



ANNUAL REPORT, BACK TO BACK THEATRE 2025

We acknowledge we live and work on the lands of the Wadawurrung people. We pay respect to their Elders, past, present and emerging. We acknowledge that this is stolen land.

We acknowledge the lands of First Nations people everywhere, in Australia and in the world.

We are friends of LGBTQIA+ and Indigenous people. 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.

Graphic images throughout this publication were created by Noah Kae Choi (2026) as part of the <in between> residency, commissioned by Back to Back Theatre, and photographed by Benjamin Hoffman.



Contents

From The Chair	8
From The Co-CEOs	10
Organisation Purpose/Goals	16
Artistic Success: Ways Of Measuring Artistic Vibrancy	18
Major Works	20
Creative Development—Stage	26
Screen And Digital	28
Creative Development—Screen	38
Community & Education	40
Education	60
Exposure	62
Advocacy & Leadership	64
Networks & Memberships	65
Selected Engagements	66
Our Supporters	67
Our Donors	69
Our People	70
Thank You	72
Financials	74
Key Performance Indicators	90
Governance	93
Board Members	96
Support Back To Back Theatre	98



We don't like labels.

Our ideas start as shapes.

Then they form into symbols. And then they form into words.

We do everything it takes to make great art.

We go to the gym on Thursday mornings.

We work with guest artists and different people.

We are fearsome.

Our aim is to make art that speaks back to the audience.

—Ensemble



From The Chair

Dear Friends of Back to Back Theatre,

Welcome to our 2025 Annual Report. This year has been one of transition, renewal and creativity in full flight. As we look back, we do so with deep pride in what has been achieved and excitement for what lies ahead.

We began the year welcoming three new ensemble members: Grace Kenny, Nathan Legg and Jess Walker, who join Sarah, Scott and Simon. Each artist has brought fresh ideas, curiosity and their own unique voice, enriching the collaborative fabric of the company. Their arrival marks the beginning of a new chapter as the ensemble continues developing a major new work, NEANDERTHAL.

Following its premiere in 2024, MULTIPLE BAD THINGS continued its journey in 2025, engaging audiences across borders with its bold vision and unforgettable performances at Sydney Festival, then onto Asia as part of Japan's Kyoto Experiment and China's Wuzhen Festival. Meanwhile THE SHADOW WHOSE PREY THE HUNTER BECOMES clocked up its 40th season with stops in Spain, Portugal, Denmark, Germany and Greece across May and June.

In June our new screen work

Agincourt premiered at ACMI in Melbourne's Fed Square in the Charge! exhibition. Filmed in North Geelong in collaboration with local participants as part of 2024's NORTHSIDE, the project is testament to the strength of community driven art, paying homage to Back to Back's roots in Geelong's northern suburbs.

Our screen works continued to travel far and wide this year. SHADOW, WHATEVER SCARES YOU, THE DEMOCRATIC SET, RADIAL and a new Back to Back Theatre historical anthology, SCREENSHOT, reached audiences across festivals and streaming platforms both at home and internationally, extending the ensemble's ideas into new media.

THEATRE OF SPEED continued with strength throughout 2025, including the opportunity for new faces with SPEED TRIALS held two (SPEED TRIALS) times through the year. The year's work culminated with a triumphant season of GARDENING WITH SEX TOYS, presented at Geelong Arts Centre in November.

The ever-popular annual art-making workshop weekend CAMP returned once again, this time culminating in its own, one-off, promenade performance, PARADE, at Platform Arts.

2025 Annual Report

Our partnership with Nelson Park School also continued to flourish, as students explored performance making and creative storytelling, bringing to life a new short screen project, SELF PORTRAIT. We forged further partnerships with the new Geelong campus of Indie School, who created our newest RADIAL iteration.

2025 also saw changes in leadership. We farewelled our Co-CEO and Executive Producer, Tim Stitz, whose steady guidance and strategic insight led the company through a period of significant challenge and growth. We thank Tim for his tremendous contribution and wish him and his family the very best for the adventures ahead. In turn, we were delighted to welcome Tanya Bennett as our new Executive Producer and Co-CEO. Tanya brings extensive experience in producing ambitious performance works, along with her deep respect for Back to Back's mission and culture. Her appointment heralds a vibrant new era for the company, as we continue to imagine the possibilities of ensemble-led theatre on a global scale.

There were changes too in the Board. I was honoured to step into the role of Chair in 2025 and express my deepest thanks to Board member Yoni Prior who held the Acting Chair position so gracefully and skilfully in the interim period. We farewelled Board member Tony Grybowski, who we thank tremendously for his tenure, and were delighted to welcome Grace Kenny to her first term as ensemble representative, taking over from Scott Price in July.

I want to acknowledge the dedication of the Board of Directors, whose care and vision underpin every success; our Artistic Director Bruce Gladwin, whose leadership and creativity remains as the company's ballast; and the entire ensemble and staff, who together embody Back to Back's heart and purpose.

Finally, to our many guest artists, friends, supporters, funders and partners, thank you for standing beside us, for believing in the work, and for helping Back to Back Theatre continue to show what is possible when artists lead the way.

Warm regards,

Rose Hiscock
Chair

talent

Pattern and information merge on the page as ink and negative space fight for territory.

The calligraphy and painted text throughout this annual report has been created by South Korean visual artist Noah Kae Choi.

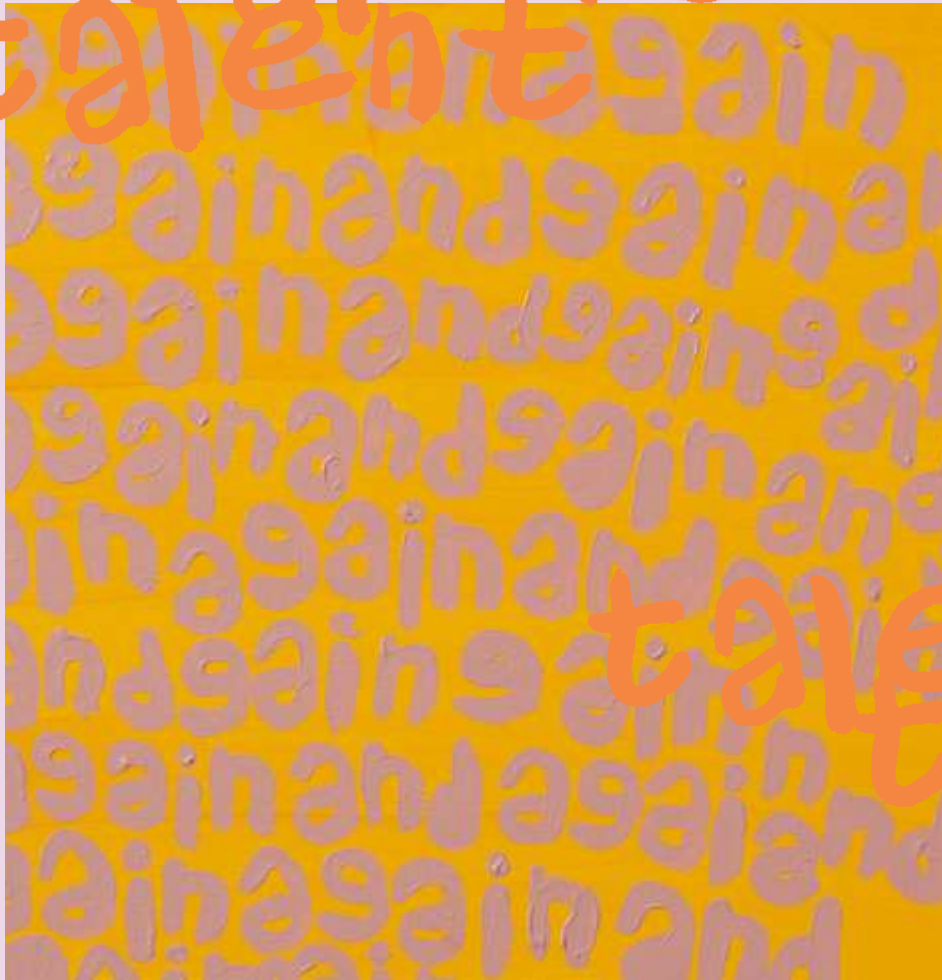
Back to Back Theatre first worked with Noah in 2022 during the creation of a Democratic Set in Seoul, and in the beginning of 2026 Noah and his mother sOojung Kae travelled to Geelong for a two week residency at the Back to Back Theatre studio.

We look forward to continuing the creative collaboration with Noah and sOo and thank Noah for spectacularly capturing our 2025 year in ink and paint.

It is always a pleasure to deepen our creative relationships in Geelong, throughout Australia and the world.

**Bruce Gladwin and
Tanya Bennett
Co CEO's**

talent
talent
talent



talent

talent

talent

talent

Our theatre is a form of talking that gives voice to the actors and their collaborators. We don't idolise theatre for the fact that it provides a place to speak, because that place is not guaranteed.

Grace Kenny

Oh hey, it's GK in the house!
Yeah, yeah, yeah!

I'm Grace Kenny, AKA GK (Greatness Known). I'm a rapper, singer, songwriter, theatre performer, and spoken word poet. Warrnambool is where I'm from, but Geelong is where I'm heading next. I've been writing music since I was 11, and one day, I want to write a play too.

I like to take risks and push myself past what I think I can do. I want people to feel strong, brave, and like they can take on anything when they hear my words. I want to inspire them to live fully, just like I do.

I'm here to make a difference, not just for me, but for people everywhere.

Simon Laherty

Ladies and gentlemen, my name is Simon Maurice Laherty. I'm an actor, and I travel overseas with my friends from Back to Back. I've been with the Ensemble since 2003, and over the years, I've learned to be patient.

Beyond my work with Back to Back, I've appeared in Matthew Saville's feature film, Noise. I want the audience to experience suspense, thrills, and enjoyment, and hopefully, they'll bring their friends next time.

I love performing. In the future, I'd love to play a bogan, someone in a position of power, or an old flame.

