

BACK
TO
BACK
THEATRE

2022 ANNUAL REPORT



ACKNOWLEDGEMENT OF COUNTRY

We acknowledge we live and work on the lands of the Wadawurrung people. We pay respects to their elders, past, present and emerging. We acknowledge there is no treaty and that this is stolen land.

We are friends of LGBTQIA+ and Indigenous peoples. We recognise the discrimination people from these groups have suffered. We advocate for the inclusion and advancement of all identities in our company and in society.

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Cover Image: Jorge Serra

Back to Back's iconic status is firmly grounded in a refusal to court the iconic. But it is in this defiant refusal that their iconic status arguably lies. In giving the International Ibsen Award to Back to Back Theatre, the Committee recognises the global importance of a body of work in motion that has imaginatively foregrounded the politics of representation, articulated a politics of space, recognised the importance of robust, intelligent storytelling, and celebrated the plurality of theatre-making.

— INTERNATIONAL IBSEN AWARD
COMMITTEE STATEMENT

FROM THE CHAIR

Friends of Back to Back Theatre,

As I conclude my first full year as the Chair of our Board, I reflect proudly on all that the company has achieved in this period. We entered the year with a hint of trepidation: the turbulence of years prior fresh in our memory, only to have 2022 become a truly historic year for Back to Back Theatre.

It commenced with the international premiere of *SHADOW* at the prestigious South by South West Festival in Texas, where the film began its successful foray into the film-sphere winning the Audience Choice Award in its category. The film then catapulted into an additional 12 appearances throughout America, Europe, Asia and Australia. Its original stage iteration, *THE SHADOW WHOSE PREY THE HUNTER BECOMES* also continued to wow audiences across 13 local and international seasons, and we remounted *GANESH VERSUS THE THIRD REICH* for performances in Oslo, Norway.

We created major new screen works with *FIRST RESPONDERS* and *WHATEVER SCARES YOU*, which premiered on ABC and SBS respectively, and we continued to collaborate extensively with groups throughout Australia and the world, bringing to fruition no less than four new *RADIAL* projects, a *SINGLE CHANNEL VIDEO* season as part of *RIISING* Festival, two *CAMP* weekends and a new *DEMOCRATIC SET* in the United Kingdom.

On the ground in Geelong, our creative think tank *THEATRE OF SPEED* continued to bring their year round creativity to light, culminating in a wondrous immersive installation *DREAMS FEEL REAL WHEN YOU'RE IN THEM*, while between international trips the ensemble continued to develop each of their creative-led explorations of *BRITNEY* (Simon), *SCOTT GETS ANGRY* (Scott), *ELEPHANT* (Sarah) and *THE THEATRE OF DARK MEANS* (Mark), while collectively working with our Artistic Associates and a series of guest collaborators on what is slated to be our next major new work *MULTIPLE BAD THINGS*.

We welcomed new Board members Anthea Williams and Shari Sebbens, who we are privileged and delighted to welcome to the fold. We also farewell board member Callum Morton who we thank for his faithful service over many years, and Breanna Deleo who decided to step down from her position in the ensemble but continues on with the company in *THEATRE OF SPEED* and in other projects.

Amongst this slew of this activity, the company was honoured and humbled to receive the world's biggest theatre prize, the *INTERNATIONAL IBSEN AWARD* from the Norwegian Ministry of Culture, a testament to the 30 years of fearless theatre-making by this extraordinary company.

I extend my heartfelt thanks as ever to the ensemble, Board, staff, collaborators, donors, funders, audience members, family and friends of Back to Back Theatre, for their unwavering support and tireless work throughout what was a truly marvellous 2022.



Image: Jorge Serra

...the company was honoured and humbled to receive the world's biggest theatre prize, the INTERNATIONAL IBSEN AWARD from the Norwegian Ministry of Culture, a testament to the 30 years of fearless theatre-making by this extraordinary company.

**Katrina Sedgwick OAM
CHAIR**

FROM THE ENSEMBLE AND CO-CEOS

“I have achieved so much being involved with this company, and I can see this extending into the future.”

— Sarah Mainwaring, Ensemble Member

“I loved all the shows I’ve been in, but if I had to choose a favourite, it’s probably SHADOW. SMO is second favourite. If you wanna come, see our shows, do. If you don’t, don’t bother coming. Enjoy the show.”

— Simon Laherty, Ensemble Member

“Back to Back Theatre has a way of saying ‘Get stuffed. I’m going to do this our way. We are not going to do a conventional theatre show, but our own stories from our own experiences.’”

— Scott Price, Ensemble Member

“I am Mark Deans, of Corio... [cue fart gag].”

— Mark Deans, Ensemble Member

Working at Back to Back has always felt like we get to make art without a sovereign, without a master ruling over us, without a parent checking in, without experts telling us what we should or shouldn’t do. Back to Back has always had capacity for creative opportunity.

The theatre we make comes from the theatre we make. We want to acknowledge the artists who started Back to Back Theatre in the mid 1980s and all the ensemble members, collaborators, staff, executive producers, artistic directors and board members that have worked with us throughout our history.

It takes a community of artists to feed a company. Back to Back would not be as rich without the ongoing contribution of guest actors, choreographers, devisors, directors, composers, dramaturgs and designers.

— Bruce Gladwin,
Artistic Director & Co-CEO

— Tim Stitz,
Executive Producer & Co-CEO

Image: Jorge Serra

“The theatre we make comes from the theatre we make.”



Sometimes just existing can seed inspiration.

— Sarah Mainwaring, Ensemble Member

BACK TO BACK THEATRE

ORGANISATIONAL PURPOSE

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



ARTISTIC VISION

Back to Back Theatre proposes work for the near future. Our artistic vision extends our momentum, maturity and ambition to make theatre of global significance that cannot yet be imagined. We seek to create a national and international artistic legacy by provoking genuine cultural and social change, re-defining possibility in theatrical practice, and thus, in society.

GOALS 2020 — 2024

1. GREAT ART

Create an exceptional and unexpected body of work in professional, community and educational contexts that challenges artistic, social and political convention

2. IMPACT, ADVOCACY & LEADERSHIP

Effect positive social change via audacious artistic practice and sectoral leadership

3. AUDIENCE & ENGAGEMENT

With our actors as the voice and public face of the company, strengthen audience relationships locally, nationally and internationally

4. ORGANISATIONAL STRENGTH

Build organisational sustainability via a culture of acuity and clarity in strategic partnership with others

We will

- Continue to expand the number of artists with and without disabilities with whom we work
- Expand our work across multiple artforms, with an increased emphasis on Screen and Digital Projects to capitalise on increased distribution and reach
- Continue to invest in multiple creative developments led by our professional ensemble of artists with disabilities
- Continue to tour nationally and internationally with our works in repertoire, touring residencies and future works
- Collaborate with community members and young people to create work of exceptional calibre via the delivery and expansion of our Community & Education Program
- Enhance visibility and connections in the community
- Continue to build a sustainable business model and pursue excellence in governance and management to meet current and future growth

ARTISTIC SUCCESS: WAYS OF MEASURING ARTISTIC VIBRANCY

We acknowledge that our curiosity never comes with a guarantee. We seek feedback from others in an attempt to bring attention to our inattention.

We expect artistic success to be reflected in an increase in new relationships and dialogue between the company and our major stakeholders, especially community members and audiences.

Our artists share an inherent respect for the value of the audience as the vital ingredient of what constitutes 'theatre'. Our upper marker of success is their satisfaction, a consideration in all aspects of our work. Assessment of approval manifests in attendance and in further interest from the representatives of future audiences, in the form of presenters and festivals.

We value critical feedback in the form of reviews and give them due consideration, acknowledging that not everyone will like what we do.

Our work is frequently reflected back to us in the form of unsolicited responses via social media and online. These commentaries regularly articulate an emotive response rather than an intellectual assessment. It's a gratifying experience for our artists when audience members claim emotional ownership and feel the work spoke personally to them.

MAJOR WORKS

“Their work is first and foremost a matter of being a person and after that a matter of action — the agency of doing, of making, of sharing, of taking responsibility. A poetics of action that has had far-reaching consequences on the lives of the performers, the company and the audiences who encounter the work.”

— INTERNATIONAL IBSEN AWARD
COMMITTEE STATEMENT

THE SHADOW WHOSE PREY THE HUNTER BECOMES

Weaving a narrative through human rights, sexual politics, and the projected dominance of artificial intelligence, *THE SHADOW WHOSE PREY THE HUNTER BECOMES* is a sly theatrical revelation inspired by mistakes, mis-readings, mis-leadings and misunderstanding. This work reminds us that none of us are self-sufficient and all of us are responsible.

After its world premiere in 2019, the January 2020 North American tour of *THE SHADOW WHOSE PREY THE HUNTER BECOMES* marked what would be the first and final leg of its otherwise intended world premiere season, so when the world re-opened its doors in 2022, we hit the ground running.

2022 saw a triumphant return to national and international stages, the work travelling to 13 cities across Australia, Austria, Belgium, Germany, the Netherlands, Switzerland, Norway and the United Kingdom, reaching over 8,000 audience members around the world. A monumental year.

On the opening morning of the performance at Monash University, we were struck by a COVID-19 encounter, which put those performances and the subsequent European tour in jeopardy. Chris Hansen however stepped flawlessly into the role and performed via in-ear prompts without ever having seen the show.

Authors: Mark Deans, Michael Chan, Bruce Gladwin, Simon Laherty, Sarah Mainwaring, Scott Price, Sonia Teuben
Director: Bruce Gladwin
Performers: Chris Hansen, Simon Laherty, Sarah Mainwaring, Scott Price
Composition: Luke Howard Trio — Daniel Farrugia, Luke Howard, Jonathon Zion
Costume Design: Shio Otani
AI Voiceover: Belinda McClory
Script Consultant: Melissa Reeves
Lighting Design: Andrew Livingston, bluebottle
Screen Design: Rhian Hinkley, lowercase
Sound Design: Lachlan Carrick
Creative Development: Michael Chan, Mark Cuthbertson, Mark Deans, Rhian Hinkley, Bruce Gladwin, Simon Laherty, Pippin Latham, Andrew Livingston, Sarah Mainwaring, Victoria Marshall, Scott Price, Brian Tilley, Sonia Teuben
Touring Directors: Daniel Schlusser, Tamara Searle
Sound Engineer: Thomas “Soup” Campbell
Touring Sound Engineers: Paul Hitchens, Damien Lines, Marco Cher-Gibard
Stage Manager: Alana Hoggart
Production Manager: Bao Ngouansavanh
Company Manager: Erin Watson
Touring Company Managers: Kirstin Honey, Erin Watson
Touring Producers: Margaret Bourke, Natasha Phillips, Pippa Wright
Senior Producer: Tanya Bennett
Executive Producer: Tim Stitz
Understudies: Ben Oakes, Francesca Neri, Erin Pocervina

“This is a complex, considered and enormously funny production, articulated with clarity and flair...complicated ideas are eloquently expressed through the crafted script and exquisitely paced performances.”

