film installation made in collaboration with community members. Think Antiques Roadshow meets YouTube unboxing.

Designed for gallery settings, **SINGLE CHANNEL VIDEO** explores the ways in which we share our personal stories, the desire for connection that lurks behind “fandom,” and the worth we attribute to often seemingly banal objects that hold personal and private significance. The event was attended by approximately 1,117 people across the night.

“You guys are always the best at Geelong After Dark. You have such great ideas”

- AUDIENCE MEMBER

“Once I went behind the screen, it all made sense.”

- AUDIENCE MEMBER

Concept Development /
Realisation

Mark Cuthbertson, Bruce Gladwin,
Jason Maling, Lara Thoms

Creative Development Devisors

Allan V Watt, Annette McGovern,
Brian Tilley, Bridh Gunn, Greg
Bird, Harry Myers Covill, Josh
Ferenbach, Joshua Haigh, Mark
Deans, Nicholas Walsh, Rhian
Hinkley, Sarah Mainwaring,
Scott Cooper, Scott Price, Simon
Laherty, Sonia Teuben, Zac
Chester.

Performers

Annette McGovern, Ben Oakes,
Darren Riches, Greg Bird, Jessica
Walker, Laura Berrisford, Liam
White, Mark Deans, Nicholas
Walsh, Robert Croft, Rose
McLachlan, Sarah Mainwaring,
Scott Cooper, Simon Laherty,
Victoria Marshall

Video Installation

Rhian Hinkley



VISITING ARTISTS WEEK

In August Back to Back Theatre hosted VISITING ARTISTS WEEK with seven artists from Hong Kong, Belgium, the United Kingdom, Germany, Albury-Wodonga, Sydney and Melbourne. This was a period of intensive exchange, conversation and art experiments.

Visiting Artists

Denni Dennis, Hollis Ngai, Kyle Walmsley, Laura Besch, Nathalie Carrington, Tessa Leong, Tom Middleditch

"The week is a wonderful petri dish of ideas, practice and collaboration. The unifying theme being our interest / love of Back to Back allows us to forge other connections, begin great discussions and hopefully keep in touch in the years to come."

- TESSA LEONG, VISITING ARTIST

"I returned to the UK inspired and energised and feel I have learnt a lot from Back to Back that will feed directly into my work."

- NATHALIE CARRINGTON, VISITING ARTIST



EDUCATION PROGRAM

Back to Back Theatre has had a long history of working with schools, students and teachers across the globe and in the Geelong region. In the last two years we have extended and increased our Education Program with foundational longitudinal investment from the Helen Macpherson Smith Trust and the Department of Education and Training Strategic Partnerships Program.

Working with students with and without disabilities in the Geelong region, our Education Program will over time include a range of work to support students through their transitions and engagement within their education

- incursion and excursion-based workshops
- residencies
- long-term partnership development
- professional development and learning with teachers

In March, THEATRE OF SPEED delivered a workshop with students at Geelong Grammar School, exploring methods for generating performances, collaborative skills, ensemble improvisation and using accidental texts as performance material. These workshops exposed students to contemporary performance-making practices, and to diversity and inclusive theatre making.

In October, guest artist Ahmarnya Price and ensemble member Sarah Mainwaring, together with THEATRE OF SPEED, ran a workshop for children aged 5 - 8 year for the Poppykettle festival at the Geelong Performing Arts Centre.

In December, we visited students in years 11 and 12 at Barwon Valley School. Ensemble member and former Barwon Valley student, Victoria Marshall, returned to the school in the role of workshop leader and role-model.

"I had a number of students who had never met someone with a disability, which was incredible for them. One student said it changed her life"

- TEACHER, GEELONG GRAMMAR SCHOOL

"It was such a valuable learning experience for me as the performing arts teacher at our school. Many of the activities that were done on that day and in previous days are now part of my drama program."

- TEACHER, BARWON VALLEY SCHOOL

Curation

Tamara Searle, Ingrid Voorendt

Collaborating Artists

Sarah Mainwaring, Victoria Marshall, Ahmarnya Price, Theatre of Speed Members

EXPOSURE

Back to Back Theatre is widely recognised as an Australian theatre company of national and international significance.

The company is considered one of Australia's most important cultural exporters of text-based theatre and a leader in demonstrating the capacity and excellence of artists with disabilities.