Nathan Legg

Hello, I'm Nathan Legg! I'm an artist and performer from Colac. I love music, storytelling, and movies. I've got a sharp memory—I can remember movies word for word and love sharing that with people. When I perform, I want the audience to feel excited, happy, and maybe even a little surprised.

You'll usually find me at Studio 92 or in the studio at Back to Back Theatre, where I get to do what I love. These places make me feel good. I'm keen to learn more about filmmaking, work with the amazing team at Back to Back, and see what else I can discover here.

My motto? Follow my emotions and keep myself safe.

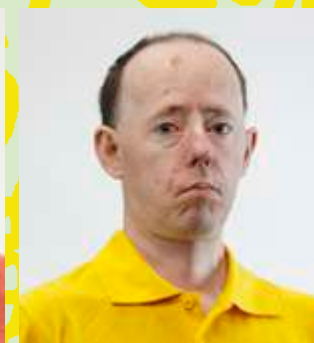


Photo: Jeff Busby

Sarah Mainwaring

My name is Sarah Mainwaring, and I have been working with Back to Back Theatre since 2006. Being part of the ensemble has been incredibly rewarding; I gain energy and strength from working in a group. Their artistic standard and depth of comprehension are impressive, which empowers me to do great work. More recently, I've been exploring solo performance, incorporating movement and writing.

I just love the audience.

Scott Price

Hi, I'm Scott Price, and I live in Hamlyn Heights. I'm 38 years old—a child of the '90s. I grew up with Rugrats, Game Boys, and Tamagotchis.

I run my own online social media empire, the Price Television Network (PTN)—you can find me as @powerbattle250. I'm a technology expert and have been using tech since I was 10. My favourite operating system is Android.

I love rock music, especially Evanescence. I used to go renegade over Nu metal to fight against the school system.

In my spare time, I love hanging out with my friends from Leisure Networks.

Jessica Walker

Hi, I'm Jessica. Or Jess. Whatever.

I'm from Lara, and I like a lot of things—anime, books, movies. I guess I'm a mix of goth and nerd. My favourite character ever? Wednesday Addams, of course.

I've wanted to be an actor since I was 4. Now, after years with Back to Back Theatre in Theatre of Speed, I'm officially in the ensemble. Touring sounds cool—I just want to act, make people feel stuff, and do my thing.

Mondays, I sing in a choir. Wednesdays, I do art.

My advice? Don't chase a rainbow for a pot of gold. There isn't one.



Organisation Purpose/Goals

ARTISTIC VISION

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

GOALS 2025–2028

1. GREAT ART
Create exceptional and unexpected work in professional, community and educational contexts that challenge artistic, social, and political convention
2. IMPACT, ADVOCACY & LEADERSHIP
Affect positive social change via audacious artistic practice and sectoral leadership
3. AUDIENCE & ENGAGEMENT
With our ensemble as the voice and public face of the company, strive to strengthen audience and stakeholder relationships locally, nationally and internationally
4. ORGANISATIONAL STRENGTH
Ensure that inclusion, access and equity are the centre of everything we do, while ensuring organisational sustainability via a culture of acuity and clarity in strategic partnership with others.

ideas

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 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, via 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 through 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

Our artistic program builds support for a long-lived touring repertoire that makes an important contribution to artistic practice globally. The opportunity to re-visit our work in the context of regional, national and international stages gives weight to the cause of building a body of work and adds value to our existing creative capital. Our ambitious aim is to keep works in repertoire for 10 years. Touring exposes the company's creative team to broader cultural and social dialogue. Differing cultural contexts challenge our own views of the world and ensure our artistic human capital is enriched by standing alongside the dynamic diversity of the current theatrical practice of the Australian and world stages.

MULTIPLE BAD THINGS

again
again
again

‘It landed like a
silent scream.’

—Tim Byrne,
Australian Book Review

‘MULTIPLE BAD
THINGS becomes one
piece of pure theatre.’

—Kym Vaitiekus,
Broadway World

Performances
Sydney Festival,
Sydney Opera House
Kyoto Experiment,
Kyoto, Japan
Wuzhen Festival,
Wuzhen, China



At a time like this, in a placeless warehouse, three employees approach a possibly pointless task. Struggling to work together, they grapple with questions of inclusion and identity. They are forced to test the limits of their bodies, their cooperation and their capacity to care. Civility slips, bad behaviour escalates and reality distorts. The witching hour is here. Who will be the scapegoat?

In the making of this new work, Back to Back Theatre invites new voices into the devising room. Zoë Barry’s score is assembled from collected field recordings of bad things. Anna Cordingley’s design demands the actors’ physical participation to reach its manifestation.

MULTIPLE BAD THINGS is theatre. It is not real. But in a world where self-righteously indignant voices so often drown out the most disenfranchised and vulnerable, this theatre sometimes feels real.

Welcome to the workplace at the end of the world. They’re only saying what you’ve already been thinking.

Following its 2024 world premiere, Back to Back Theatre’s latest major work MULTIPLE BAD THINGS began the year with a season at the iconic Sydney Opera House as part of the Sydney Festival. Later in the year travelling abroad to China’s prestigious Wuzhen Festival, and Japan’s Kyoto Experiment, marking its debut performances in the Asia Pacific where critics and audiences have lauded the production for its compelling narrative and innovative staging.

Devisors
Bron Batten, Breanna Deleo,
Natasha Jynel, Simon Laherty,
Sarah Mainwaring, Ben Oakes,
Scott Price, Tamara Searle,
Ingrid Voorendt

Directors
Tamara Searle, Ingrid Voorendt

Performers
Bron Batten, Simon Laherty,
Sarah Mainwaring, Scott Price

Set & Costume Design
Anna Cordingley

Composer & Sound Design
Zoë Barry

AV Design
Rhian Hinkley

Lighting Design
Richard Vabre

Helpline Voiceover
Rachel Griffiths

Script Consultant
Melissa Reeves

Creative Development
Michael Chan, Mark Deans,
Alana Hoggart, Francesca Neri,
Tamika Simpson

Stage Manager
Alana Hoggart

Production Associate
Jordi Edwards

Sound Engineer
Peter Monks

Cultural Liaison Consultant
Qingshana Qi

Company Manager
Erin Watson

Production Manager
Bao Ngouansavanh

Producers
Tanya Bennett, David Miller

Executive Producer
Tim Stitz

Artistic Director
Bruce Gladwin

THE SHADOW WHOSE PREY THE HUNTER BECOMES

Performances
Condeduque Center for
Contemporary Culture,
Madrid, Spain
Teatro do Bairro Alto,
Lisbon, Portugal
State Theatre: Wiesbaden,
Wiesbaden, Germany
CPH Stage,
Copenhagen, Denmark
Athens Epidaurus Festival,
Athens, Greece

‘Australian productions
reveal a contemporary
approach to art that is
unafraid to challenge
conventions and
emotionally provoke
audiences.’

—New247, Athens



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.

In 2025, **THE SHADOW WHOSE PREY THE HUNTER BECOMES** continued its international journey through performances across Spain, Portugal, Germany, Denmark and Greece reinforcing the show as a central work in Back to Back Theatre’s international presence, and showcasing the company’s commitment to inclusive, innovative, and globally resonant theatre.

Devisors
Michael Chan, Mark Deans, Bruce Gladwin, Simon Laherty, Sarah Mainwaring, Scott Price, Sonia Teuben

Director
Bruce Gladwin

Performers
Simon Laherty, Sarah Mainwaring, Scott Price

Composition
Luke Howard Trio — Daniel Farrugia, Luke Howard, Jonathon Zion

Costume Design
Shio Otani

Photo: Kira Kynd

AI Voiceover
Belinda McClory

Script Consultant
Melissa Reeves

Translation
Jennifer Ma

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

Sound Engineer
Peter Monks

Stage Manager
Pippa Wright

Production Manager
Bao Ngouansavanh

Company Manager
Erin Watson

Tour Producers
Tanya Bennett, David Miller

Executive Producer
Tim Stitz

Creative Development— STAGE

Self Portrait

I AM IN A PARASOCIAL RELATIONSHIP WITH BRITNEY SPEARS

Simon Laherty, together with collaborators Luke Ryan and Kate Sulan, continued to develop a new work inspired by Simon's long-standing devotion to Britney Spears. From this spark grew an unexpected story of tentative romance and gentle chivalry, exploring the shifting boundary between fantasy and reality.

I AM IN A PARASOCIAL RELATIONSHIP WITH BRITNEY SPEARS, will premiere at the Geelong Arts Centre in 2026 as part of their REWIRE program.



NEANDERTHAL

With the commencement of three new ensemble members in 2025, creative development on Back to Back Theatre's next work, NEANDERTHAL, has begun in earnest readying for premiere in 2027.

Its creation is equally about process as it is premise. It begins with the ensemble and embraces plasticity.

Throughout 2025, through conversations with scientific experts in paleo-anthropology, psychoanalysis and philosophy, along with improvisations in the studio, thematic links have emerged that tie Neanderthals with contemporary society.

Our focus is on cognition and extinction. How intelligent were Neanderthals? Why did they die out? If they were like us, what is our future?

As scenes begin to take shape, NEANDERTHAL offers a provocation into our need to categorise our humanity. It's a complex work that exposes human exceptionalism and extinction through the lens of alien abduction, a singing competition; and the redundancy of voice over artists.

Creative development will continue throughout 2026.

‘Working on NEANDERTHAL is basically working on ourselves as humans.’

—Grace Kenny, ensemble

Photo: Jeff Busby, Willem Kingma

Screen and Digital

Back to Back Theatre believes our philosophies, processes and cultural capital have continued application for expansion in the screen and in digital arenas. We have travelled from an organisation unsettled by the nature of the digital landscape, to a company of artists who embrace digital mobility as a mode for experimentation, playfulness and subversion, an extension of practice at Back to Back, and a key tool for providing insight into the lives of our magnetic ensemble and broader artistic community. We anticipate future outcomes from this exploration will have financial and creative benefits, as we take our work and values to the widest possible audience, extending our impact and reach on-screens globally.



AGINCOURT



quest
quest
quest
quest
quest

A group of workers at a factory re-enact The Battle of Agincourt in cardboard suits of armour. King Henry rallies his troops with an inspirational speech as they face an overwhelming French army. When the French messenger offers ransom, The King rejects the bargain and the battle ensues in a flurry of cardboard. And death. But mostly cardboard.