— EVERYTHING THEATRE, UK



PERFORMANCES

Canberra Theatre Centre, Canberra, Australia
Monash Performing Arts Centre, Clayton, Australia
Kunstenfestivaldesarts, Brussels, Belgium
The Wiener Festwochen, Vienna, Austria
Kampnagel Sommerfestival, Hamburg, Germany
Noorderzon Festival of Performing Arts and Society, Groningen, Netherlands
Zürcher Theater Spektakel, Zurich, Switzerland
Theaterfestival Basel, Basel, Switzerland
La Batie Festival de Genève, Geneva, Switzerland
National Theatre of Norway, Oslo, Norway
Battersea Arts Centre, London, UK
Attenborough Centre for Creative Arts, Brighton, UK
Leeds Playhouse and Transform, Leeds, UK

Image: Jeff Busby

GANESH VERSUS THE THIRD REICH

Rita Halabarec and Sonia Teuben set us off on the narrative journey. Rita spent nine months drawing Ganesh, in blue biro on reams of white paper, while Sonia birthed a terrifying Neo Nazi skinhead in the rehearsal room. In 2008 GANESH VERSUS THE THIRD REICH, the fantastical journey of the elephant headed Hindu God travelling from India to Germany to reclaim the swastika from the Nazis, was conceived.

The GANESH VERSUS THE THIRD REICH touring party joined the company in Oslo to present this essential work as part of our acceptance of the International Ibsen Award, its first international performance since 2016, and joining THE SHADOW WHOSE PREY THE HUNTER BECOMES as the first ever performances of the company's work in Norway.

Devisors: Mark Deans, Marcia Ferguson, Bruce Gladwin, Nicki Holland, Simon Laherty, Sarah Mainwaring, Scott Price, Kate Sulan, Brian Tilley and David Woods
Director and Design: Bruce Gladwin
Performed by: Mark Deans, Simon Laherty, Scott Price, Brian Tilley, David Woods
Lighting Design & Technical Direction: Andrew Livingston, bluebottle
Set Design & Construction: Mark Cuthbertson
Design & Animation: Rhian Hinkley
Composer: Jóhann Jóhannsson
Mask Design & Construction: Sam Jinks & Paul Smits
Costume Design: Shio Otani
Translation: Karen Witthuhn, Greg Bailey
Script Consultant: Melissa Reeves
Additional Screen Performance: Georgina Naidu
Creative Development Actors: Brian Lipson, James Saunders, Sonia Teuben
Touring Lighting Design and Technical Direction: Dans Maree Sheehan
Sound Engineer: Marco Cher-Gibard
Stage Manager: Pippa Wright
Production Manager: Bao Ngouansavanh
Company Manager: Erin Watson
Artist Support: Nikki Watson
Senior Producer: Tanya Bennett
Executive Producer: Tim Stitz

PERFORMANCES

National Theatre of Norway, Oslo, Norway

SINGLE CHANNEL VIDEO

Think Antiques Roadshow meets YouTube unboxing: a live performance/film installation made in collaboration with community members. Designed for gallery settings and collecting institutions, 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.

Over a weekend in June, the impressive and interactive SINGLE CHANNEL VIDEO set found itself at the State Library of Victoria as part of Melbourne’s RISING Festival, commissioned by RISING and Perth Festival. We welcomed 128 community participants and over 3,400 members of public in to participate in, or bear witness to, this experience.



“A RISING essential”

THE HERALD SUN

“The students’ autonomy and agency was not only respected but key to the work and what made it interesting. That the students’ own lives, experiences and interests were centred.” — PARTICIPANT FEEDBACK

PERFORMANCES
RISING, Melbourne

Images: Jeff Busby

Original Concept & Design:

Mark Cuthbertson, Bruce Gladwin,
Jason Maling, Lara Thoms

Original Videography: Rhian Hinkley

Co-Directors: Bruce Gladwin, Jason Maling,
Tamara Searle, Lara Thoms

Hosts/Performers: Laura Beresford,
Kristie Brocket, Robbie Croft, Chris Hansen,
Erin Kearns, Simon Laherty, Sarah
Mainwaring, Annette McGovern, Francesca
Neri, Ben Oakes, Erin Pocervina, Scott Price,
Tamika Simpson, Jasmine Swindells,
Nicolas Walsh, Jessica Walker, Liam White

Sound Designer: Harry Covill

Lighting Design & Production Manager:
Dans Maree Sheehan

Video Installation: Rhian Hinkley

Set Construction & Realisation:
Mark Cuthbertson

Sound Operator & Engineer:

Thomas “Soup” Campbell
Company Manager: Kirstin Honey

Producer: Margaret Bourke

Executive Producer: Tim Stitz

Guests from: Art Gusto, Arts Projects
Australia, Create A, Jennings Street School,
Theatre of Speed, (It’s No) Drama

RISING Performance Program Manager:

Ally Harvey

RISING Associate Producer: Chantal Wynter

RISING Production Manager: Paul Doyle

RISING Community Co-Ordinator: Olivia Chin

ELEPHANT

ELEPHANT is a solo experiment by Sarah Mainwaring in liveness and embodiment, playing with projection, reflection, multiplicity and disappearance: it explores the space between life and death. Part installation, part dance performance, part film experiment, ELEPHANT fuses and confuses live and screen presences — shrinking and expanding, emerging and dissolving, fragmenting and disappearing.

Devised as part of our Ensemble Led Creative Developments in 2021, Sarah has expanded on this and shared this work in progress with audiences as part of Midsumma Festival in Melbourne at ACMI, and again at PACT in Sydney, giving the public an exclusive and intimate look into her creative practice.



PERFORMANCES
Midsumma, Melbourne, Australia
PACT, Sydney, Australia
PACT Lab, Sydney, Australia

“Sarah has rendered many of our lab artists speechless, she is just an incredible performer.”

—
PACT LAB

Performer/Devisor/Writer: Sarah Mainwaring
Co-Devisor/Director: Ingrid Voorendt
Co-Devisor/Performer/Stage Manager: Alana Hoggart
Sound Composition: Zoë Barry
Lighting Design & Production Manager: Bao Ngouansavanh
Producer: Margaret Bourke

Image: Lachlan Woods

CREATIVE DEVELOPMENT

ENSEMBLE LED PROJECTS

In 2022 the ensemble continued their individual creative explorations, some leading to major public outcomes, some still unfolding, their final form yet to be revealed to their makers.

ELEPHANT

ELEPHANT is an experiment in liveness and embodiment, playing with projection, reflection, multiplicity and disappearance. Devised and performed by Sarah Mainwaring, created in collaboration with Ingrid Voorendt and Alana Hoggart, ELEPHANT was shared at MIDSUMMA Festival in Melbourne, and at PACT in Sydney.

WHATEVER SCARES YOU

Written by Breanna Deleo and Tamara Searle, WHATEVER SCARES YOU is a rite of passage film that documents Breanna Deleo in her first year of work, as she attempts to navigate attempting to work as a professional artist, alongside burgeoning adulthood and independence. WHATEVER SCARES YOU premiered on SBS and on demand as part of the Curious Australia Initiative in 2022.

THE THEATRE OF DARK MEANS

An artistic and intergenerational exchange between Mark Deans and Chris Dunstan utilising clowning, physical comedy, written and spoken text, film and animation to share Mark Dean's legacy as a theatre maker.

SCOTT GETS ANGRY

Actor, activist and celebrity Scott Price, together with guest artists Jackson Castiglione and Jarrah Gurrie, questions cultural figures on politically and socially relevant issues that are F*cked, offering his unique opinion and interventions to create change.

BRITNEY

A show about one man's crush on a '90s' superstar, BRITNEY sees Simon Laherty, Luke Ryan and Kate Sulan explore the relationships between celebrities, fans, and obsession.

Image: Jeff Busby



MULTIPLE BAD THINGS

Creative development of what is to be Back to Back's major new work, *MULTIPLE BAD THINGS*, continued in 2022 with Artistic Associates Tamara Searle and Ingrid Voorendt in collaboration with Scott Price, Natasha Jynel, Bron Batten, Simon Laherty, Sarah Mainwaring, Ben Oakes, Mark Deans, Francesca Neri, Tamika Simpson, Rhian Hinkley, Anna Cordingley and Rosie Osmond.

The work is concerned with staging how we belong and are excluded personally, domestically, as well as globally.

There is no hero on this island

There is no friendship in this parliament

There is no religion in this forest

There is no leader in this town

There is no refreshment to be found in this waterhole

There is no outlaw in these woods

There is no cancer in this house

There is no comedy in this game

There is no air in this room

There are no ethnic groups in this workplace

— Simon Laherty

Creative development began in 2021 and continues into 2023. *MULTIPLE BAD THINGS* is slated to premiere in 2024.

Image: Sarah Walker



INTERNATIONAL IBSEN AWARD



On the 21st of March we were deeply honoured to share the news that The Norwegian Ministry of Culture had announced Back to Back Theatre as the 2022 recipient of The International Ibsen Award.

Referred to by many as ‘The Nobel Prize in Theatre’, and considered the greatest theatre award in the world, The International Ibsen Award aims to honour an individual or company that has brought new artistic dimension to the world of drama or theatre.

“We are proud to be able to honor an outstanding and unique theater company that asks questions of their

audience, of society and of each other through groundbreaking productions. Back to Back’s work is exciting, unsettling and thought-provoking. It inspires us to be better artists and better people.” — Chair of the International Ibsen Award Committee, Ingrid Lorentzen

With the award came the invitation to hold our first ever theatrical performances in Norway, as part of the formal celebrations and ceremony to be held in Oslo in September.

Thus began the epic artistic, logistic, and geographic journey of taking two of our works – THE SHADOW WHOSE PREY THE HUNTER BECOMES and GANESH VERSUS THE THIRD REICH, along with journalists, writers, a documentary film team, board

members, and various friends of the company, in what would be the largest ever Back to Back touring party to converge on a city.

As well as sold out performances of THE SHADOW WHOSE PREY THE HUNTER BECOMES and GANESH VERSUS THE THIRD REICH, the company also participated in Artists Talks, an Academic Panel, and the formal Award Ceremony – whilst also filming for a speculative documentary project, “THE PRIZE”.

“Many amazing artists have collaborated with the Back to Back Ensemble over the last 30 years. The presentation of The International Ibsen Award honours not only the Ensemble’s talent and unique insight as social commentators but the richness

and depth of Australian contemporary theatre.” — Bruce Gladwin, Artistic Director and Co-CEO

We were humbled to receive this award on behalf of the many artists and collaborators who have contributed to Back to Back Theatre’s long legacy of works, and those who continue to create work now and for the future. It is truly an award shared by many.