In 2018 Back to Back Theatre participated in 13 advisory and sector network groups, which support ongoing best practice and promote the role of arts in enabling people with disabilities to have meaningful, impactful and important lives.

We are regularly asked to present at conferences and lectures and participate in academic research across the globe.

In 2018 there were:

20,450 visitors to the Back to Back Theatre website

7,085 followers across social media platforms

6,938 vimeo views, that's **16 days, 9 hours, 2 minutes and 28 seconds** of Back to Back Theatre

113 media articles nationally & internationally, including;

21 features

87 mentions/listings

5 reviews

12 features in national publications

We continually invest in our own internal evaluation, honing and developing our methodology to ensure we capture the experiences and understand the impact our varied activity has on our community close to home and as we travel the world with our art.

ADVOCACY & LEADERSHIP

NATIONAL & INTERNATIONAL VISITING ARTISTS

Denni Dennis, Denmark
Freya Spence, London
Hollis Ngai, Hong Kong
Kate McIntosh, Belgium
Kyle Walmsley, Sydney
Laura Besch, Germany
Nathalie Carrington, United Kingdom
Tali Brash, Melbourne
Tessa Leong, Sydney
Tom Middleditch, Melbourne
Verena Reis, Germany
Zya Kane, Melbourne

MENTORSHIPS & INTERNSHIPS

21Common, Glasgow
Aura Go & Matthias Schack-Arnott for Musica Viva's FutureMakers, Ukaria (South Australia)
Harry Grundell, Nelson Park Special School, Geelong
Kellee Aberg, Mandurah City Council, Mandurah
Luke Ryan, Independent Artist, Melbourne
Maddie Fairchild, Chicago
Sarah Farrugia, WorkSafe, Geelong
Sophie O'Brien, Victorian College of the Arts, Melbourne

SELECTED NATIONAL & INTERNATIONAL PRESENTATIONS

ACMI Superheroes Panel, Melbourne
Australian Performing Arts Market, First Nations Market Readiness Program, Brisbane
City of Greater Geelong UNESCO Creative City Launch, Geelong
Geelong Teachers Reception, Geelong
Kids Thrive - Kids as Catalyst Student Volunteering Program, Northern Bay College, Geelong
My Geelong: Our Gallery, Geelong Gallery
National Conference of Performing Arts Centres, Karratha (Western Australia)
National Conference on the Australasian Association for Theatre, Drama & Performance Studies, Melbourne
PuSH International Arts Festival, Vancouver

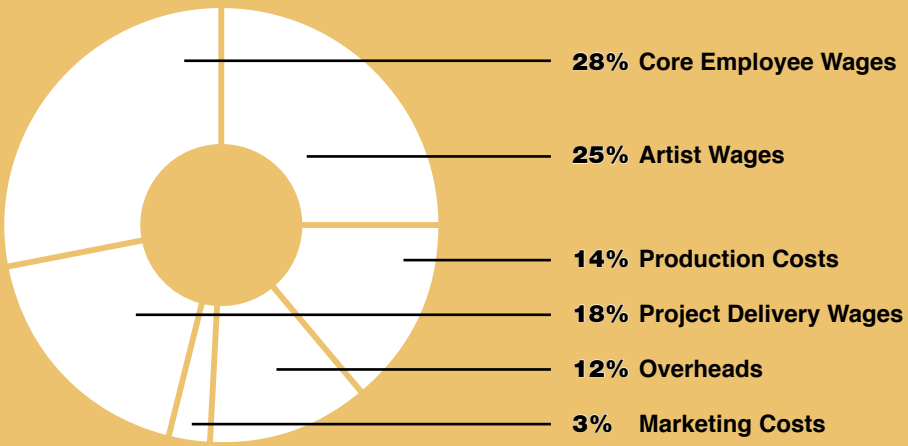
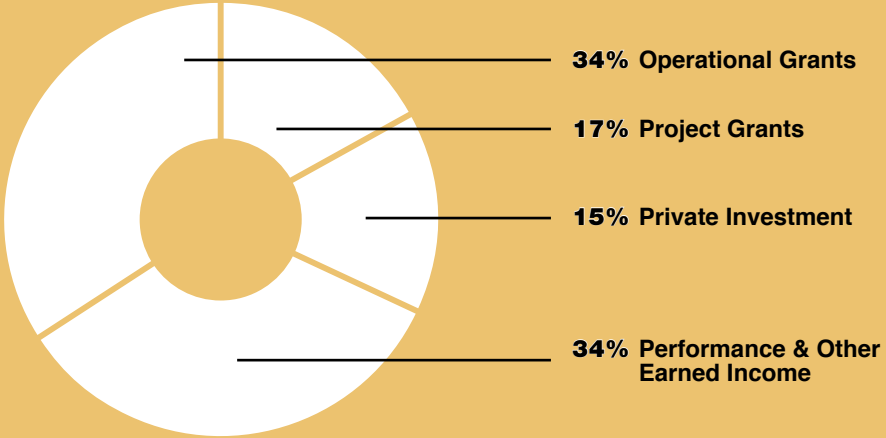
NETWORKS & MEMBERSHIPS