Agincourt was part of our 2024 project **NORTHSIDE**, which saw **Back to Back** return to its roots in Geelong's northern suburbs. Over 140 cast and crew converged on a warehouse for 4 intensive days of filming, with post production, cast and crew screenings, and the exciting premiere taking place in 2025.

CHARGE! Agincourt is the exhibition outcome, which presents a unique vision of Shakespeare's timeless story of Henry V alongside immersive sensory elements at the Australian Centre for the Moving Image (ACMI) in Melbourne's Fed Square.

Since its premiere in ACMI's Gallery 3 on 1 July, **CHARGE!** Agincourt has been seen by an estimated 68,000 audience members.

Screenings
ACMI, **CHARGE!** Agincourt
An exhibition by **Back to Back Theatre**, Melbourne, Australia.

Photo: Tao Weis

Director
Bruce Gladwin

Screenplay
Bruce Gladwin after William Shakespeare

Producers
Alice Fleming, David Miller, Nikki Watson

Director of Photography & Editor
Rhian Hinkley

Musical Composition
Sheshtin Honey

Production Designer
Zohie Castellano

Cardboard Design & Construction
Ross Koger - Boxwars

Executive Producers
Bruce Gladwin, Tim Stitz

Cast
THE ENGLISH
Henry V—Sarah Mainwaring
Exeter—Ben Oakes
Gloucester—Simon Laherty
Bedford—Steven Marshall
York—Seth Johnson
Westmoreland—Jess Walker
Salisbury—Trevor Ah Hang
Fluellen—Merfyn Owen
Gower—Robert Croft
Robin—Jasmine Swindells
Luggage Boy—Breanna Deleo,
Csilla Hinkley, Florence Gladwin

THE FRENCH
Mountjoy—Brian Tilley
Dauphin—Grace Kenny
Bourbon—Michael Chan
Constable—Scott Price

THE SOLDIERS

Aashtin Artz, Jalal Asapil, Melissa Bath, Phillip Besancon, Angus Birrell, Ellie Blackney, Gabe Blakston, Riley Brown, Thomas Byrnes, Kiam Campbell, Raegan Cavagnino, Stephanie Cook, Breanna Deleo, Anthony Guastalegname, Tim (Timothy) Hunt, Jinx Nation Jones, Erin Kearns, Liam Keating, Chirinjeev Khera, Nathaniel (Nate) Laffy, Jeremy Lang, Gisele Le Miere, Nathan Legg, James Lewis, Sheree Love, Jamila Main, Will McConnell, Annette McGovern, Jack McKenzie, Aimee Miller, Liam Morris, Francesca Neri, Yuhui Ng-Rodriguez, Imogen O'Shannessy, Erin Porcevina, Elwyn Reid, Venna Reynolds, Ryan Schmidtke, Stella Schubert, Ryan Singh, Meg Stewart-Snoad, Lillian Stoel, Rupert Stone, Brooke Styles, Jai Naughan, Meryl Whiteside, Jack Wynne

WORKSHOP SUPERVISOR

Elwyn Reid

THE WORKERS

Jacob Arbuthnot, Damian Bauman, Chris Biggs, William Donald Campbell, Sam Dalahant, Trevor Edwards, Jayden Gerdtz, Wayne Hogan, Mitchell Kowal, Daryl Laohman, Dale McKenzie, Brett McManus, Nick Rose, Rebecca Roy, David Rundstrom, Isaac Spain, Dylan Tutchell, Marino Vaccarello, Jason Zorikau

Art Director/Stand by Props

Tao Weis

Standby Props Assistants

Eden Menta, Ben Tamplin

Set Construction/Installation

Mark Cuthbertson, Emily Rastas

Art Department Runners

Kristie Brockett, Nicholas Cobbold,

Csilla Hinkley

1st Assistant Director

Chris Odgers

2nd Assistant Director

Margaret Bourke

3rd Assistant Director

Alana Hoggart

Assistant Directors Attachment

Harry Seedman

Director's Attachment

Meret Hassanen

Dramaturg

Chi Vu

Script Supervisor/Continuity

Alicia Brooks

(Deakin University Intern)

Stunt Coordinator

Philli Anderson

Utility Stunts

Kate Angus, Alex Yakimov

Production Managers

David Miller, Bao Nguouansavanh

Rehearsal Stage Manager

Alana Hoggart

Production Assistant

Jo Leishman

Production Runner

Florence Gladwin

1st Assistant Camera

Zia Gul Sadeqi

2nd Assistant Camera

Kinnon McDermott, Liam White

Data Wrangler

Sheshtin Honey

2025 Annual Report

Camera Gear supplied by

Deakin University, Sharegear

Stills Photography (workshop)

Leiko Manalang

Stills Photographer (shoot)

Tao Weis

Promotional Photography

Jeff Busby

Gaffer

Jem Towsey - Northside Lights

Key Grip

Pete (Stockers) Stockley

Head of Sound

Manel Lopez

Boom Operators

David Chakman, Hayden Guilford

Costume Coordinator

Vivienne Poznanski

Costume Coordinator / Standby Costume

Christine Bennett

Cardboard Wranglers

Mark Cuthbertson, Emily Rastas

Costume Continuity

Kate Collier

(Deakin University Intern)

Wardrobe Assistants

Corrine Kennedy, Aaron Lucas,

Delia Spicer

Head of Hair & Makeup

Mandi Dempster

Makeup Artists

Eden Menta, Lauren Wynd

Venue & Safety Officer

Jane Millett

Unit Nurse

Nikki Watson

Artist Support Coordinator

Erin Watson

Artist Support

Chris Dunstan, Sheshtin Honey,

Tara Lynch

Catering

17by4 Catering, Shagoofa Chatrath

Catering / Greenroom Manager

Katherine Branch, Sarah Kriegler,

Solange Parraguez, Paul Summers

Editing Assistant

Zia Gul Sadeqi

Scoring Mixer & Scoring Engineer

Lachlan Carrick

Recording

Oxygen Studios

Sound System Design

Byron Scullin

Soundtrack vocals

James Lewis

Dialogue Editor

Doron Kipen ASSG

ADR Assistant

Alicia Satkunam

Foley

Jennifer Aldred

Sound Designer / Re-Recording Mixer

Jacob Waxman

Post Production Facility

Blue Post

Managing Director

Peter Millington

Post Production Coordinator

Sara Levy

Colourist & Finishing Editor

Marcus Herrick CSI

Conform Editor

Ka-Yin Kwok

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.

In 2025, SHADOW had its Italian Premiere at Orlando Festival in Bergamo, and continued on Netflix Australia/New Zealand.

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 and 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

Screenings/Streaming
ORLANDO Festival, Bergamo, Italy.
Netflix Australia/New Zealand

Photo: Jeff Busby

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.

Featuring
**Breanna Deleo, Joanne Deleo,
Joseph Deleo**

Co-writers
Tamara Searle and Breanna Deleo

Director
Tamara Searle

Producer
Alice Fleming

Videographer
Rhian Hinkley

Editor
Daniela Raulli

Music
Nat Bartsch



Screenings
SBS Viceland, Australia

Photo: Jeff Busby

Creative Development— SCREEN

ideas

like

back

THE PRIZE

Creative Development for THE PRIZE continued in 2025. The pathway for THE PRIZE screen project began upon the 2022 announcement of Back to Back Theatre as the recipient of the International Ibsen Award. We engaged regular collaborator Rhian Hinkley, along with renowned novelist, non-fiction author and Walkley Award winning writer Chloe Hooper to join us in Norway, document the journey to receive the award, and discover the undiscovered stories that can come after 'success'. The result is a genre-defying docufiction that seamlessly moves between scripted and unscripted drama, interrogating the actors' and the audience's ideas on winning and losing.

Following continued development and filming in Venice, Los Angeles and Shanghai in 2024, further script development and refinement took place in 2025 as footage is sifted through, and the third-act reveals itself.

SCREEN LABS

In 2025 with the full ensemble of six artists now in place the team undertook Blue Sky Dreaming sessions in the screen and digital realm. A Brothers Grimm fairy tale; a show about an alcoholic newsreader. A game of Hide and Seek with 5 year-olds. Exploring ideas with no limits. The group discussed the types of characters they would like to play, the types of stories they would like to tell, and the types of shows they would like to see.

MOTHERLAND

MOTHERLAND is a Community Film Residency that delves into themes of unplanned migration and resilience through the stories of Afghan mothers. Following initial outreach and workshops across 2023 and 2024, development continued in 2025 led by Back to Back's Zia Gul Sadeqi, along with members of Geelong's Afghan Community through Cultura.



Community & Education

Back to Back Theatre is committed to playing an active role locally within our community. We place deep value on being in direct dialogue with the people in our community. Our COMMUNITY and EDUCATION PROGRAMS are integral to the innovative work we make: we draw on the expertise of community members, students and educators, their ideas, skill sets, politics and knowledge. We enrol them as thought leaders, trusted advisors and experts. We ask for artistic feedback alongside their reading on social, cultural and environmental trends. These relationships are essential in keeping Back to Back globally relevant while staying true to our roots.

THE DEMOCRATIC SET – TRONDHEIM, NORWAY



Disturbingly obvious and tantalisingly strange, THE DEMOCRATIC SET is an experimental residency model for working with communities. Created using an assembly of short performances for film, THE DEMOCRATIC SET is an unrestricted and uncensored exploration of ideals of equality and freedom. Using a custom-made film set, a neutral room with two opposing doors, THE DEMOCRATIC SET is a free space to be pushed, extended or manipulated, with each participant having full control over how their time is spent in the set.

Authoring a unique living trace of a community at a particular moment in time, THE DEMOCRATIC SET invites each participant to untangle what an uncensored space means to them, and each viewer to be surprised and seduced by the mysterious, funny, poignant and provocative acts as they pan the screen.