“It is an honour to receive this major award for our achievements in theatre. It means a lot. It means recognition of our art. It is a privilege and an honour. It was probably the proudest day in my career.” — Scott Price, Ensemble Member

Image: Josh Robenstone

SCREEN

BACK TO BACK PICTURES

Back to Back Pictures is the official screen arm of our organisation, and its projects are characterised by the same bold, experimental approach that we bring to our theatre production; exploring and challenging notions of identity, otherness, and expression.

SHADOW

Simon, Scott and Sarah, a trio of activists with intellectual disabilities, hold a town hall meeting about the future impacts of artificial intelligence. Simon, considering himself a saviour for the community, quickly appoints himself the mayor, and Scott reluctantly steps into the role of facilitator, but soon becomes enamoured with his own power and begins to dismiss the experiences of others. Sarah, often overlooked and underestimated by her counterparts, explodes, confronting the self-appointed leaders on their inadequacies.

What begins as a polite discussion quickly descends into bickering and chaos, seemingly provoked by a force within. Sarah acts to unite the group, only to realise the battle to get their message across may be lost already.

SHADOW burst onto the film festival circuit in the beginning of 2022 with gusto, with acceptance into the Rotterdam Film Festival, only to fall victim to COVID cancellations. Not to be stopped, SHADOW went on to have its world premiere at the prestigious South by South West Festival in Austin Texas, where it won the Audience Choice Award in its category.

This award winning world premiere catapulted the film around the world, with screenings on home soil at Sydney Film Festival, Darwin Festival, Revelations Film Festival in Perth, screenings in Geelong and Melbourne as part of Melbourne International Film Festival — where it was nominated in the Blackmagic Design Australian Innovation Award — and later again at ACMI, Melbourne. Further abroad SHADOW was also screened at Edinburgh International Film Festival in Scotland, Homo Novus Festival in Latvia, Rosendal Teater in Norway, and Aichi Triennale in Japan.

A Back to Back Pictures Production

Director: Bruce Gladwin

Screenplay: Michael Chan, Mark Deans, Bruce Gladwin, Simon Laherty, Sarah Mainwaring, Scott Price, Sonia Teuben
Based on the Back to Back Theatre stage production THE SHADOW WHOSE PREY THE HUNTER BECOMES

Producer: Alice Fleming

Associate Producer: Meret Hassanen

Director of Photography & Editor:

Rhian Hinkley

Musical Composition: Luke Howard Trio
(Luke Howard, Daniel Farrugia, Jonathan Zion)

Art Director: Tao Weis

Costume Designer: Shio Otani

Executive Producers: Bruce Gladwin, Tim Stitz

“Shadow confronts its audience with its call to remember exactly what humanity is amidst some seriously wicked moments of comedy. (There’s a lot to digest here, especially as the gravity of the realisation that we will all be intellectually disabled in the shadow of artificial intelligence sinks in, but Shadow is at its very best with its beautiful and humanistic closing shot.) A new benchmark for Australian cinema.”

— Andrew F Peirce: Best Australian Films of 2022. The Curb

SCREENINGS

South by South West Festival, Texas, USA

Vision Splendid Outback Film Festival, Winston, Australia

Revelations Film Festival, in partnership with DADAA, Perth, Australia

Sydney Film Festival, Sydney, Australia

Melbourne International Film Festival, Geelong, Australia

Melbourne International Film Festival, Melbourne, Australia

Darwin Festival, Darwin, Australia

Edinburgh International Film Festival, Edinburgh, Scotland

Noorderzon Festival, Groningen, Netherlands

Homo Novus Festival, Riga, Latvia

Rosendal Teater, Trondheim, Norway

Aichi Triennale 2022 Performing Arts, Nagoya, Japan

ACMI, Melbourne, Australia



WHATEVER SCARES YOU

WHATEVER SCARES YOU is a rite of passage film that documents Breanna Deleo in her first year of work. Breanna is attempting to work as a professional artist — a challenging profession for anyone. And Breanna has begun to identify as neurodivergent. Her parents are her greatest allies and advocates. They want to protect Breanna but sometimes to find our way in the world, we need to go it alone.

What began as Breanna's Ensemble Led Creative Development, turned into a short feature documentary that appeared on screens and online nationally as part of SBS's Curious Australia series. Breanna's coming-of-age tale resonated with audiences no matter their age or experiences of identity. We look forward to further sharing this inspirational and deeply honest work.

SCREENINGS
SBS Viceland, Australia
SBS On Demand, Australia

Image: Jeff Busby

A Back to Back Pictures Production

Co-Writers: Tamara Searle, Breanna Deleo
Director: Tamara Searle
Producer: Alice Fleming
Editor: Daniela Raulli
Director of Photography: Rhian Hinkley
Music: Nat Bartsch
Script Consultant: Diana Fisk
Featuring: Breanna Deleo, Joanne Deleo, Joseph Deleo
With: Mark Deans, Randolph Reimann, Nikki Watson, Sarah Mainwaring, Lydian Dunbar, Alana Hoggart, Scott Price, Mathew Daymond, Lisette Drew, Simon Laherty, Phoebe Rose Hall, Thomas "Soup" Campbell, Nat Bartsch, Zac Mifsud, Emma-June Curik, Tamara Searle, Leiko Manalang, Chris Paget, Tim Stitz, Marc Hull, Claire Carlin, Bruce Gladwin, Lauren Watson, Ella Lincoln, Ingrid Voorendt, Tara Sales, Alice Fleming, Daniele Constance, Rhian Hinkley, Erin Watson, Jaz Wickson
Production Coordinator: Aarushi Chowdhury
Funding Liaison: Paul Summers
Production Coordinator (preproduction): Felicity Parker-Hill
Funding, Marketing & Publicity Supervisor: Katherine Branch
Artist Support & Logistics: Erin Watson
Marketing & Publicity: Elysa McInnes
Artist Liaison & Family Support: Jaz Wickson
Publisher: Miranda Brown
1st Assistant Camera: Zia Gul Sadeqi
Technical Production Assistant: Kelly Rose Moore, Leiko Manalang
Location Liaison (Back to Back Studio): Kirstin Honey
Assistant Editor: Soumya Shah
2nd Assistant Editor: Zia Gul Sadeqi
Risk & Safety: Jane Millett
Production Accountant: Susan White
Sound Recordist: Ross Blackmore
Additional Sound Recordist: Hugh Palmer
Drone Operator: Damian Chappell



Drone Safety Coordinator: Andrea Chappell
Legal Services: Shaun Miller Lawyers
Still Photographer: Jeff Busby
Stylist: Zoe Rouse
Gold Coast Unit BTS Videographer: Hamish Rutherford
Additional Camera Footage: Jaz Wickson
Sound Recordist: Rommel Cesena
Additional Sound Recording: Thomas "Soup" Campbell
Local Liaison: Lisette Drew
Sound Editor & Mixer: David Williams
Sound Recording Mixer: Lachlan Carrick
Back to Back Executive Producers: Bruce Gladwin, Tim Stitz
SBS Production Manager: Roberta Queiroz
SBS Production Supervisor: Sarah Rose
SBS Commissioning Editor: Bernadine Lim
Media Stockade Series Executive Producer: Madeleine Hetherington-Miau
VicScreen Production Executives: Samantha Dinning, Andrew Wiseman
Screen Australian and Investment Manager: Sally Chesher

"The value of the docs lies in their capacity to provoke thought on subjects that may well have never even entered your head before." — Sydney Morning Herald

FIRST RESPONDERS

Created from a long-term residency at Nelson Park School, Geelong, this unlikely group of experts have been on a mission to help answer questions about the future — from love, to landscaping, to parallel universes — they’ve got the answers.

Over the course of two years in-and-out of lockdowns, our innovative and creative FIRST RESPONDERS creatives brought to life 20 episodes of these short animations.

Premiering on ABC and iView throughout 2022, this team of experts shared their unique perspectives through entertaining episodes, giving a platform to underrepresented voices in their own idiosyncratic style.

First Responders: Breanna Deleo, Ben Lecouteur, Cam Lecouteur, Jai Storey, Harry Schaller, Parsa Shabestanimonfared, Priscilla Ragesh, Sarah Gray, Kerry Cook, Grace Funston, Vivian Salter, Chloe Weiler, Ayden Horrocks, Sarah Alwood, Jonathan Slater, Nathan Mead, Lucas Kenyon, Rupert Stone, Charlotte Fitzgerald

Ensemble: Mark Deans, Simon Laherty, Sarah Mainwaring, Scott Price, Breanna Deleo

“There’s been nothing so epic to appear on these screens since Sonic The Hedgehog!”
— Participant Rupert Stone

Director: Ahmarnya Price

Animation: Rhian Hinkley

Music: Kelly Ryall

Original Concept: Ahmarnya Price, Rhian Hinkley, Kelly Ryall

Producers: Alice Fleming, Nikki Watson

Executive Producers:

Bruce Gladwin, Tim Stitz

Digital Production Supervisor & Editing

Assistant: Zia Gul Sadeqi

Intern: David Melzer

Production Manager: Bao Ngouansavanh

Leading Teacher: Tara Lynch

Text Illustration: Victoria Marshall

Visual Artists: Art Gusto



SCREENINGS

ABC TV and iView , Australia

ODDLANDS



ODDLANDS sees Des and Tam, members of a clean-up crew in a strange toxic wasteland, stumble upon what may be the last human survivor. These determined but lowly Level 7s will have to decide between saving humanity or saving themselves. ODDLANDS is a story about two unlikely heroes who manage to find a little hope in the strangest of places. The question is, what will they do when they find it?

ODDLANDS, a collaboration between Matchbox Pictures & Back to Back Theatre Productions, was screened in Nagoya, Japan in 2022 as part of the of Aichi Triennale Festival.

SCREENINGS

Vision Splendid Outback Film Festival, Winton, Australia
Aichi Triennale 2022 Performing Arts, Nagoya, Japan

Executive Producers: Debbie Lee, Julie Eckersley
Producers: Brendan Campbell, Stephen Corvini, Alice Nash
Executive Producer & Head of ABC Arts: Mandy Chang
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 Rauli
Composer: Joff Bush
Artist Support: Nikki Watson
Performers: Sonia Teuben, Simon Laherty, Jacek Koman, Robin Ramsay, Brian Tilley, Mark Deans, Belinda McClory

Images: Tao Weis, Georgina Savage



COMMUNITY AND EDUCATION

Back to Back Theatre's COMMUNITY AND EDUCATION programs reflect the company's belief in the transformative power of the arts to bring about positive change in individuals and communities alike. We have a strong commitment to community, and have developed a range of programs and initiatives designed to engage and empower using performance methodologies as a starting point for exploring identity, diversity, and expression.



RADIAL

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. Led by artists from Back to Back Theatre, RADIAL offers participants an opportunity to collaborate within a clearly defined artistic process resulting in short films from the minds of the participants.

2022 was a significant year for our RADIAL project, touring to four communities to capture moving moments in the round, exploring the themes of power, identity, and perception, using a series of interconnected scenes to create a nonlinear narrative.