AAA National Disability Insurance Scheme (NDIS) Arts Working Group
Arts Wellbeing Collective, Pilot Program, Arts Centre Melbourne & Geelong
Performing Arts Centre
Barwon Australian Disability Enterprise Network (BADEN)
Courthouse Youth Arts, Board of Directors
Theatre Network Australia, Board of Directors
Committee for Geelong, Community Membership
Committee for Geelong, Leaders for Geelong
Creative State Advisory Board
G21 Arts & Culture Pillar
Geelong Chamber of Commerce
Geelong Performing Arts Centre Trust
Geelong Region Action Network for Disability (GRAND)
Women in Theatre Program, Melbourne Theatre Company

SIGNIFICANT PUBLICATION INCLUSIONS

AFFECT, ANIMALS, AND AUTISTS: FEELING AROUND THE EDGES OF THE HUMAN IN PERFORMANCE, Marla Carlson, The University of Michigan Press
THIS IS ME: IMAGINED THEATRES, Sonia Teuben, Edited by Helena Grehan, Peter Eckersall, Nicola Gunn

FINANCE



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Back to Back Theatre is part funded by the Australian Government Department of Social Services

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Frank Macindoe
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Gillian Triggs
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Hannah McMurtrie
Helen Firth
Helen Long
Helen McKenzie
James McCaughey & Ellen
Koshland
Jann Kinsela
Jennifer Kerr

Jenny Schwarz
Jo Porter & Michael Nossal
Jude Munro
Julie Dyer
Karilyn Brown
Kate Nossal & Myles Neri
Katherine Barnet
Katrina Sedgwick
Katy Tyrell
Kim Tompkins
Kitty Walker
Lea Thorpe
Lisa Chung
Lou Oppenheim
Lyn & Gus Nossal
Lynette Gillman
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Robert Peck

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Sarah Mainwaring

Scott Price

Simon Laherty

Sonia Teuben

BOARD

Barb Dennis

Ben Kay

Ben Slater

Treasurer

Callum Morton

Jann Kinsela

Chair

Jo Porter

(to 8 February 2018)

Katrina Sedgwick

Secretary

Meg Wardlaw

Phillip Keir

(to 24 April 2018)

Rose Hiscock

Sarah Mainwaring

Ensemble Representative

(to 27 May 2018)

Sonia Teuben

Ensemble Representative

(from 28 May 2018)

Yoni Prior Vice Chair

STAFF

Alice Nash Executive Producer & Co-CEO

Ally Harvey Senior Producer

Bruce Gladwin Artistic Director & Co-CEO

Dans Maree Sheehan Production Manager

Erin Watson Project Coordinator

Georgia Whyte Marketing Assistant

Grace Sims Development Coordinator

(to 31 April 2018)

Ingrid Voorendt Acting Artistic Associate

(from 13 August 2018)

Julie Fryman Community Support Coordinator

(6 August – 19 November 2018)

Maria Griffin Executive Assistant

Melissa Stark Development Manager

Nicole Krause Marketing Manager

(14 May to 8 October 2018)

Nicole Todhunter Marketing Assistant

(from 12 November 2018)

Nikki Watson Community Programs Coordinator

Rebecca Kleindienst Marketing Manager

(to 9 May 2018)

Sue White Finance Manager

Tamara Searle Artistic Associate

Tegan Lang Development Coordinator

(from 25 June 2018)