In 2025, we took THE DEMOCRATIC SET to BASTARD25 in Trondheim, Norway with new ensemble member Grace Kenny undertaking her first international tour with the company. Together, the team travelled to Rosendal Teater, an open, curious, super-international and hyper-local house for performance, theatre, dance, music and debate. Their vision is to transform the performing arts – artistically, socially and environmentally – towards a bold, inclusive and sustainable future.

Co-Directors
Rhian Hinkley, Ingrid Voorendt

Videographer
Rhian Hinkley

Production Manager
David Miller

Ensemble Member
Grace Kenny

Producer
Alice Fleming

Original Composition
Sissel Vera Pettersen

Original Concept, Design & Direction
Bruce Gladwin

Design & Original Set Construction
Mark Cuthbertson

Original Videography
Rhian Hinkley

Performers
Agata Rakszewska
Agnieszka Szychulska
Ahmad Alhussein
Ahmad Shekib Mansori
Aisatou Gassama
Aleksandra T. Szeffler
Ali Abdiwali Sadiq
Anna Maria Trendewicz
Anna Romanowska
Asbjørn Tiller
Asta Aalberg
Axel Aglen Hanslien
Barbro Lindeberg
Barbro Rønning
Berit Rusten - Panter Tanter
Produksjoner
Besteforeldrenes klimaaksjon
Bli med! Polsk Integreringscenter
Borghild Bromstad
Bård Li
Catherine Liv Churchill

Cato Saksvik
Céline Meillaud
Cezary Kuczyński
Christoffer B
Coby Omvlee
Czule Echo
Dag Kilnes
Danselaboratoriet
Danseteateret
Didrik Austmo Pedersen
Dorian Kozaczyk
Eddie Setekleiv
Elen Øyen
Ellinor Gullvik Frøiland
Emilia Toka Juk
Eugene
Fatima Hajo
Felix Neira
Florentina
Frida Brodda Anker
Frode Schei Rystad
Gunhild Løhre
Gustav H. Lindeberg
Halema Mohammed Said
Halvard D. Laupstad
Handy Sandy
Hanna Fauske
Henriette B
Hans Kristian Solbu
Ibrahim Abdiwali Sadiq
Ingebrikt Eide Osen
Inger Nestvold
Ingerid E. T. Trætteberg
Jaap den Hertog
Jakub Glapinski
Jess Ross
John Myklebost
Jostein Frøyen
Kaia
Katarzyna Trzasańska
KKB
Knut Vesterdal
Kristine Iris Gjøvikli-Drysdale

Kristoffer Spender
Lilleby Sportsklubb
Lin Sadeka
Liv-Karin Alm
Lorenzo Cañas Bottos
Łukasz Młynarczyk
Maciej Sobczak
Mahsa Saeed
Maiken Ustad-Lian
Margit Ryum
Marta Ákadóttir
Michał Malicki
Michał Rogiewicz
Mohammed Hajo
Morawski Piotr
Morten Galaaen-Flagstad
Nicolai Allessandro M. Amador
Nina Bjørklund
Nyima Gassama
Odd Håkon B.
Ola Dimmen
Ole Jørgen Belboe
Ole Martin Glørstad
Oluwaseun Usman
Omar Sadeka
Ophelia Hell
Paal Østerlie
Patrycja Clernek
Pawel Lukaszewski
Per-Einar Matzow
Petter Erling Bjørkmo
Randi Iversen
Rasha
Reidar Sliper
Ridwan Walid
Rosaly
Ruben Eide Strøm
Rufta Kibrom Major
Rut
Sakineh Arabnejad
Shereen Marta Khachik
Signe Karmhus
Sissel Vera Pettersen

Sjiraffen Kultur- og
Kompetansesenter
Sonia Ahmadi
Stein Harald Aasnes
Steinix
Ståle Undall
Susanne Braad Andersen
Svartlamon Hardkor

Svein Liljedal
Tayebe Abbasi
Urszula Jadwiga Borowiec
Viveke Meland
Ygzu
Zpit Kujawy
Øivind Høiem



GARDENING WITH SEX TOYS

GARDENING WITH SEX TOYS is about wanting to connect and wanting to feel good. You might think the show is about a bunch of vibrators, but it's not.

It's about vulnerability and pleasure. It's about bodies and words. It's about our attempts to connect with the parts of ourselves and others that sometimes feel unknowable.

We want GARDENING WITH SEX TOYS to feel like playing footsy under the table with someone you really like.

It's okay to feel a bit awkward. It's okay to giggle.

Having worked on the piece over 18 months with a number of guests artists, THEATRE OF SPEED imagined their bodies as garden beds, improvised dialogues, embodying themselves as objects and plants as well as humans, and experimented with Greek chorus and lip synching.

GARDENING WITH SEX TOYS premiered at Geelong Arts Centre in November 2025. Across three stunning performances, audiences revelled and delighted in the humour and vulnerability of this latest work.

Devisors

Kristie Brockett, Thomas Byrnes, Nicholas Cobbold, Robert Croft, Breanna Deleo, Seth Johnson, Erin Kearns, Grace Kenny, Simon Laherty, Sarah Mainwaring, Steven Marshall, Aimee Miller, Francesca Neri, Ben Oakes, Jasmine Swindells, Ingrid Voorendt, Jessica Walker, Liam White

Director & Dramaturg

Ingrid Voorendt

Associate Director

Sarah Mainwaring

Performers

Kristie Brockett, Thomas Byrnes, Robert Croft, Breanna Deleo, Erin Kearns, Grace Kenny, Simon Laherty, Steven Marshall, Aimee Miller, Francesca Neri, Ben Oakes, Scott Price, Jasmine Swindells, Liam White

Set & Costume Design

Nathan Burmeister

Composition & Sound Design

Sheshtin Honey

Lighting Design

Bao Ngouansavanh

Intimacy Coordinator

Amy Cater

Chorus Coach

Emma Maye Gibson

Live Soundscape

Robert Croft, Assisted by

Sheshtin Honey

Creative Development

Zoë Barry, Chris Dunstan, Emma Maye Gibson, Isabelle Hoskins, Liam Keating, Amanda LaBonté, Chi Vu

Producers

Sheshtin Honey, David Miller

Stage Managers

Nicholas Cobbold, Alana Hoggart

Sound Operator

Reuben Cumming

Artist Support

Eleonora Bracci, Jess Walters

Production Manager

Bao Ngouansavanh

2025 Annual Report



SPEED TRIALS

Speed Trials give people with disability who are curious about THEATRE OF SPEED the chance to step inside the studio and experience what Wednesdays at Back to Back are really like.

Driven by energetic creativity, Speed Trials focus on introducing new people to the arts and genuinely fostering confidence, expression, and a strong sense of self.

‘I like being here as it’s a place that I fit in’

—Speed Trialler

Speed Triallers

Trevor Ah Hang, Angus Birrell, Madison Braden, Riley Brown, Trin Opitz, Ryan Singh, Lachlan Williams

Support

Christine Bennett, Sheshtin Honey

ROAM FESTIVAL | SCREENSHOT



One beautiful night in October, the streets of Geelong were invigorated with the arts and culture scene for the first ever ROAM Geelong. ROAM is a one-night arts event that transforms Geelong’s cultural precinct into a walkable day and night playground of art, theatre, light and sound.

For ROAM, Back to Back Theatre opened their studio doors to show SCREENSHOT,

a collection of short screen-based works filmed in and around Geelong over the company’s 30 year lifespan.

Across the evening, we welcomed over 800 audience members into our space to share in the vast history of our company.

talent



CAMP (Come and Make Performance) is Back to Back Theatre's annual weekend of art-making open workshops, in which participants can join a discrete workshop for a morning, afternoon, day, or entire weekend, at the end of which they share what they've been working on with other CAMPers.

In 2025 CAMP looked a little bit different.

Across three days in March, Back to Back Theatre took over the entire building at 60 Little Malop Street. Two days of workshops saw costume making, banner creation, soundscape design, voice recording, and the building of floats, all working towards a common goal; a major public performance outcome to take place at the Platform Performance Space on Sunday afternoon titled PARADE.

58 PARTICIPANTS
6 WORKSHOPS
7 GUEST ARTISTS
33 PARTICIPANTS IDENTIFYING WITH DISABILITY
5 VENUE LOCATIONS (across the one building)
1 PERFORMANCE

Guest Artists

Eden Ariston, Mark Cuthbertson, Jess Lesosky, Roslyn Oades, Jack Ralph, Emily Rastas, Liam White