From Bleach* Festival on the Gold Coast, to a collaboration with Tantrum Arts in Newcastle, to Hamlyn Views School in Geelong and Melbourne Fringe, each of these thought-provoking and innovative works challenges viewers to confront their assumptions about disability, power, and perception. It highlights Back to Back Theatre's commitment to creating works that are inclusive, relevant, and engaging for audiences of all backgrounds and abilities.

Original Concept: Bruce Gladwin, Rhian Hinkley, Tamara Searle
Original Direction: Tamara Searle
Original Videography: Rhian Hinkley
Original Set Construction: Mark Cuthbertson
Original Sound Composition: Harry Covill



RADIAL Hamlyn Views

Co-Directors: Ingrid Voorendt, Rhian Hinkley
Videographer: Rhian Hinkley
Music Workshops: Harry Covill
Composer: Alan McConnell
Costume & Set Designer: Bridget Milesi
Guest Artist & work experience: Jasmine Swindells
Producer: Nikki Watson
Production Manager: Alana Hoggart
Production Assistant: Anthony Hamilton-Smith
Production Assistant: Leiko Manalang
School Liaison & Lead Teacher: Annie Malesic
Performers: Angus Clifford, Briteny Bullock-Foran, Buster Dyer-Ison, Ebony Gilmore, Ella Jones, Hadi Rezwani, Jack Saunders, Jaunty Soe, Jono Tullio, Lachlan Schrumme, Tiana Ollis

Images: Rhian Hinkley

RADIAL Bleach*

Co-Directors: Rhian Hinkley, Tamara Searle

Videographer: Rhian Hinkley

Sound Composer:

Thomas "Soup" Campbell

Production Manager: Alana Hoggart

Producer: Nikki Watson

Ensemble Member: Breanna Deleo

Camera Assistant: Leiko Manalang

Music: Tralala Blip Mathew Daymond,

Lydian Dunbar, Zac Mifsud, Randolph

Reimann, Phoebe Rose Hall

Bleach* Producer: Claire Carlin

Costumes: Ella Lincoln

Production: Marc Hull

Community Liaison Officer:

Emma-June Curik

Co-CEO & Executive Producer

Back to Back Theatre: Tim Stitz

CEO & Artistic Director of Placemakers:

Rosie Dennis

Performers: Breanna Deleo, Lauren Watson,

Lydian Dunbar, Mathew Daymond,

Phoebe Rose Hall, Randolph Reimann,

Tara Sales, Zac Mifsud

Artist Support: Nikki Watson; Lisette Drew

Image: Jorge Serra





RADIAL Newcastle

Director: Ingrid Voorendt
Videographer: Philip Einwick
Sound Composition: Thomas "Soup" Campbell
Producer: Nikki Watson
Production Manager: Dans Maree Sheehan
Camera Assistant: Zia Gul Sadeqi
Artist Mentor: Ben Oakes
Costume Designer: Bonnie Tipper

New Annual Senior Producer & Curator: Adrian Burnett

Manager, Civic Theatre: Leonie Wallace
Program & Venue Coordinator: Jordan Campbell
Technical and Production Coordinator: Lachlan Thomas

Tantrum Youth Arts Creative Director: Penelope (Nel) Kentish
Executive Director: Tamara Gazzard
Associate Producer / Accelerate Ensemble Lead Artist: Hannah Armstrong
Marketing & Engagement Coordinator: Chloe Warren
Associate Producer: Sarah Coffee
Performers: Amber Tull, Angela Kowalski, Jaye Cutting, Montana Blair, Nathan Dunning, Savannah Bailey

Image: Phillip Einwick



RADIAL Melbourne Fringe

Co-Directors: Ingrid Voorendt, Kate Sulan
Videographer: Tim O'Keefe
Sound Composition: Zoë Barry
Costume Designer: Emily Barrie
Production Manager: Dans Maree Sheehan
Producer: Nikki Watson
Ensemble Member: Mark Deans
Production & Camera Assistant: Zia Gul Sadeqi
Artist Support: Kirstin Honey
Marks Deans Costume: Harriet Oxley
Work Experience Intern: Charlie Bowman

Melbourne Fringe Creative Director & CEO: Simon Abrahams
Melbourne Fringe General Manager / Deputy CEO: Will Dawson
Melbourne Fringe Head of Programs and Projects: Danny Delahunty

Image: Tim O'Keefe

Melbourne Fringe Head of Marketing & Development: Miranda Borman
Melbourne Fringe Producer (Major Projects): Eilysh Toose
Melbourne Fringe Project Producer: Claire Portek

Back To Back Theatre Co-CEO & Executive Producer: Tim Stitz
Back to Back Theatre Head of Production & Delivery: David Miller

Performers: Anais Lobmeyer, Byron Hutton, Chelsea Hall, Clare Bartholemew, Edie Koomen, Florence Gladwin, Grace Robins, Ian Greer, Josh Duncan, Joyee Reilly, Kirstin Honey, Linda Corazza, Mark Deans, Michael McDonald, Natascha Gacia, Penny Baron, Phoebe Anne Taylor, Richard Sullivan, Robert Brierley, Rose Symons, Samuel Kruesler, Shian Law, Sue Giles, Tess Hemley, Valerie Hex, Yumi Umiumare, Zac Stephens, Zaelea Nolte

THE DEMOCRATIC SET

Disturbingly obvious and tantalisingly strange, THE DEMOCRATIC SET is an experimental residency model for working with communities.

The installation provides a platform for people from all walks of life to express themselves and share their stories, often in unexpected and creative ways. The performers are encouraged to be spontaneous and to use the space in any way they see fit, resulting in a diverse and often surprising array of performances.

In November the people of Cambridge UK brought their flair to the box, culminating in a truly stunning motion picture in time, which went on to premiere in January of 2023. In December, an earlier iteration of THE DEMOCRATIC SET from Footscray in 2014 was shared with audiences at The Cube in Altona, celebrating the rich history of Arts in the West.

Original Concept Design/Direction:

Bruce Gladwin

Original Set Design: Mark Cuthbertson

Original Videography: Rhian Hinkley

THE DEMOCRATIC SET Cambridge

Director: Ingrid Voorendt

Videographer: Philip Einwick

Editor: Jiang Naizhong

Song Writer: Yvonne Hercules

Music Producer: Ovidius

Production Manager: David Miller

Producer & Artist Support: Nikki Watson

Artist Mentor: Ben Oakes

Cambridge Live Artistic Director:

Matt Burman

Cambridge Live Arts Producer:

Ema Boswood

Cambridge Live Producer, Projects & Hires:

Ruth Carter-Moore

Cambridge Live Assistant Producer,

Projects & Hires: Jessica Weston

Marketing & Communications Manager:

Edmund Hine

“I am truly fascinated and inspired by your work. It is wonderful to see different communities from different parts of the world create something together. Thank you for giving us this opportunity and for creating work with such important messages and inclusion. It has been an absolute privilege and honour to be part of your production.”

— Performer, Cambridge



Performers:

Abbie Crisp, Adam Broadway, AJ, Alberto Vari, Alfie, Anya, Ava Go'arder #46, B, Beth Bailey, Betty, Brandon, Bryanna, Cameron Vince, Celia Willoughby, Chloe, Chloe Akasha Carson, Claire Collier, Dami, Daniel, Dr Diarmuid Hester, Dylan, Elena Carmen Petoia, Elizabeth Mitchell, Em Steadman, Ema Boswood, Emily, Emily Walpole, Erica James, Ethan, Ewan, F.E.B. #69, Finn Priddle, Francesca Barosi, Freya James, Freya Priddle, Gail Ess, George Hodson, Haizea, Harry Pollitt, Hedders #8238, Ibrahim Rahman, Jack Taki-Owen, Jade, Jade Pollard-Crowe, Jess Webber, Jess Weston, JM Beats, Joseph Aitkenhead, Jude Hall, JYC Director, Kai, Kalina Evans, Kieran,

Laura Christina Edwards, Laura Matthews, Law #50, Lily, Luc, Lunahsa, Mabel, Marcia Motty, Marta Woldeghebriel, Martin Henry, Matilda, Matt Burman, Maxim Augustus Gleeson, Mayuri Sarkar, Morgan, Natalia Bilakiewicz, Noah, Pam Williams, Pheobe, Raff, Richard Scarr, Riley F, Riley S, Roeland van der Heiden, Ruby Martin, Ryan, Sam, Sam Crosby, Sam Ross, Saskia Barnett, Shahida Rahman, Sky, Sophie Lister, Stanley, Susan Nicol, T. May, Tal Annan, Tani Gill, Tom Roden, Viorica Gopsa, Wet Mess, William Duncan, Wunnaden.

Image: Phillip Einwick

CAMP

CAMP (Come and Make Performance) 2022 opened a new world of engagement opportunities for Back to Back Theatre, as we delivered — for the first time — two CAMP weekends across two locations. After a two-year intermission between CAMP in-real-life, we welcomed enthusiastic art-makers back into our space in March, with an intimate iteration in Geelong reminding us of the importance of such a program.

We played with mirrors and danced between our projected selves and our reflections.

We emerged from cocoons to transform into living sculptures, constructed from paper and tape, to parade larger than life in the park.

We sang the sounds of our living score documenting the big and small of our surrounds.

We looked inside and aligned with our living gut chemistry and how it influences our creative/life choices.

We sleep walked through a daydream and deep dived into the psyche of our dreams.

We explored our celebrity crush and brought to life a wedding, a kidnapping, driving into the sunset.

Then in October, we joined forces with Arts Centre Melbourne's Alter State, a celebration of disability, creativity and culture, to deliver a hybrid-model CAMP, expanding this program in geography and reach, as we intentionally disrupted the corridors of Arts Centre Melbourne.

We mingled with the fabulously dressed ballet audience; connected across the country via the web; embodied sound; we filmed our stories; revealed ourselves through objects.