THEATRE OF SPEED

Adam Berry

Ben Oakes

Jessica Walker

Kristie Brockett

Laura Berrisford

Liam White

Michael Chan

Phoebe Baker

Robert Croft

Rose McLaughlan

Tamika Simpson

Victoria Marshall

GUEST ARTISTS & COLLABORATORS

Adam Berry
Adena Jacobs
Ahmarnya Price
Alice Fleming
Allan V Watt
Amanda Duthie
Andrew Livingston
Annette McGovern
Aphrodite Kondos
Aviva Reed
Barwon Valley School
Bluebottle
Brendan Campbell
Brian Lipson
Brian Tilley
Bridh Gunn
Brogan Murray
Caitlin Gilmore
Calum Moore
Carsten Stormer
Cassandra Chatwin-Smith
Chelsea Wolecki
Chris Abrahams
Chris Dunstan
Chris Hansen
Christopher Brown
Cobie Orger
Daniel Saul
Dannika Horvat
David McAart
Dean Watson
Deb Sampson
Debbie Lee
Emilie Collyer
Eugyeene Tehhe
Felix Figaira
Findlay Duff
Florence
Francesa Neri

Geelong Academy of
Performing Arts
Geelong Grammar School
Geelong Regional Library
Genevieve Morris
Greg Bird
Hamish
Harry Myers Covill
Hayley Scanlan
Hugh Covill
Jack Shepherd
Jackson Castiglione
Jacob Schlesinger
Jacob Williams
James Jackson
James Paul
Jason Mailing
Jenny Khafagi
Jessica Walker
Jill Skulina
Jillian Waite
Jim Russell
Jo Briscoe
Joff Bush
John Logue
Jonathon Sinatra
Josh Ferenbach
Joshua Armour
Joshua Haigh
Julie Eckersley
Julie Fryman
Julius Werner
Kate Sulan
Kayleigh Shields
Kelly Clifford
Lachlan Carrick
Lin Tobias
Leisa Shelton
Lochie Campbell

Lucy Harrison
Mairead
Mandy Chang
Manuel Zube
Marco Cher-Gibard
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Romany Latham
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Shio Otani
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Stephen Corvini
Stu Page
Summer Campbell
Tamas
Tara Smith
Tony Anderson
Verena Reis
Vicki Norton
Warren Clarke
Wendy O'Neil
Yumi Umiumare
Zac Chester
Zoe Barry
Zoey Dawson

THANK YOU

Thank you to those people who have provided invaluable guidance and support this year.

Adam Disney
Alexandra White
Alicia Brown
Amber Ma
Amrit Gill
Ana Verde
Andrew Singleton
Angharad Wynne Jones
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Anna Nieuwenhuysen
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Brett Sleigh
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Gail Rodgers
Gail Wilkonson
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Helen Cole
Helen Irene Muller
Helen McKenzie

Helen Panckhurst
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Jill Smith
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Joe Brinkman
Joel McGuiness
Joyce Rosario
Justyn Rowe
Kali Reid
Kamal Sinclair
Karen Leong
Karen LeRoy
Kate Ward
Kath Mainland
Kaz Paton
Kee Hong Low
Keiko Miyamura
Keizo Maeda
Kevin du Preez
Kris Nelson
Kristy Edmunds
Lea-Anne Bradley
Lena O'Donnell
Lin Bender
Linda Brusasco
Lisa Ffrench
Lisa Havilah
Lisa Sullivan
Louisa Myers
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Marion Potts
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Mark Burlace
Mark Russell
Mary Ann Rolfe
Mat Kesting
Matt Vitins

Mathew Hood
Michael McMahon
Michaela Buccola
Michelle Finegan
Minako Naito
Minister Martin Foley
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Victoria Jones
Vittoria de Stefano
Wendy Were

SUPPORT BACK TO BACK THEATRE

Back to Back Theatre's work would not be possible without the support of the individuals and organisations who see fit to join us. It is this support which allows us to create new works, provide arts-based community programs, and advocate for equal rights for people with disabilities. As we look forward to the future, we welcome old friends and new to join us again, create theatre, and trouble the world.

Contact Tegan Lang, Partnerships Manager – Philanthropy and Giving on 03 5221 2029 or tegan@backtobacktheatre.com to donate or learn more.

Donate online at backtobacktheatre.com/support/donate
Donations over \$2 are tax deductible.

CONTACT

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