Artist Support

Chris Dunstan, Sky Maynard, Chi Vu, Claire Wearne

Technical Crew

Jordi Edwards, Jo Leishman, Kelly Rose Moore, Leiko Manalang

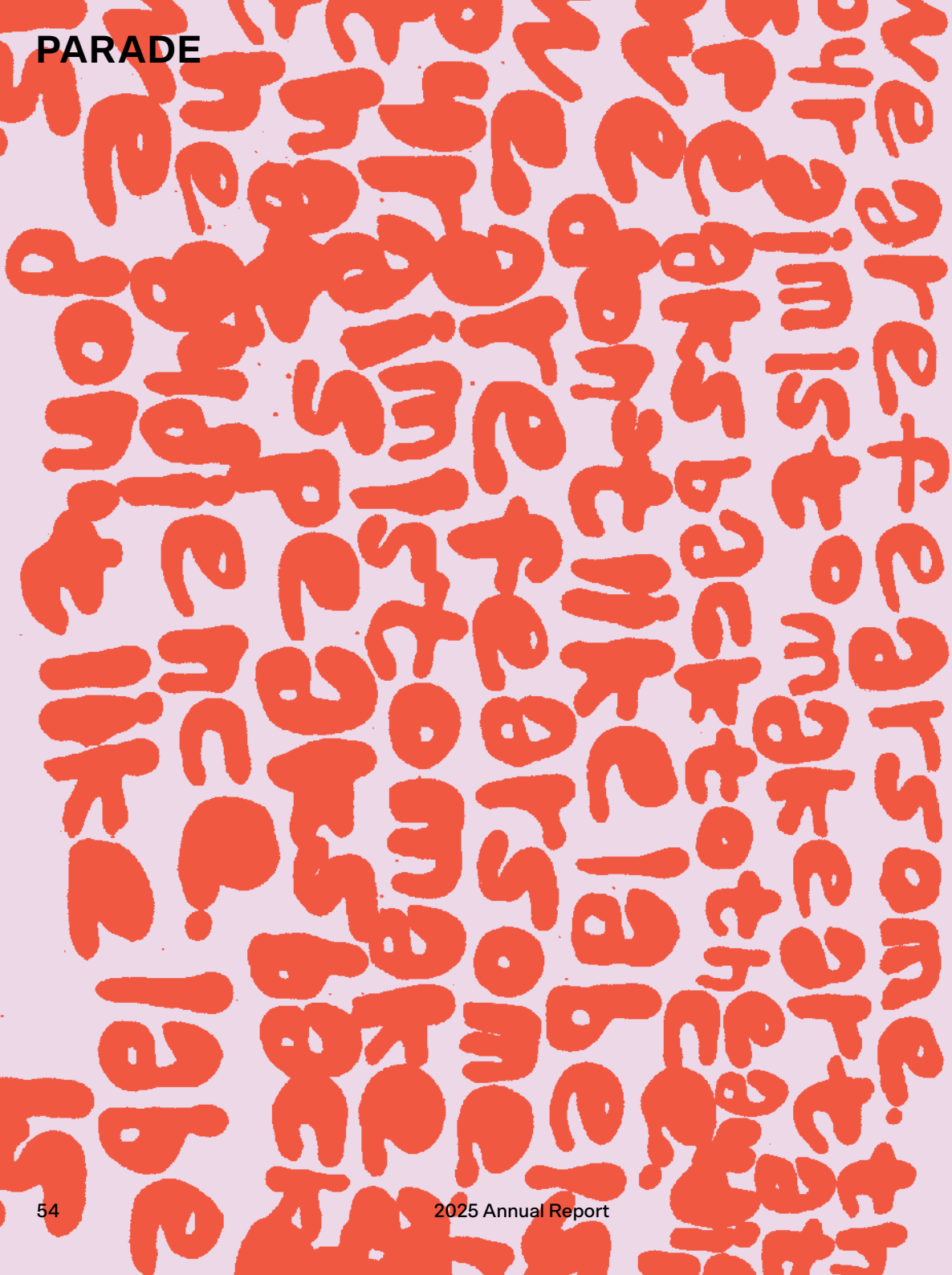
Back to Back Theatre Staff

Christine Bennett, Katherine Branch, Sue Dunlop, Bruce Gladwin, Alana Hoggart, Sheshtin Honey, Sarah Kriegler, David Miller, Jane Millett, Bao Ngouansavanh, Solange Parraguez, Mehul Patel, Zia Gul Sadeqi, Tim Stitz, Paul Summers, Ingrid Voorendt, Nikki Watson

‘A joyous ride of creative pleasure and excitement.’

‘Feeling that I could 100% be myself. Mixing with a lovely diverse range of people.

Experiencing the vitality and warmth of staff. Stretching myself to participate and loving it when I did. Being moved by our contributions.’



‘An explosion of creativity from many artforms coming together in a celebration and exhibition of self and community.’

‘An evolution from a simple cell to an ever growing organism that seemed to get more and more crazy and diverse.’

‘It’s reverberating as a reminder of just how potent and life-affirming it is to share safe space with friends and strangers, to enjoy each other’s presence, offerings, creativity and humanity.’

Performances
Platform Arts, Geelong,
Victoria, Australia.

The space between us is huge.
The space between us is colour.
The space between us is held in
a mouthful of air.

An indoor, one-off
performance event, PARADE
frames our community in orbit,
moving together and in relation
to each other. PARADE is an
invitation to connect, share our
space, and enjoy promenade
performance, public service
announcements and parade floats.

Devisors/Performers
**CAMP 2025 participants
& guests**

Director
Ingrid Voorendt

Associate Artist
Liam White

Composition & Sound Design
Sheshtin Honey

Lighting Design
Bao Ngouansavanh

Costumes
Emily Rastas

Floats
Mark Cuthbertson

Banner Artist
Eden Ariston, Jack Ralph

Choreography
Jess Lesosky

Voiceover Artist
Roslyn Oades

Stage Manager
Jo Leishman

Sound Operator
Jordi Edwards

Producers
Sheshtin Honey, David Miller

RADIAL INDIE



RADIAL is a collaborative film-making process resulting in a portrait of a community in motion.

Filed using a circular camera track, RADIAL is an accessible model for working with community members and professional performers, created via a process of live improvisation. RADIAL can capture a continuous sequence of action or dance, involving up to 30 participants at once, combined with intimate depictions of individuals in space.

RADIAL's clearly defined artistic process creates space for the explorations of its subjects, capturing the beautiful idiosyncrasies of people, bodies, communities and landscapes, from all angles.

In 2025 Back to Back Theatre's ensemble worked with students from the Geelong campus of Indie School to create a neo-gothic nightmare.

By
Mia Aprikidis, Bailey Armstrong,
Devin In 'thout, Patty Kablis-
Tukakukin, Ro Sappho, Layla
Sheedy, Katie Smith, Immie
Wilson with Grace Kenny, Simon
Laherty, Nathan Legg, Sarah
Mainwaring, Jessica Walker,
Karina White (VCA intern)

Co-Directors
Rhian Hinkley, Ingrid Voorendt

Videographer
Rhian Hinkley

Producer
Nikki Watson

Set Designer
Mark Cuthbertson

Original Sound Composition
Harry Covill

Camera Assistant
Zia Gul Sadeqi

Production Manager
Alana Hoggart

Technical Manager
Bao Ngouansavangh

Associate Producer
Sheshtin Honey

Costume & Makeup Coordinator
Matilda Woodroffe

Teaching & Support Staff
Jessica Hay, Danny Monk,
Nicholas Watson, Dominik Zylka

Original Concept, Design & Direction
Bruce Gladwin, Rhian Hinkley,
Tamara Searle

2025 Annual Report

SELF PORTRAIT



SELF PORTRAIT introduces contemporary arts practice to a field of young women and amplifies them as creators in stills portraiture and film. The content of the portraits and performance observed and mined the thresholds, barriers, and rituals for expressing self-identity.

The participants from Nelson Park School claim the power of authorship and space, forming their own representation, rather than having others shape it. This digital outcome traces shifting rhythms of identity and place.

It's shaped by bold perspectives and a shared desire to slow down, look closer, and make space.

'I can't imagine being anyone but myself'

—Participant

Photo: Rhian Hinkley, Zia Gul Zadeqi

Directors
Eza Bakker-Graham,
Yuhui Ng-Rodriguez

Performers
Lani Bounds, Leah Bowlen,
Shakira Broadby, Narli Jones,
Bella Manton, Kaylah Robinson,
Amelia Stevenson, Truc-Ly Vuong,
Jasmine Whitten, Xarah Wilson

Director of Photography & Editor
Zia Gul Sadeqi

Producers
Alice Fleming, Nikki Watson

Original Sound Composer
Sheshtin Honey

Costume Designer
Atulya Pullikkottil

Editing Consultant
Jarrah Gurrie

Teaching & Support Staff
Andrew Earls, Joe Thurrowgood



ArtNearMe is an education project designed to connect students from Geelong schools with their local cultural spaces. Led by Scott Price in 2025, the Cultural Precinct Tours offered an engaging exploration of Geelong’s vibrant arts scene. Along the way, Scott interviewed fellow ensemble members and professionals working within these cultural spaces, providing students with unique insights into the local arts community.

The tours include visits to
Back to Back Theatre
Platform Arts
Geelong Arts Centre
Geelong Gallery
Geelong Library and
Heritage Centre

In 2025 our first ArtNearMe took place with students from the local Indie School, with the goal to increase awareness and interest in Geelong’s Creative Industries, foster community engagement, and create potential pathways for future employment.

Ensemble Member &
Cultural Precinct Ambassador
Scott Price

Artistic Associate
Ingrid Voorendt

Community & Education
Producer & Artist Support
Nikki Watson



Education

Back to Back Theatre is committed to playing an active role locally within our community. We place deep value on being in direct dialogue with the people in our community, and our education programs are at the core of this.

In 2025, we continued our long-held relationships with local schools, while also forging connections with new schools, students and educators. This saw a mix of long-term residencies resulting in new screen/digital outcomes, and short-term or one-off projects and workshops, allowing us to remain meaningfully engaged with multiple organisations.

Key outcomes for 2025 included:

36 WORKSHOPS
291 HOURS OF STUDENT CONTACT
21 COLLABORATING ARTISTS
160 STUDENTS
53 TEACHERS
2 INTERNSHIPS
1 MENTORSHIP
1 WORK EXPERIENCE STUDENT
2 SCHOOL ASSEMBLY PRESENTATIONS

Community & Education Producer
Nikki Watson

Curator
Ingrid Voorendt

Education Program 2025
RADIAL Residency,
Indie School, Geelong

SELF PORTRAIT Residency,
Nelson Park School, Geelong

ArtNearMe Residency,
Indie School, Geelong

Open Workshops Barwon
Valley School, Geelong
Charge! Agincourt ACMI
Exhibition, Education Resource
Pack, Melbourne

Teacher Reception, Charge!
Agincourt, ACMI, Melbourne
SCHOOLS IN PHILANTROPY,
Lutheran College, Geelong

Skilling the Bay Panel,
Gordon TAFE/Creative
Industries, Geelong

Teacher Professional
Development, CAMP, Geelong

VCAA Arts Curriculum
Accessibility Consultation

GARDENING WITH SEX TOYS
Teacher and Student
sharing, Geelong

Bendigo College
Performing Arts Students
Presentation, Bendigo



Exposure

‘Innovation is when someone has an idea that is fresh and brand new. It’s about creating a spear for other people to make art.’

—Scott Price

The artists of the company share an inherent respect for the value of the audience as the vital ingredient of what constitutes ‘theatre’. We assume the public are all secret dramatists, carrying a multitude of rich experience. We ask ourselves — what is theatre a picture of that might be useful outside of the theatre? We don’t attempt to organise the ignorance of a community, but to elevate theatre as a tool for the understanding of ourselves and others. At its best Back to Back’s work is about unpredictable side effects.