GEELONG

8 workshops

40 Participants

26 Participants who identify as having lived experience of disability

12 Guest Artists

2 Guest Artists who identify as having lived experience of disability

CAMP — Geelong

Curator: Ingrid Voorendt

Coordination: Kirstin Honey

Artists: Bron Batten, Marco Cher-Gibard, Alana Hoggart, Andy Jackson, Manisha Anjali, Simon Laherty, Sarah Mainwaring, Jill Orr, Luke Ryan, Kate Sulan, Zoe Scoglio, Ingrid Voorendt

Support: Zoë Barry, Katherine Branch, Kirstin Honey, Elysa McInnes, Jane Millett, Zia Gul Sadeqi, Paul Summers, Stephen Oakes, Ingrid Voorendt, Nikki Watson

Images: Willem Kingma

ALTER STATE

9 workshops

68 Participants

20 Participants who identify as having lived experience of disability

24 Guest Artists

2 International Guest Artists

8 Guest Artists who identify as having lived experience of disability

CAMP – Alter State

Curator: Ingrid Voorendt

Producer: Nikki Watson

Coordination: Kirsten Honey

Arts Centre Melbourne Creative Producer:

Simon de Lacy-Leacey

Artists: Morgan Rose Aldrich, Manisha Anjali, Robert Croft, Katrina Cornwell, Rachel Edward, Bhodi Hudson, INFINITY Ensemble, Andy Jackson, Erin Kearns, Larissa McGowan, Alexis Luke, Tom Middleditch, Miranda Nation, RAWCUS, RESTLESS, Jo Randerson, Leisa Shelton, Madeleine Stewart, Prue Stevenson, Liam White

Support: Christine Bennett,

Janet Brown, Simon de Lacy-Leacey, David Miller, Jane Millett, Stephen Oakes, Zia Gul Sadeqi, Ingrid Voorendt, Nikki Watson

GLAMPERS: Jenny Bowden, Zac Chester, Robert Croft, Daniel Curnow, Mark Deans, Kyra Drummond, Chris Hansen, Erin Kearns, Rose McLachlan, Sarah Mainwaring, Francesca Neri, Tamika Simpson, Jasmine Swindells, Nicholas Walsh, Liam White

CAMP Alter State, Melbourne, Australia
CAMP 2022, Geelong

THEATRE OF SPEED

THEATRE OF SPEED enjoyed an uninterrupted, robust year of workshops where they embraced the unexpected to deliver outcomes across various new media. Participants were encouraged to push beyond their comfort zones, and engage with mentors to expand their artistic practice.

The year culminated in two major outcomes: an immersive visual art exhibition, DREAMS FEEL REAL WHEN YOU'RE IN THEM, at Platform Gallery in Geelong, and a short film, THE WHALE, which was conceptualised, developed, written, acted and filmed by the participants.

Curation:
Ingrid Voorendt

Coordination:
Kirstin Honey

THEATRE OF SPEED

Laura Berrisford
Kristie Brockett
Michael Chan
Robert Croft
Breanna Deleo
Mark Deans
Chris Hansen
Erin Kearns
Simon Laherty
Sarah Mainwaring
Francesca Neri
Ben Oakes
Tamika Simpson
Jasmine Swindells
Jessica Walker
Liam White

SPEED TRIALS

James Lewis
Jacqui James
Chris Hansen
Amanda Valente

Guest Artists:

Zoë Barry
Bron Batten
Maude Davey
Marcia Ferguson
Rinske Ginsberg
Becky Hilton
Kirstin Honey
Sarah Kriegler
Manisha Anjali
Jess Lesosky
Miranda Nation
Zoe Scoglio
Tamara Searle
Yumi Umiumare
Ingrid Voorendt
Matt Willis

Support:

Deb Balfour
Christine Bennett
Olivia Chin
Kirstin Honey
Jane Millett
Stephen Oakes
Zia Gul Sadeqi
Ingrid Voorendt

Images: Bridget Milesi



DREAMS FEEL REAL WHEN YOU'RE IN THEM

Lucid. Mystical. Trauma-induced amnesia.

Let our voices imprint in your brains and you may or may not dream what we say. It's a sound-world that might give you goosebumps. It's a silent disco without the dancing. It's an after-hours conjuring that gives you time to transform in your imagination before you go to sleep.

In December, THEATRE OF SPEED brought to fruition the company's first ever public visual art exhibition at Platform Art Gallery. This magical, immersive installation gave new life to SLUMBERCARDS, and welcomed a new audience to the powerful, creative minds of our participants.

Text by
THEATRE OF SPEED
& Ingrid Voorendt

Portraits by:
Bridget Milesi

Sound Design and Composition:
Zoë Barry

Curation/Coordination:
Kirstin Honey

Artistic Associate:
Ingrid Voorendt

THEATRE OF SPEED

Laura Berrisford
Kristie Brockett
Michael Chan
Robert Croft
Breanna Deleo
Mark Deans
Chris Hansen
Erin Kearns
Simon Laherty
Sarah Mainwaring
Francesca Neri
Ben Oakes
Tamika Simpson
Jasmine Swindells
Jessica Walker
Liam White

EXHIBITIONS

Platform Gallery,
Geelong, Australia



EDUCATION

The company continued to work closely with schools in the region, over workshops and conversations to devise and deliver screen project FIRST RESPONDERS with Nelson Park School, and performance/visual arts project Portrait with students from both Nelson Park and Barwon Valley Schools, as well as creating a new RADIAL iteration with Hamlyn Views School.

Portrait, created in 2021 with female identifying students from Nelson Park and Hamlyn Views also held a private showing with students, families and teachers in the Back to Back Studio ahead of its first public exhibit to take place in 2023.

We welcomed three WORK EXPERIENCE students, and one INTERN, and delivered an OPEN WORKSHOP on inclusive practice for Teacher's in performance arts.

Community and Education

Producer:

Nikki Watson

Curators:

Ahmarnya Price

Tamara Searle

Ingrid Voorendt

Work Experience /

Secondment:

Charlie Bowman

Charlotte Fitzgerald

Jasmine Swindells

Image: Rhian Hinkley



27

Workshops delivered

208

Students engaged

55

Teachers connected

46

Parents connected

30

Facilitating Artists

EXPOSURE

4

Continents

12

Countries

28

Cities

55 Performances to 13,441 audience members including

8,374

International paid attendees

35 Screenings to 3,016 audiences members including

588

International paid attendees

646

Victorian paid attendees

1,258

Victorian paid attendees

912

Interstate paid attendees

928

Interstate paid attendees

3,509

unpaid attendees

297

unpaid attendees

7

Creative Development Showings to

224

attendees

2

National TV Broadcasts to approximately

35,000

audience members

1

exhibition to

320

attendees

We received:

37,128

visits to the website

12,513

social media followers

13,345

Vimeo views

87

media features

38

reviews

ADVOCACY & LEADERSHIP

NETWORKS & MEMBERSHIPS

ArtsHub
 Arts Wellbeing Collective
 Australian Writers Guild
 Committee for Geelong
 G21 Arts and Culture Pillar
 Live Performance Australia
 National Disability Service (NDS)
 National Disability Insurance Scheme (NDIS)
 National Performing Arts Partnership Framework
 NDIS Quality and Safeguards Commission
 PAC Australia
 Performing Arts Teacher Network
 Philanthropy Australia
 Rights Information & Advocacy Centre Incorporated (RIAC)
 Social Enterprise Network Victoria (Senvic)
 Theatre Network Australia (TNA)

SELECTED NATIONAL & INTERNATIONAL PRESENTATIONS

International Ibsen Award Ceremony, Oslo, Norway
 Teacher Excellence Program – Deakin University
 Pathways To Employment Program – Geelong Region Learning & Employment Network
 ABC Re-Frame, SHADOW and RADIAL
 Bleach* trailer Broadcast, Australia
 Art&Film, ACMI, Melbourne
 Geelong Design Week, Geelong
 One-Off Lectures

WORK EXPERIENCE / SECONDMENT

Charlie Bowman
 Charlotte Fitzgerald
 Jasmine Swindells

OUR SUPPORTERS

Government Partners



Project Partners



Community & Education Partners



Corporate Partners



OUR DONORS

NEW WORK DONOR CIRCLE

Geoffrey Conaghan & Mathew Erbs, Rose Hiscock, James McCaughey, Michael Parry, Jenny Schwarz, Gael Wilson

DONORS

Simon Abrahams, Dr. Katrina Alford, Jim and Edie Barton, John and Lorraine Bates, Bek Berger, Laura Berrisford, Nickie Berrisford, Kate Betts, Nicole Beyer, Nancy Black, Margaret Bourke, Alex Bowen and Catherine Sullivan, Graham Bradbeer, Katherine Branch, Karilyn Brown, Ruthanna Bulafkin, Gillian Carter, Melinda Clarke, Philip Cornwell and Cecelia Rice, Anna Doubell, Barnie Duncan, Petria Eaves, Katy Fleay, Rosemary Forbes and Ian Hocking, Vallejo Gantner, Kate Gillick, MG, Rinske Ginsberg, Bruce Gladwin, Liz Grainger, Judy Greig, Rachel Griffiths, Elizabeth Hansen, Rose Hiscock, Peter Jopling, Ben Kay, Jann Kinsela, Genevieve Lacey, Tegan Lang, The Lasica Family in memory of Margaret and Bill Lasica, Johanna Leishman, Dr. Edwina Light, Helen Long and Terence Breen at Asphalt Paving Services, Frank Macindoe, Ann McCartney and Harmen Ligtoet, Patti Manolis OAM, John Mant, Kate and Peter Marshall in loving memory of Victoria Marshall, Miriam McDonald, Elysa McInnes, Helen McKenzie, Ruth McMullin, Nan McNab, Robert Morgan, Callum Morton, Virginia

Murdoch and Sophie Cunningham, Todd Murphy, Alice Nash, Anthony Nocera, Katrina Nossal and Philip Myles Neri, Percy Baxter Charitable Trust, Peter Isaacson Foundation, Jo Porter and Michael Nossal, Yoni Prior, Professor Ruth Rentschler OAM, Drew Rhodes, Dr. Alison Richards, Mary Ann Rolfe, Dr. PJ Rose, Anna Schwartz, Sophie Scott, Katrina Sedgwick and Chris Barker, Lydia Sharpin, Jason Smith, Melissa Stark, Tim Stitz and Petra Kalive, Paul Summers and Merrin McCracken, Kim Tompkins, Meg Wardlaw, Pinky Watson, Anthea Williams and Timothy Tacker, Penny Wilson, Winifred and John Webster Charitable Trust, Anonymous (12)

OUR PEOPLE

ENSEMBLE

Breanna Deleo
(to December)

Mark Deans

Sarah Mainwaring

Scott Price

Simon Laherty

STAFF

Alice Fleming
Head of Screen

Bao Ngouansavanh
Production Manager

Bruce Gladwin
Artistic Director
and Co-CEO

Christine Bennett
Administration and
Venue Coordinator
(from August)

David Miller
Head of Production and
Delivery (from July)

Elysa McInnes
Marketing and
Development Coordinator

Erin Watson
Company Manager

Haley Gilbert
Finance Coordinator
(from January)

Ingrid Voorendt
Artistic Associate

Jane Millett
General Manager

Katherine Branch
Head of Marketing
and Development

Kirstin Honey
Community Programs
Coordinator

Margaret Bourke
Producer

Melissa Stark
Partnerships Manager
(to February)

Nikki Watson
Community and
Education Producer

Paul Summers
Partnerships Manager

Sara Sadegh Vaziri
Administration
Coordinator
(July – August)

Sarah Krieger
Partnerships Manage
(from March)

Simon Wallmeyer
Finance Coordinator
(March)

Susan White
Head of Finance

Tamara Searle
Artistic Associate

Tanya Bennett
Head of Artistic Planning

Tim Stitz
Executive Producer
and Co-CEO

Zia Gul Sadeqi
Screen Coordinator

BOARD

Anthea Williams

Ben Kay
Secretary

Ben Slater
Treasurer

Callum Morton
(to August)

Katrina Sedgwick
Chair

Meg Wardlaw

Rose Hiscock
Sarah Mainwaring
Ensemble Representative
(from May)

Scott Price
Ensemble Representative
(to May)

Shari Sebbens
(from December)

Tony Grybowski

Dr. Yoni Prior
Vice Chair

GUEST ARTISTS & COLLABORATORS

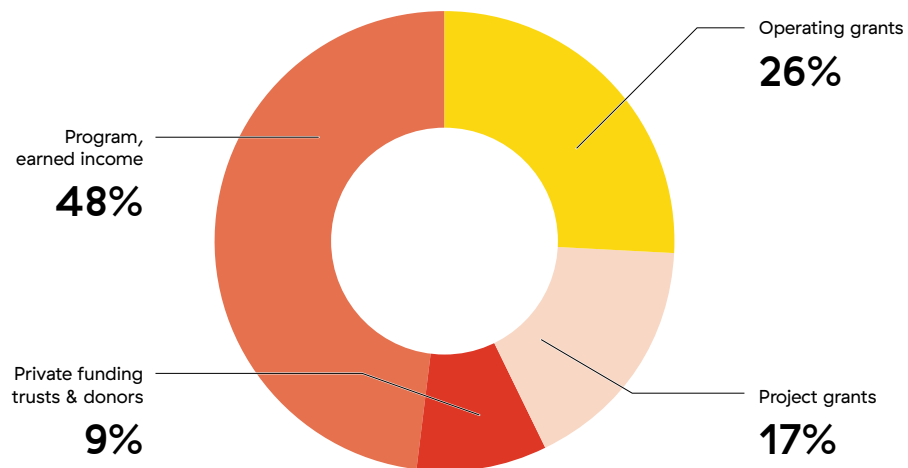
Ahmarnya Price	Jaz Wickson	Shio Otani
Alana Hoggart	Jessica Lesosky	Stephen Oakes
Alexandria Riches	Jill Orr	Suen Chua
Andy Jackson	Jim Russell	Takeshi Kondo
Anna Cordingley	Jordi Edwards	Tamika Simpson
Anthony Hamilton-Smith	Kate Sulan	Tara Lynch
Ben Oakes	Kellie Jayne Chambers	Thomas "Soup" Campbell
Becky Hilton	Kristie Brockett	Thomas Middleditch
Bonnie Tipper	Lara Thoms	Zoë Barry
Breanna Deleo	Lauren Watson	Zoe Scoglio
Brian Tilley	Leiko Manalang	
Bridget Milesi	Leisa Shelton	
Bron Batten	Liam White	
Chi Vu	Luke Ryan	
Chloe Hooper	Madeleine Lidbetter	
Chris Dunstan	Manisha Anjali	
Christopher Hansen	Manohar Surinder Singh	
Damien Lines	Marco Cher-Gibard	
Daniel Schlusser	Mark Cuthbertson	
Dans Maree Sheehan	Matthew Willis	
David Carlin	Maude Davey	
David Woods	Meret Hassanen	
Eleanor Small	Michael Chan	
Emily Barrie	Miranda Nation	
Erin Kearns	Natasha Jynel	
Erin Pocervina	Nat Bartsch	
Francesca Neri	Natasha Phillips	
Gemma-Rose Turnbull	Nathan Oakes	
Genevieve Picot	Nicholas Walsh	
Hannah Moore	Olivia Chin	
Harriet Oxley	Padraic McGuire	
Harry Covill	Paul Hitchens	
Ian Pidd	Philippa (Pippa) Wright	
Jackson Castiglione	Rhian Hinkley	
Jamila Main	Richard (Rick) Randall	
Jarrah Gurrie	Rinske Ginsberg	
Jasmine Swindells	Robert Croft	
Jason Maling	Rosemary Osmond	

THANK YOU

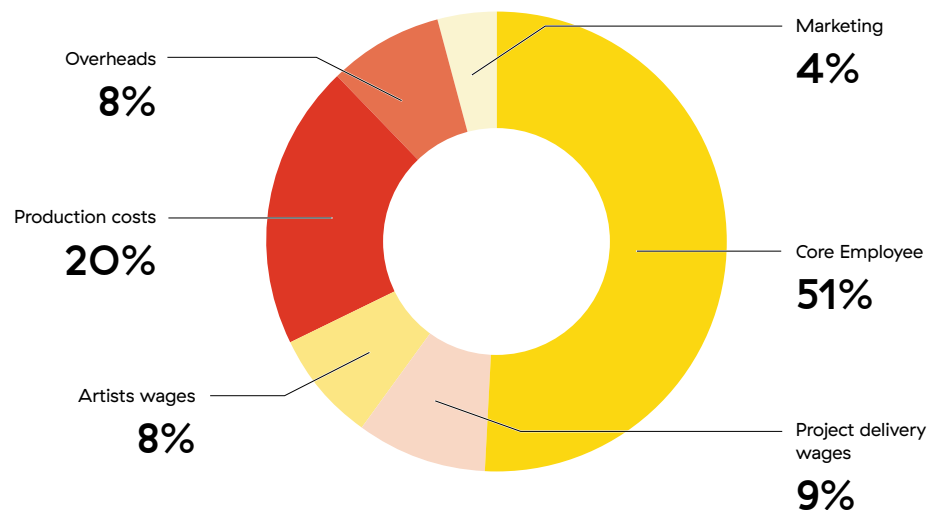
Simon Abrahams	Ingrid Lorentzen	parents of Barwon Valley
Accelerate Ensemble	Tara Lynch	Teachers, students and
Brijesh Agravat and all at	Geelong Regional Library	parents of Nelson Park
the Courthouse Café	and Heritage Centre	Chi Vu
Platform Arts	Malthouse	Tammy Walters
Sue Angelovski	Ulbaldino Mantelli	Western Edge Theatre
Deb and Peter Balfour	Penny McCabe	Tobias Wilkins
Pippa Bainbridge	Nikki McKenzie	Your DNA
Andrea Baranski	Michael McMahon	
Nat Bartsch	Shay Minster	
Dr Catherine Bateman	Melbourne Theatre	
Beyond the Box	Company	
Jana Blair	Peter Murphy	
Nancy Black	Mohamed Mustapha	
Miranda Brown	Michael Naphali	
Kellie Jayne Chambers	Anna Nieuwenhuysen	
Melinda Chapman	Wendy O'Neill	
Kelly Clifford	Alice Nash	
Morwenna Collett	Peter Neilson	
Alison Croggon	Martin Paten	
The Deleo family	Sherona and Travis	
Associate Professor	Parkinson	
Angela Dew	Rupert Reid	
Victoria Dias	Illana Russell	
Fiona Duncan	Sara Ruud Halvorsen	
Brett Dunlop	Cynthia Scherer	
George Dunford	Lydia Sharpin	
Trisha-lee Donovan	Chris Silverstroni	
Corrina Eccles	Hannah Simkin	
Kerry Farrance	Tracey-Lea Smith	
Eloise Gandolfo	Elisabeth Sodal	
Libby Gatgens	Norm Stanley	
Molly Gribble	Kate Sulan	
Anne Hume	Runi Sveen	
Sarah Jones	St Martins Youth Theatre	
Nel Kentish	Studio 92	
Amanda Lawrie-Jones	Robyn Taylor	
Infinity	Teachers, students and	

FINANCE

Income



Expenditure



AUDITED FINANCIALS



EST.1905

AUDITORS' INDEPENDENCE DECLARATION

TO THE MEMBERS OF BACK TO BACK THEATRE INC AND CONTROLLED ENTITY

As auditor for Back to Back Theatre Inc and Controlled Entity for the year ended 31 December 2022, I declare that, to the best of my knowledge and belief, there have been:

- (a) No contraventions of the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (b) No contraventions of any applicable code of professional conduct in relation to the audit.

This declaration is in respect of Back to Back Theatre Inc and its controlled entity.

Stephen Wight
Director

Dated this 26th day of April, 2023
Davidsons Assurance Services Pty Ltd
101 West Fyans Street
Geelong, Victoria 3220

/ GEELONG
101 West Fyans Street
PO Box 386
Geelong VIC 3220
PHONE 03 5221 6399

/ TORQUAY
6 Walker Street
PO Box 125
Torquay VIC 3228
PHONE 03 5261 2029

/ DIRECTORS
Stephen Wight CA
Stephen Kirtley CA

Davidsons Assurance Services Pty Ltd
ACN 123 008 662 / ABN 77 123 008 662
info@davidsons.com.au
davidsons.com.au

Liability limited by a scheme approved under Professional Standards Legislation. Davidson is not licensed to provide financial product advice under the Corporations Act 2001 (Cth).

Back to Back Theatre Inc

ABN: 95 834 484 241

Statement of Profit or Loss and Other Comprehensive Income

For the Year Ended 31 December 2022

	2022	2021
Note	\$	\$
C'W Grants Recurrent	505,000	500,000
C'W Grants Non-Recurrent	448,238	278,100
State/Territory Grants Recurrent	507,000	358,500
State/Territory Grants Non-Recurrent	195,348	296,855
Private Sector Income	358,018	418,928
Program Income	1,770,884	559,321
Non Program Income	52,664	38,738
	3,837,152	2,450,442
Direct Program Costs	(1,325,333)	(567,507)
Non-direct Program Costs	(408,814)	(258,062)
Salaries and Wages	(1,848,062)	(1,473,927)
	(3,582,209)	(2,299,496)
Profit (loss) before income tax	254,943	150,946
Income tax expense	2(b) -	-
Profit (loss) for the year	254,943	150,946
Other comprehensive income		
Net changes in fair value of financial assets	(95,190)	46,938
Total comprehensive income (loss) for the year	159,753	197,884

The accompanying notes form part of these financial statements.

Back to Back Theatre Inc

ABN: 95 834 484 241

Statement of Financial Position

As At 31 December 2022

	2022	2021
Note	\$	\$
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	5 1,609,321	1,603,858
Trade and other receivables	6 254,929	117,685
Financial assets	7 683,825	748,381
TOTAL CURRENT ASSETS	2,548,075	2,469,924
NON-CURRENT ASSETS		
Property, plant and equipment	8 49,873	25,634
TOTAL NON-CURRENT ASSETS	49,873	25,634
TOTAL ASSETS	2,597,948	2,495,558
LIABILITIES		
CURRENT LIABILITIES		
Trade and other payables	9 117,466	93,942
Employee benefits	10 176,487	129,393
Income in advance	11 697,294	836,970
TOTAL CURRENT LIABILITIES	991,247	1,060,305
NON-CURRENT LIABILITIES		
Employee benefits	10 31,815	20,120
TOTAL NON-CURRENT LIABILITIES	31,815	20,120
TOTAL LIABILITIES	1,023,062	1,080,425
NET ASSETS	1,574,886	1,415,133
EQUITY		
Asset revaluation reserve	69,957	165,147
Retained earnings	1,504,929	1,249,986
Total equity attributable to equity holders of the entity	1,574,886	1,415,133
TOTAL EQUITY	1,574,886	1,415,133

The accompanying notes form part of these financial statements.