4 Continents

12 Countries

21 Cities

39 Performances to 6,724

audience members including

3,769 International paid attendees

1,409 Melbourne paid attendees

179 Interstate paid attendees

1,367 unpaid attendees

3 Screenings to 909

audiences members including:

63 International paid attendees

846 unpaid audiences

Plus 2 projects streaming

on 2 platforms

1 exhibition over 197 days

estimating 68,000 visitors

We received:

62,965 visits to the website

9,003 social media followers

3,652 Vimeo views

19 app media features

13 reviews

Advocacy & Leadership

Back to Back embraces our leadership position within the Creative Industries and Disability sectors. We act as a reference point and resource for disability arts practitioners and mainstream arts organisations in Australia and beyond. We introduce mainstream artists to disability arts practice and vice-versa.

We advocate for the employment of artists of all identities, striving for autonomy and empowerment in the workplace, and long-term career goals within the Arts. We welcome visiting artists, students, interns, politicians and policy makers into our space. We participate in, and present at, symposia, workshops and conferences. We are the subject of, and respond to, academic and community arts and disability research. We undertake policy action to promote the work of contemporary arts and disability arts practice.

Networks & Memberships

NETWORKS AND MEMBERSHIPS

ArtsHub
Australian Charities and Not-for-profit Commission (ACNC)
Australian Writers Guild
Consortium of Australian State Theatre Companies (CAST)
Changemakers Creative Reference Group
Committee for Geelong
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)
Strategic Partnership Program Network
Theatre Network Australia (TNA)

Selected Engagements

APAM Pitch - Neanderthal
Adelaide, Australia

Bridging Now to
Next - Leadership in
Reconciliation. Cultural
Precinct Walk
Geelong, Australia

CAST Theatre Development
Symposium. Sydney
Theatre Company
Sydney, Australia

CONVERSATIONS AT
WORK THAT ARE NOT
ABOUT WORK workshop
Wuzhen, China

CONVERSATIONS AT
WORK THAT ARE NOT
ABOUT WORK workshop.
Higashiyama Youth
Activity Centre.
Kyoto, Japan

Conversations Are
Improvised workshop. Leyi
Performing Arts Troupe
Beijing, China

G21 - Geelong Region
Alliance, Regional Forum
Torquay, Australia

PAC Tour Producer Training
Program Presentation
Melbourne, Australia

Performance Presence:
Stillness & Movement workshop.
Intellectual Heart Theatre Company
Beijing, China

Reception and Roundtable,
Australia Embassy
Beijing, China

Un-Masterclass workshops
Australia Embassy
Athens, Greece

Afternoon tea at Government
House Victoria to celebrate Back to
Back Theatre receiving the Golden
Lion for Lifetime Achievement in
Theatre at the Venice Biennale.
Hosted by Her Excellency Professor
the Honourable Margaret Gardner
AC, Governor of Victoria
Melbourne, Australia

Why work with diversity?
Interview and Roundtable
with GLAD Theatre Company
Royal Playhouse
Copenhagen, Denmark

ONE-OFF LECTURES AND Q&A'S

INTERNSHIPS

Elenora Bracci
Katrina White

MENTORSHIP

Reuben Cumming

WORK EXPERIENCE

Grace Milne

Our Supporters

CORE PARTNERS



PROJECT AND PROGRAM PARTNERS



Our Donors

Give

Give

New Work Donor Circle

Geoffrey Conaghan and Mathew Erbs, Rose Hiscock and Virginia Lovett, Ellen Koshland and James McCaughey, Michael Parry, Jenny Schwarz, Gael Wilson

Donors

Anonymous, Rachel Griffiths, Frank Macindoe, Vanessa and Robert Morgan, Jo Porter and Michael Nossal

Richard and Fiona East, Ian Gardner and Heather Scovell, The Peter Isaacson Foundation, Kate Nossal and Myles Neri, Katrina Sedgwick, Craig Semple, Tanya Smith, Meg Wardlaw

Anonymous, Alex Bowen and Catherine Sullivan, Narelle Crux, Anna Foley and Dashiell Gantner, Rosemary Forbes and Ian Hocking,

Graham Jephcott, Good 2 Give, Callum Morton, Stephanie Neoh, Cecilia Rice and Phillip Cornwell, Dr Alison Richards, Anna Schwartz, Pinky Watson

Simon Abrahams, Debra Allanson, Nicole Beyer, Margaret Bourke, Christine and Graham Bradbeer, Katherine Branch, Kate Buchanan, Gay Buchanan, Angus Campbell, Shaun Comerfield, Ellen Dennis, Petria Eaves, Naomi Edwards, Greer Evans, Karen Fisher, Bruce Fletcher, Bruce Gladwin, Judy Greig, Katie Howie, Petra Kalive and Tim Stitz, Dr Katrina Alford, Ben Kay, Jann Kinsela, Genevieve Lacey, Patti Manolis OAM, Peter Mattessi, Ann McCartney, Miriam McDonald, Lea McInerney, Elysa McInnes, Robyn Morris, Todd

Murphy, Sharon Nathani, Elucidate Consulting Gwyneth Ottrey, Gill Perkins, Yoni Prior, Vicki Pryse, Revesz Family, Susan Ring, Lydia Sharpin, Melissa Stark, Paul Summers and Merrin McCracken, Connor Sweeney, Outer Urban Projects, Michael White, Danielle Wilde, Anthea Williams Gabrielle Baker, Jude Bowman, Sebastian Fendall, Tony Harding, Stephen Horsley, Mellita Ilich, Mary Joy Gleeson, Leonie Kenny, Sylvie Leber, Karen Lokerse, Chris Lynch, Meredith MacDonald, Melanie McLean, Sue Milde, Hiroshi Mitsui, Mary Moore, Paul O'Beirne, Michelle Parker, Michael Pearce, Richard Penson, Steven Richardson, Rai Small, Julie Spence, St Catherine's School, Anonymous (6)

In Memoriam

Michael Schwarz, Western Health Geriatrics, The Alfred Geriatricians, Olgi and the Nelson Alexander team, in loving memory of Jenny Schwarz, remembering the extraordinary life of a sister, mother, friend, colleague and teacher.

Yuriko Ito and Thomas Mayer in Memory of Mary Anne Rolfe Wendy Lasica In Memory of Margaret and Bill Lasica Peter and Kate Marshall In Loving Memory of Victoria Marshall

Back to Back respectfully acknowledges the bequest of Jenny Schwarz. Jenny was a wonderful friend and generous supporter of Back to Back for many years and she is dearly missed.

Our People

Ensemble

Grace Kenny
Simon Laherty
Nathan Legg
Sarah Mainwaring
Scott Price
Jessica Walker

Staff

Christine Bennett
Administration & Venue Coordinator
Tanya Bennett
Head of Artistic Planning (to Jun)
Executive Producer &
Co-CEO (from Jun)
Katherine Branch
Head of Marketing & Development
Sue Dunlop
Head of Finance
Alice Fleming
Head of Screen
Haley Gilbert
Finance Coordinator (from Dec)
Bruce Gladwin
Artistic Director & Co-CEO
Zia Gul Sadeqi
Screen Coordinator
Alana Hoggart
Production & Artistic Associate
Sheshtin Honey
Associate Producer:
TOS & Community
Sarah Kriegler
Partnerships Manager (to Oct)
Taryn Kroon
Finance Coordinator (Aug to Dec)
Elysa McInnes
Marketing Manager
David Miller
Head of Production & Delivery

Jane Millett

General Manager
Bao Ngouansavanh
Production Manager
Solange Parraguez
Marketing Coordinator (to Jun)
Mehul Patel
Accountant (to Jun)
Tim Stitz
Executive Producer & Co-CEO (to Jun)
Paul Summers
Partnerships Manager
Ingrid Voorendt
Artistic Associate
Erin Watson
Company Manager
Nikki Watson
Community & Education Producer

Board

Greer Evans
Treasurer
Tony Grybowski
(to July)
Rose Hiscock
Chair
Graham Jephcott
Secretary
Grace Kenny
Ensemble Representative (from May)
Tom Lynch
Tom Molyneux
Scott Price
Ensemble Representative (to May)
Yoni Prior
Deputy Chair
Meg Wardlaw
Anthea Williams

GUEST ARTISTS & COLLABORATORS

Eden Ariston
Eza Bakker-Graham
Bron Batten
Alison Bell
Gabe Blakston
Sophia Brous
Kristie Brockett
Nathan Burmeister
Thomas Byrnes
Kiam Campbell
Lachlan Carrick
Amy Cater
Michael Chan
Nicholas Cobbold
Harry Covill
Robert Croft
Mark Cuthbertson
Mark Deans
Breanna Deleo
Mandi Dempster
Chris Dunstan
Jordi Edwards
Emma Maye Gibson
Anna Hickey Moody
Rhian Hinkley
Tammy Hulbert
Seth Johnson
Erin Kearns
Amanda LaBonté
Jeremy Lang
Paea Leach
Johanna Leishman
Jessica Lesosky
Steven Marshall
Sky Maynard
Kinnon McDermott
Eden Menta
Aimee Miller