Back to Back Theatre Inc

ABN: 95 834 484 241

Statement of Changes in Equity

For the Year Ended 31 December 2022

2022

	Retained Earnings	Asset Revaluation Surplus	Total
Note	\$	\$	\$
Balance at 1 January 2022	1,249,985	165,148	1,415,133
Profit/(Loss) for the year	254,943	-	254,943
Other comprehensive income/(loss) for the year	-	(95,190)	(95,190)
Balance at 31 December 2022	<u>1,504,928</u>	<u>69,958</u>	<u>1,574,886</u>

2021

	Retained Earnings	Asset Revaluation Surplus	Total
Note	\$	\$	\$
Balance at 1 January 2021	1,099,039	118,210	1,217,249
Profit/(loss) for the year	150,946	-	150,946
Other comprehensive income/(loss) for the year	-	46,938	46,938
Balance at 31 December 2021	<u>1,249,985</u>	<u>165,148</u>	<u>1,415,133</u>

The accompanying notes form part of these financial statements.

Back to Back Theatre Inc

ABN: 95 834 484 241

Statement of Cash Flows

For the Year Ended 31 December 2022

	2022 \$	2021 \$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Operating grants and performance fees received	4,055,161	2,685,876
Payments to suppliers and employees	(4,006,492)	(2,887,504)
Net cash provided by/(used in) operating activities	<u>48,669</u>	<u>(201,628)</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Proceeds from sale of plant and equipment	-	970
Purchase of property, plant and equipment	(43,206)	(8,628)
Net cash provided by/(used in) investing activities	<u>(43,206)</u>	<u>(7,658)</u>
Net increase/(decrease) in cash and cash equivalents held	5,463	(209,286)
Cash and cash equivalents at beginning of year	<u>1,603,858</u>	<u>1,813,144</u>
Cash and cash equivalents at end of financial year	<u>1,609,321</u>	<u>1,603,858</u>

The accompanying notes form part of these financial statements.

Back to Back Theatre Inc

ABN: 95 834 484 241

**Notes to the Financial Statements
For the Year Ended 31 December 2022**

The financial report covers Back to Back Theatre Inc and its controlled entities ('the Group'). Back to Back Theatre Inc is a not-for-profit Company, registered and domiciled in Australia.

Each of the entities within the Group prepare their financial statements based on the currency of the primary economic environment in which the entity operates (functional currency). The consolidated financial statements are presented in Australian dollars which is the parent entity's functional and presentation currency.

Comparatives are consistent with prior years, unless otherwise stated.

1 Basis of Preparation

In the Committee's opinion the entity is not a reporting entity since there are unlikely to exist users of the financial statements who are not able to command the preparation of reports tailored so as to satisfy specifically all of their information needs. These special purpose financial statements have been prepared to meet the reporting requirements of the Associations Incorporation Reform Act 2012 (Vic) and the Australian Charities and Not-for-profit Commission Act 2012.

The financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 Presentation of Financial Statements, AASB 107 Statement of Cash Flows, AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors and AASB 1054 Australian Additional Disclosures.

The financial statements include the results of the wholly owned subsidiary Back to Back Pictures Pty Ltd for both the 2021 & 2022 financial period.

2 Summary of Significant Accounting Policies**(a) Revenue and other income**

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the Group and specific criteria relating to the type of revenue as noted below, has been satisfied.

The revenue recognition policies for the principal revenue streams of the entity are:

Grant Income

Where grant income arises from an agreement which is enforceable and contains sufficiently specific performance obligations then the revenue is recognised when control of each performance obligation is satisfied.

Deferred Income

Unspent grant income received in relation to specified projects and events is not brought to account as revenue until spent for the purpose received.

Interest Revenue

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent to the instrument.

Back to Back Theatre Inc

ABN: 95 834 484 241

**Notes to the Financial Statements
For the Year Ended 31 December 2022****2 Summary of Significant Accounting Policies****(a) Revenue and other income****Donations**

Donation income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.

Other Income

Other income is recognised on an accruals basis when the entity is entitled to it.

(b) Income Tax

The tax expense recognised in the statement of profit or loss and other comprehensive income comprises current income tax expense plus deferred tax expense.

Current tax is the amount of income taxes payable (recoverable) in respect of the taxable profit (loss) for the year and is measured at the amount expected to be paid to (recovered from) the taxation authorities, using the tax rates and laws that have been enacted or substantively enacted by the end of the reporting period. Current tax liabilities (assets) are measured at the amounts expected to be paid to (recovered from) the relevant taxation authority.

(c) Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

(d) Property, plant and equipment

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment.

Depreciation

Property, plant and equipment, excluding freehold land, is depreciated over the assets useful life to the Group, commencing when the asset is held ready for use.

The depreciation rates used for each class of depreciable asset are shown below:

Fixed asset class	Depreciation rate
Furniture & Fixtures	15-33%
Project Equipment	15-33%
Motor Vehicles	20%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

Back to Back Theatre Inc

ABN: 95 834 484 241

Notes to the Financial Statements

For the Year Ended 31 December 2022

2 Summary of Significant Accounting Policies

(e) Financial assets

Financial assets consist of investments held with an investment fund manager, JB Were, recognised at fair value on the balance sheet date.

Equities held with the investment fund are measured at fair value, and cash held is measured at face value.

Gains and losses are taken to the revaluation reserve through other comprehensive income.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

(f) Impairment of assets

At the end of each reporting period the Group determines whether there is an evidence of an impairment indicator for assets.

Where an indicator exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying amount.

Where the recoverable amount is less than the carrying amount, an impairment loss is recognised in profit or loss.

(g) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

(h) Employee benefits

Provision is made for the Group's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than one year after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements.

3 Critical Accounting Estimates and Judgments

The members of the committee make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below.

Back to Back Theatre Inc

ABN: 95 834 484 241

Notes to the Financial Statements

For the Year Ended 31 December 2022

3 Critical Accounting Estimates and Judgments

Key estimates - receivables

The receivables at reporting date have been reviewed to determine whether there is any objective evidence that any of the receivables are impaired. An impairment provision is included for any receivable where the entire balance is not considered collectible. The impairment provision is based on the best information at the reporting date.

4 Revenue - Victorian and Federal Government Grants

	2022 \$
(a) VICTORIAN STATE GOVERNMENT FUNDS	
RECURRENT GRANTS	
Creative (Arts) Victoria National Performing Arts Partnerships Framework	507,000
	507,000
NON-RECURRENT GRANTS	
Creative (Arts) Victoria Projects	
- Creative States Commission (c/f \$18,000 into 2023)	51,742
	51,742
OTHER STATE PROJECT GRANTS	
- Film Victoria Grant (Back to Back Pictures P/L)	56,000
- Department of Education and Training	61,533
- Dept of Jobs, Skills, Industry & Regions	1,073
	118,606
(b) FEDERAL GOVERNMENT FUNDS	
RECURRENT GRANTS	
National Performing Arts Partnerships Framework	505,000
	505,000
NON-RECURRENT GRANTS	
- Restart Investment to Sustain and Expand (RISE) (c/f \$491,800 into 2023)	134,200
- NPAPF Disability Action Plan (c/f from 2021)	47,000
- International Projects (CATALYST) (c/f from 2021)	154,500
- Dept of Social Services NDIS Information Linkages & Capacity Building (c/f \$14,700 into 2023)	35,300
- Department of Foreign Affairs & Trade	40,000
- Dept of Social Services NDIS COVID Assistance Grant	5,367
- Screen Australia Grant (Back to Back Pictures P/L)	31,870
	448,237

Back to Back Theatre Inc

ABN: 95 834 484 241

Notes to the Financial Statements

For the Year Ended 31 December 2022

5 Cash and Cash Equivalents

	2022	2021
	\$	\$
Cash at bank and in hand	1,609,321	1,603,858
	<u>1,609,321</u>	<u>1,603,858</u>

6 Trade and Other Receivables

CURRENT		
Trade receivables	216,342	91,283
Prepayments	24,430	11,741
Deposits	2,185	758
Other receivables	11,972	13,903
Total current trade and other receivables	<u>254,929</u>	<u>117,685</u>

7 Financial Assets

CURRENT		
Investment fund	683,825	748,381
Total financial assets	<u>683,825</u>	<u>748,381</u>

8 Property, Plant and Equipment

Furniture & fixtures		
At cost	8,541	8,541
Accumulated depreciation	(7,716)	(7,081)
Total furniture & fixtures	<u>825</u>	<u>1,460</u>
Motor vehicles		
At cost	35,339	35,339
Accumulated depreciation	(30,593)	(29,407)
Total motor vehicles	<u>4,746</u>	<u>5,932</u>
Project equipment		
At cost	150,794	107,587
Accumulated depreciation	(106,492)	(89,345)
Total project equipment	<u>44,302</u>	<u>18,242</u>
Total property, plant and equipment	<u>49,873</u>	<u>25,634</u>

Back to Back Theatre Inc

ABN: 95 834 484 241

Notes to the Financial Statements

For the Year Ended 31 December 2022

9 Trade and Other Payables

	2022	2021
	\$	\$
CURRENT		
Trade payables	17,957	19,807
Accrued expenses	47,713	65,535
Credit cards	6,424	3,283
GST Payable	7,863	(1,279)
Other Payables	37,509	6,596
Total trade and other payables	<u>117,466</u>	<u>93,942</u>

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

10 Employee Benefits

CURRENT		
Annual leave	126,277	86,992
Long service leave	50,210	42,401
Total current employee benefits	<u>176,487</u>	<u>129,393</u>
NON-CURRENT		
Long service leave	31,815	20,120
Total non-current employee benefits	<u>31,815</u>	<u>20,120</u>

11 Income in Advance

CURRENT		
Recurrent and non-recurrent grants	697,294	836,970
Total income in advance	<u>697,294</u>	<u>836,970</u>

Back to Back Theatre Inc

ABN: 95 834 484 241

Notes to the Financial Statements**For the Year Ended 31 December 2022****12 Capital and Leasing Commitments****Operating Leases**

Leases contracted for but not recognised in the financial statements:

- not later than one year

2022	2021
\$	\$
1	1
1	1

The entity entered into a property lease commitment on 1 January 2014. It is a non-cancelable operating lease with a three-year term, with rent payable yearly. The lease has an option to renew at the end of the three-year term, for two additional three year periods. On 1 January 2020, the entity entered into the third three-year term.