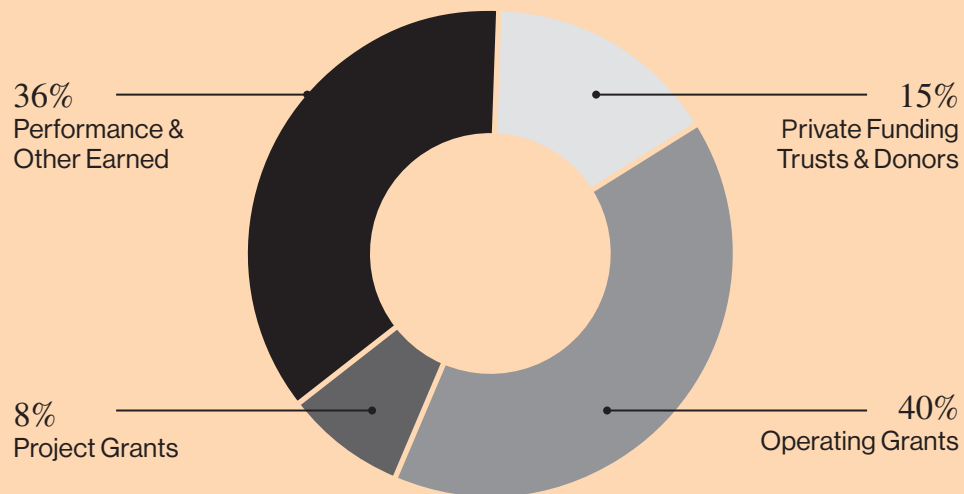
Atulya Mohan
Peter Monks
Francesca Neri
Yuhui Ng-Rodriguez
Roslyn Oades
Benjamin Oakes
Stephen Oakes
Shio Otani
Qingshana Qi
Jack Ralph
Emily Rastas
Melissa Reeves
Kelly Rose Moore
Luke Ryan
Denise Stanley
Meghan Stewart-Snoad
Rupert Stone
Katherine Sulan
Jasmine Swindells
Chi Vu
Jess Walters
Claire Wearne
Liam White
Matilda Woodrooffe
Philippa Wright

Thank You

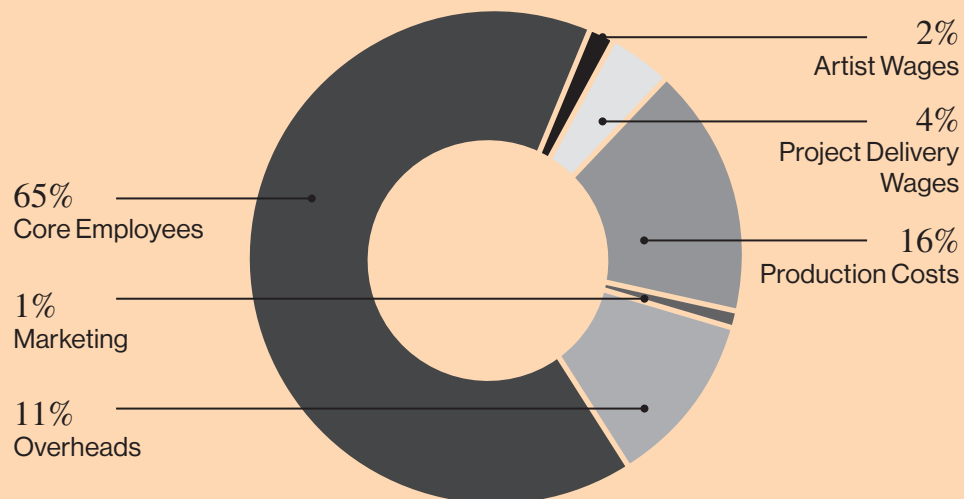
Hours After
Press Print Digital
17by4 Cafe
Beyond the Box
Emily Donoghue
Andrew Earls - Nelson Park School
Ziyin Gantner, Playking Productions
Carrillo Gantner
Marcus Herrick and the team at Blue Post
Lachlan Hodgson - GDP Industries
Damian Koomen at Sky Valley Flowers
Tony MacDonald - Arts House
Danny Monk - Indie School
Meli
Myles Neri, Jessica Beatson, and the team at International SOS
Platform Arts
Quantum Certification Services
Lydia Sharpin
Jill Smith
The team at Strong Bodies

Financials

INCOME



EXPENDITURE



Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Statement of Profit or Loss

For the Year Ended 31 December 2025

	Note	2025 \$	2024 \$
INCOME			
State/Territory Grants recurrent	3	530,444	523,120
State/Territory Grants non-recurrent	3	73,352	90,231
Federal Grants recurrent	3	753,930	537,798
Federal Grants non-recurrent	3	151,000	602,622
Local grants non-recurrent	3	30,000	32,000
Private sector contributions		492,660	502,339
Program income		1,041,478	1,089,524
Non-program income		114,721	110,074
TOTAL INCOME		3,187,585	3,487,708
EXPENSES			
Direct program costs		(709,089)	(1,241,128)
Non-direct program costs		(371,212)	(381,785)
Salaries and wages		(2,019,451)	(2,020,851)
TOTAL EXPENSES		(3,099,752)	(3,643,764)
Surplus for the year		87,833	(156,056)
Net changes in fair value of investment fund		(9,197)	19,510
Other comprehensive income for the year, net of tax		(9,197)	19,510
Total comprehensive income/(loss) for the year		78,636	(136,545)

Financials

Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Statement of Financial Position As At 31 December 2025

	Note	2025 \$	2024 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents		1,099,043	988,822
Trade and other receivables	4	78,352	143,087
Other financial assets	5	793,964	808,119
TOTAL CURRENT ASSETS		1,971,359	1,940,028
NON-CURRENT ASSETS			
Property, plant and equipment	6	19,752	16,588
TOTAL NON-CURRENT ASSETS		19,752	16,588
TOTAL ASSETS		1,991,111	1,956,616
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	7	105,438	158,584
Income in advance	8	40,846	70,000
Employee benefits	9	219,062	186,371
TOTAL CURRENT LIABILITIES		365,346	414,955
NON-CURRENT LIABILITIES			
Employee benefits	9	87,061	81,593
TOTAL NON-CURRENT LIABILITIES		87,061	81,593
TOTAL LIABILITIES		452,407	496,548
NET ASSETS		1,538,704	1,460,068
EQUITY			
Investment revaluation reserves		132,905	142,102
Accumulated surplus		1,405,799	1,317,966
TOTAL EQUITY		1,538,704	1,460,068

Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Statement of Changes in Equity For the Year Ended 31 December 2025

2025	Accumulated Surplus \$	Investment Revaluation Reserves \$	Total \$
Balance at 1 January 2024	1,317,966	142,102	1,460,068
Surplus attributable to members of the entity	87,833	-	87,833
Total other comprehensive income for the period	-	(9,197)	(9,197)
Balance at 31 December 2025	1,405,799	132,905	1,538,704
2024	Accumulated Surplus \$	Investment Revaluation Reserves \$	Total \$
Balance at 1 January 2024	1,474,022	122,592	1,596,614
Deficit attributable to members of the entity	(156,056)	-	(156,056)
Total other comprehensive income for the period	-	19,510	19,510
Balance at 31 December 2024	1,317,966	142,102	1,460,068

Financials

Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Statement of Cash Flows

For the Year Ended 31 December 2025

	2025	2024
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	1,000,597	744,992
Grants received	1,950,869	2,202,698
Interest received	80,517	85,412
Payments to suppliers and employees	(2,910,873)	(3,439,453)
Finance costs	(1,426)	-
Net cash provided by/(used in) operating activities	14 <u>119,684</u>	(406,351)
CASH FLOWS FROM INVESTING ACTIVITIES:		
Net movements in investment fund	88,545	(30,836)
Purchase of property, plant and equipment	(14,421)	(1,228)
Payment for investments	(83,587)	-
Net cash provided by/(used in) investing activities	<u>(9,463)</u>	(32,064)
Net increase/(decrease) in cash and cash equivalents held	110,221	(438,415)
Cash and cash equivalents at beginning of year	<u>988,822</u>	1,427,237
Cash and cash equivalents at end of financial year	<u><u>1,099,043</u></u>	<u>988,822</u>

Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Notes to the Financial Statements

For the Year Ended 31 December 2025

The financial report covers Back To Back Theatre Inc and Controlled Entities ('the Group'). Back To Back Theatre Inc and Controlled Entities is a not-for-profit Association, registered and domiciled in Australia.

The principal activities of the Association for the year ended 31 December 2025 were creating national and international artistic impact through film, stage productions, community programs, and educational initiatives.

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 opinion of those charged with Governance the Association 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 Australian Charities and Not-for-profits 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 have been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

Material accounting policy information relating to the preparation of these financial statements are presented below, and are consistent with prior reporting periods unless otherwise stated.

2 Material Accounting Policy Information

(a) Revenue and other income

Specific revenue streams

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 income

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

Financials

Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Notes to the Financial Statements For the Year Ended 31 December 2025

2 Material Accounting Policy Information

(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 accrual basis when the entity is entitled to it.

(b) Income tax

The Association is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

(c) Property, plant and equipment

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

Depreciation

Property, plant and equipment is depreciated on a straight-line basis over the asset's useful life to the Group, commencing when the asset is ready for use.

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

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

Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Notes to the Financial Statements For the Year Ended 31 December 2025

2 Material Accounting Policy Information

(d) Financial instruments

Financial assets

All recognised financial assets are subsequently measured in their entirety at either amortised cost or fair value, depending on the classification of the financial assets.

Classification

On initial recognition, the Group classifies its financial assets into the following categories, those measured at:

- amortised cost
- fair value through other comprehensive income - equity instrument (FVOCI - equity)

Amortised cost

The Group's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

Fair value through other comprehensive income

Equity instruments

The Group has a number of strategic investments in listed and unlisted entities over which they do not have significant influence nor control. The Group has made an irrevocable election to classify these equity investments as fair value through other comprehensive income as they are not held for trading purposes.

Financial liabilities

The financial liabilities of the Group comprise trade payables, bank and other loans.