13 Key Management Personnel Remuneration

Key management personnel remuneration included within employee expenses for the year is shown below:

Key management personnel compensation	338,544	298,628
	338,544	298,628

14 Cash Flow Information

Reconciliation of net income to net cash provided by operating activities:

Profit for the year	254,943	150,946
Non-cash flows in profit:		
- depreciation	18,967	17,807
- income (received) reinvested in fund	(30,634)	(32,017)
- expenses paid from investment fund	-	8,751
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	(120,008)	23,280
- (increase)/decrease in other assets	(12,689)	(9,092)
- increase/(decrease) in trade and other payables	18,977	(184,894)
- increase/(decrease) in income in advance	(139,676)	(186,806)
- increase/(decrease) in employee benefits	58,789	10,397
Cashflows from operations	48,669	(201,628)

15 Statutory Information

The registered office and principal place of business of the company is:

Back to Back Theatre Inc
PO Box 1257
GEELONG VIC 3220

Back to Back Theatre Inc

ABN: 95 834 484 241

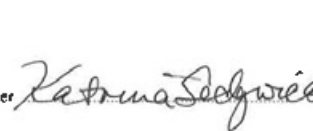
Statement by Members of the Committee

In the opinion of the Committee of Back to Back Theatre Inc:

- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60 (5)(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

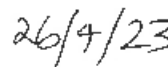
Committee member



Committee member



Dated





INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF BACK TO BACK THEATRE INC AND ITS CONTROLLED ENTITY

Opinion

We have audited the financial report of Back to Back Theatre Inc and its controlled entity (the "group"), which comprises the balance sheet as at 31 December 2022, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the committee.

In our opinion, the accompanying financial report presents fairly, in all material respects, the financial position of Back to Back Theatre Inc and its controlled entity (the "group") as at 31 December 2022 and its financial performance for the year then ended in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012*.

Basis for Opinion

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

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

Emphasis of Matter – Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Back to Back Theatre Inc and its controlled entity (the "group") to meet the requirements of the *Australian Charities and Not-for-Profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibilities of the Board for the Financial Report

The board is responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the *Australian Charities and Not-for-Profits Commission Act 2012* and for such internal control as the board determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

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

The board is responsible for overseeing the entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.

Stephen Wight
Director

Dated this 27th day of April, 2023

Davidsons Assurance Services Pty Ltd
101 West Fyans Street
Geelong, Victoria 3220

KEY PERFORMANCE INDICATORS

Priority 1: Address diversity areas outlined in the Partnership Framework (33.iv) with particular reference to artists, key creatives, programming and audiences

Mechanism	Measure	Target	Actual
Participation opportunities for people with disabilities	Number of opportunities delivered	120	177
	Number of Participants	300	612
Employment of people with disabilities	Number of artists with disabilities employed	15	22
	Number of non-artistic people with disabilities employed	2	4
Works produced that amplify the voice of people with lived experience of disability	Percentage of works produced	100	100
Board members with lived experience of disability	Number of board members with lived experience of disability	2	3

Priority 2: Commission, develop and present new Australian works that reflect contemporary Australia.

Mechanism	Measure	Target	Actual
Presentation of new works	Number of works presented	4	8
Creative development of new work	Number of works in creative development	2	12
Delivery of community residencies leading to a public outcome	Number of public outcomes	3	6
Delivery of education residencies leading to a public outcome	Number of public outcomes	3	2

Priority 3: Build capacity in the theatre sector and specifically for artists with disabilities. Develop partnerships and collaborations. Work nationally with other organisations to broaden audience engagement. Demonstrate leadership on sector specific concerns.

Mechanism	Measure	Target	Actual
Build Capacity for individual artists and organisations	Pathway opportunities for professional artist development	15	18
Develop collaborative partnerships that profile pathways for artists and arts workers with disability to find employment and/or participate	Partnerships/collaborations with art and non-arts organisations	8	15
Build sectoral capacity through skill-sharing and advice	Responses to requests from arts and disability organisations	3	9
Lead in disability employment practices	Engagement in policy development and consultation in arts and disability employment models	3	6
Undertake partnerships with local community	Work on projects commenced	1	1

Priority 4: Improve access and participation in the arts through touring and presenting work nationally and internationally

Mechanism	Measure	Target	Actual
Presentation of work to International audiences	Number of international cities	10	17
Presentation of work to Interstate audiences (Outside Victoria)	Number of interstate cities	8	8
Presentation of work to Victorian audiences	Number of Intrastate cities	3	5
Presentation of work to regional/remote audiences	Number of regional/remote Australian cities	2	3

Priority 5: Improve access and participation of both community and audiences through programs and presentations which give voice to the lived experience of disability

Mechanism	Measure	Target	Actual
Increased opportunities for community participation	Number of Community programs delivered	10	15
	Number of Education programs delivered	8	3
Increased access for broader audiences via digital activity	Number of activities	9	10
Reaching new audiences through presentation in new contexts	Number of presentations in new contexts	4	15

GOVERNANCE

Back to Back Theatre is a not-for-profit incorporated association with charitable and Public Benevolent Institution (PBI) status. We are a registered Tax Concession Charity (TCC) and Deductible Gift Recipient (DGR).

The company is overseen by a skilled and experienced Board whose key responsibilities are to drive and support Back to Back's strategic direction and governance. The Board includes an Ensemble Representative and fully supports the taking of creative risk.

Our Board Charter outlines governance responsibilities, stewardship philosophy and protocols for conflict of interest. The Board engages in periodic review, with recruitment taking into consideration identified skill gaps, geography and gender balance. A Governance Review was initiated in 2020 and the key recommendations of that report are under way.

ORGANISATIONAL STRUCTURE

Overseen by the Board, the Artistic Director and Executive Producer are joint Chief Executive Officers. They provide cohesive leadership from an artistic and managerial perspective, ensuring continued business excellence.

The Artistic, Project Delivery, Operations and Marketing & Development Teams enhance and support the artistic innovation upon which the company has built its reputation.

UNIVERSAL ACCESS, DISABILITY & OUR QUALITY ASSURANCE SYSTEM

Back to Back recognises the importance of accessibility to the arts for people with a disability, and equally that there are significant barriers to participating in arts and cultural life as artists, participants or audiences for many people in our society. We work to create programs and services that are universally accessible, ensuring all people can contribute and allowing them to realise their creative and artistic aspirations.

Back to Back will continue to provide opportunities for people with a disability to gain employment and ensure a robust Quality Assurance System is in place that will support both the artistic and personal development of our ensemble, community and education participants.

	Board Meeting						Finance Subcommittee Meeting						
Board Member	10 JAN	10 MAR	5 MAY	28 JUL	13 OCT	8 DEC	3 MAR	4 MAR	28 MAR	28 APR	27 JUL	10 OCT	5 DEC
Ben Slater	✗	✗	✓	✓	✗	✗	✓	✓	✓	✓	✓	✓	✗
Rose Hiscock	✓	✓	✓	✓	✓	✗							
Dr. Yoni Prior	✓	✓	✓	✓	✗	✓							
Katrina Sedgwick	✓	✓	✓	✓	✓	✓	✗	✓	✓	✓	✓	✓	✓
Ben Kay	✓	✗	✓	✓	✓	✗	✗	✓	✗	✓	✓	✓	✗
Meg Wardlaw	✗	✓	✓	✓	✓	✓							
Callum Morton	✗	✓	✓	✓									
Scott Price	✓	✓	✓										
Sarah Mainwaring			✓	✓	✓	✓							
Tony Grybowski	✓	✓	✓	✓	✗	✓	✓	✗	✓	✓	✓	✓	✓
Anthea Williams	✓	✓	✓	✗	✓	✓							
Shari Sebbens						✓							
Staff at Board Meetings													
Tim Stitz	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Bruce Galdwin	✓	✓	✓	✓	✓	✓							
Sue White						✗	✓	✓	✓	✓	✓	✓	✓
Haley Gilbert (Mins)		✗	✓	✓	✓	✓							
Jane Millett (Observer)	✗	✓	✓	✓	✗	✓							

✓ = In attendance ✗ = Apologies Quorum not made/meeting rescheduled Annual General Meeting

The Rules of the Association state that 3 absences in a row without formally requesting a leave of absence means that a Board member is automatically disqualified. Notify Chair when a Board member has 2 consecutive absences.

Greyed area means the person was not yet a Board member, or had formally left the Board by the time of this meeting.

A Quorum for B2B meetings is a "majority" of members present: at the start 2022 this means more than 5.

Board Member	Lived experience of Disability	Home residence	Professional background: Arts, Corporate, Education, Medical, Community	Key skills
Anthea Williams	Yes	Sydney	Arts, Film & Television	Writer, Director
Ben Slater	No	Geelong	Corporate — Finance	Accounting / financial management
Ben Kay	No	Sydney	Corporate — Lawyer	Legal advice / representation to organisations/individuals in the performing arts, screen and cultural sectors. Media, reputation and crisis/ risk management. Management and operation of businesses and finances
Katrina Sedgwick	No	Melbourne	Arts & Culture, Festivals, Film & Media Commissioning	Creative Producing, Leadership, Stakeholder Management, Government Relations, Strategy, People & Culture
Meg Wardlaw	No	Geelong	Allied Health, Education	Psychologist, Disability Services, Specialist Children Services, Mental Health Services, Education
Rose Hiscock	No	Melbourne	Arts, Government and University/Education	Fundraising, Stakeholder Management and Communications, Leadership, Infrastructure Projects
Sarah Mainwaring	Yes	Melbourne	Ensemble Bachelor of Arts (Performing Arts) from Victoria University, Animal Welfare	Performing Arts, Writing and Devising
Shari Sebbens	No	Sydney	Arts, Film & Television	Actor, Director Presently Resident Director at Sydney Theatre Co.
Scott Price	Yes	Geelong	Ensemble	Performing Arts, Devising, Social Justice/ Advocacy
Tony Grybowski	No	Melbourne	Arts and Government	Arts Administration, Federal and State Government, Leadership, Strategy, Sector Knowledge
Dr. Yoni Prior	No	Melbourne	Arts and Education	Arts Practice, Arts research, academic publishing

SUPPORT BACK TO BACK THEATRE

Supporting Back to Back Theatre helps us develop, stage and tour major new works, provide arts-based community programs, and to advocate for the power of inclusive art and equal rights for people with disabilities.

Back to Back Theatre Inc

(ABN 95 834 484 241) is a registered Tax Concession Charity (TCC) and Deductible Gift Recipient (DGR).

All donations over \$2 are tax deductible.

Donations can be made by direct EFT transfer or online via **www.backtobacktheatre.com/donate**

Direct EFT transfer to Back to Back Theatre Inc.
BSB 033-226
Acc: 325511

Have you considered leaving a gift in your will to Back to Back Theatre? For a confidential discussion regarding your legacy, please do get in touch.

Contact

Sarah Kriegler
Partnerships Manager
03 5221 2029 or sarah@backtobacktheatre.com



backtobacktheatre.com