Financials

Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Notes to the Financial Statements For the Year Ended 31 December 2025

3 Grants

a) Victorian State Government Funds

	2025	2024
	\$	\$
Recurrent Grants		
- Creative (Arts) Victoria Performing Arts Partnership Framework	<u>530,444</u>	523,120
Non-recurrent Grants		
- Other State Project Grants		
- VicScreen	-	24,500
- Department of Education and Training	<u>73,352</u>	65,731
Total state/territory grants non-recurrent	<u>73,352</u>	90,231
Total state/territory grants	<u><u>603,796</u></u>	<u>613,351</u>

b) Federal Government Grants

	2025	2024
	\$	\$
Recurrent Grants		
Creative Australia (Australian Council for the Arts)		
- National Performing Arts Partnerships Framework	<u>753,930</u>	537,798
Non-recurrent Grants		
Creative Australia Project		
- International Touring	<u>105,000</u>	100,000
Other Commonwealth Project Grants		
- Restart Investment to Sustain and Expand	-	434,500
- Austrade	-	28,000
- International Cultural Diplomacy Arts Fund (ICDAF)	-	38,922
- Australian Embassy - Italy	-	1,200
- Monash University Academy of Performing Arts	<u>46,000</u>	-
- Total other federal grants	<u>46,000</u>	502,622
- Total federal grants non-recurrent	<u>151,000</u>	602,622
Total federal grants	<u><u>904,930</u></u>	<u>1,140,420</u>

Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Notes to the Financial Statements For the Year Ended 31 December 2025

c) Local Grants Non-recurrent

	2025	2024
	\$	\$
Local Grants Non-Recurrent		
City of Greater Geelong, Arts Project Grant	<u>10,000</u>	10,000
Melbourne City Council Arts Grants	-	22,000
City of Greater Geelong, Creative Commissions Project	<u>20,000</u>	-
Total local grants non-recurrent	<u><u>30,000</u></u>	<u>32,000</u>

4 Trade and Other Receivables

	2025	2024
	\$	\$
CURRENT		
Trade receivables	<u>18,020</u>	100,920
Prepayments	<u>31,416</u>	26,558
Deposits	<u>4,767</u>	-
Other receivables	<u>24,149</u>	15,609
Total current trade and other receivables	<u><u>78,352</u></u>	<u>143,087</u>

5 Other Financial Assets

	2025	2024
	\$	\$
CURRENT		
Equity securities - at fair value through Other Comprehensive Income	<u>793,964</u>	808,119

Financials

Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Notes to the Financial Statements For the Year Ended 31 December 2025

6 Property, Plant and Equipment

	2025	2024
	\$	\$
PLANT AND EQUIPMENT		
Furniture, fixtures and fittings		
At cost	17,056	8,541
Accumulated depreciation	(8,991)	(8,541)
Total furniture, fixtures and fittings	<u>8,065</u>	<u>-</u>
Motor vehicles		
At cost	35,339	35,339
Accumulated depreciation	(32,911)	(32,303)
Total motor vehicles	<u>2,428</u>	<u>3,036</u>
Project equipment		
At cost	167,711	161,805
Accumulated depreciation	(158,452)	(148,253)
Total project equipment	<u>9,259</u>	<u>13,552</u>
Total property, plant and equipment	<u>19,752</u>	<u>16,588</u>

7 Trade and Other Payables

	2025	2024
	\$	\$
CURRENT		
Trade payables	13,462	61,974
GST and PAYG payable	16,679	38,457
Accrued expense	29,823	9,919
Credit cards	2,701	1,885
Other payables	42,773	46,349
Total current trade and other payables	<u>105,438</u>	<u>158,584</u>

8 Income in Advance

	2025	2024
	\$	\$
CURRENT		
Other Grant funding	40,846	50,000
NPAPF International touring	-	20,000
Total	<u>40,846</u>	<u>70,000</u>

Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Notes to the Financial Statements For the Year Ended 31 December 2025

9 Employee Benefits

	2025	2024
	\$	\$
CURRENT		
Annual leave	107,242	123,161
Long service leave	111,820	63,210
Total current employee benefits	<u>219,062</u>	<u>186,371</u>
NON-CURRENT		
Long service leave	87,061	81,593

10 Key Management Personnel Disclosures

The remuneration paid to key management personnel of the Association and the Group is \$363,157 (2024: \$309,762)

11 Interests in Subsidiaries

(a) Composition of the Group

Subsidiaries	Principal place of business / Country of Incorporation	Percentage owned (%)*	Percentage owned (%)*
		2025	2024
Back to Back Pictures Pty Ltd	Australia	100	100

*The percentage of ownership interest held is equivalent to the percentage voting rights for all subsidiaries.

12 Contingencies

In the opinion of the Board Members, the Association did not have any contingencies at 31 December 2025 (31 December 2024:None).

Financials

Back To Back Theatre Inc and Controlled Entities

ABN 95 834 484 241

Notes to the Financial Statements For the Year Ended 31 December 2025

13 Related Parties

Key management personnel - refer to Note 10.

There were no material related party transactions during the year.

14 Cash Flow Information

(a) Reconciliation of result for the year to cashflows from operating activities

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

	2025	2024
	\$	\$
Surplus for the year	78,636	(136,545)
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	11,257	20,473
- (gain)/loss on revaluation of investment	9,197	(19,511)
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	64,735	221,203
- increase/(decrease) in trade and other payables	(78,637)	(529,996)
- increase/(decrease) in employee benefits	34,496	38,025
Cashflows from operations	<u>119,684</u>	<u>(406,351)</u>

15 Statutory Information

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

Back to Back Theatre Inc
60 Little Malop Street
Geelong VIC 3220

Back To Back Theatre Inc and Controlled Entities

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 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2022*.

Committee member *Greer Evans* ^{16/04/2026} Committee member *graham jephcott* ^{16/04/2026}
Greer Evans **Graham Jephcott**

Dated

Financials

Back To Back Theatre Inc and Controlled Entities



Independent Audit Report to the members of Back To Back Theatre Inc and Controlled Entities

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Back to Back Theatre Inc (the Association) and its subsidiaries (the Group), which comprises the statement of financial position as at 31 December 2025, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including material accounting policy information, and the statement by members of the committee.

In our opinion, the accompanying financial report of the Association for the year ended 31 December 2025 is prepared, in all material respects, 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 Group in accordance with the auditor independence requirements of the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical 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 opinion.

Emphasis of Matter Basis of Accounting

We draw attention to Note 1 of the financial report, which describes the basis of accounting. The financial report is prepared to assist the Group with financial reporting responsibilities under the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose. Our report is intended solely for the Group and should not be distributed to or used by parties other than the Group. Our opinion is not modified in respect of this matter.

Responsibilities of Management and Those Charged with Governance

Management is responsible for the preparation and fair presentation of the financial report in accordance with the Associations Incorporation Reform Act 2012, and for such internal control as management determines is necessary to enable the preparation of the financial report is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Group'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 management either intends to liquidate the Group or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Group's financial reporting process.

Back To Back Theatre Inc and Controlled Entities

Independent Audit Report to the members of Back To Back Theatre Inc and Controlled Entities

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: https://www.auasb.gov.au/auditors_responsibilities/ar3.pdf. This description forms part of our auditor's report.

BG Assurance Pty Ltd, Chartered Accountants
Authorised audit company number 294178 (ACN 115 749 598)

16/04/2026

Andrew Fisher FCA, Partner
Registration number 306364

Melbourne, Australia

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	180	175
	Number of Participants	250	272
Employment of people with disabilities	Number of artists with disabilities employed	30	29
	Number of non-artistic people with disabilities employed	5	2
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	3	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	5	7
Creative development of new work	Number of works in creative development	10	11
Delivery of community residencies leading to a public outcome	Number of public outcomes	6	5
Delivery of education residencies leading to a public outcome	Number of public outcomes	3	3

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	18	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	15	16
Build sectoral capacity through skill-sharing and advice	Responses to requests from arts and disability organisations	10	11
Lead in disability employment practices	Engagement in policy development and consultation in arts and disability employment models	5	8
Visibility within local community (COGG and surrounding LGAs)	Number of local community relationships or partnerships initiated	10	15

Key Performance Indicators

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 locations/communities	12	13
Presentation of work to Interstate audiences (Outside Victoria)	Number of interstate locations/communities	3	2
Presentation of work to Victorian audiences	Number of Intrastate locations/communities	3	3
Presentation of work to regional/remote audiences	Number of regional/remote Australian locations/communities	3	2

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	15	11
	Number of Education programs delivered	3	14
Increased access for broader audiences via digital activity	Number of activities	10	10
Reaching new audiences through presentation in new contexts	Number of presentations in new contexts	10	10

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), Deductible Gift Recipient (DGR) and National Disability Insurance Scheme (NDIS) Provider.

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 take a person-centred design approach, 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.

Governance

	Board + AGM Meetings					Finance, Audit & Risk Subcommittee Meetings				
	6 Feb	1-May +AGM	31-Jul	16-Oct	4-Dec	30-Jan	24-Apr	24-Jul	9-Oct	26-Nov
Board Member										
Greer Evans	×	✓	✓	×	×	×	×	✓	✓	✓
Tony Grybowski	✓	✓	✓			✓	×	✓		
Rose Hiscock	✓	✓	✓	✓	✓			✓	✓	✓
Graham Jephcott	✓	×	✓	✓	×	✓	✓	✓	✓	✓
Grace Kenny		✓	✓	✓	✓					
Tom Lynch	✓	✓	✓	✓	✓				○	✓
Tom Molyneux	✓	✓	×	×	✓					
Scott Price	✓	✓								
Yoni Prior	✓	✓	✓	✓	✓	✓	✓			
Meg Wardlaw	✓	✓	✓	✓	✓					
Anthea Williams	✓	✓	×	✓	✓					
Back to Back Staff										
Tanya Bennett			✓	✓	✓			✓	✓	✓
Sue Dunlop						✓	✓	✓	✓	
Bruce Gladwin	✓	✓	✓	✓	✓					✓
Jane Millett (Minutes)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Tim Stitz	✓	✓				✓	✓			
Observers										
Astrid Edwards				○						

- ✓ = in attendance
- ×
- = observing

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.

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

A Quorum for Back to Back Theatre meetings is a "majority" of members present.

Board Members

Board Member	Lived experience of Disability	Home residence	Professional background	Key skills	Governance experience
Greer Evans	No	Melbourne	Finance, Compliance & Governance, Regulation & Arts Management	Finance/accounting management, Internal Audit, Governance, Compliance, and regulation, Stakeholder Engagement, Corporate Strategy.	11 years on various Boards. Chartered company secretary, Chartered Governance Professional, Fellow of the Governance Institute of Australia, and the Institute of Chartered Secretaries and Administrators (UK), Professional Member Institute of Internal Auditors Australia, Senior Associate of the Australasian Institute of Banking & Finance.
Tony Grybowski	No	Melbourne	Arts and Government	Arts Administration, Federal and State Government, Leadership, Strategy, Sector Knowledge	CEO, NPF experience, AICD training. Ex-CEO of the Australia Council for the Arts
Rose Hiscock	No	Melbourne	Arts, Government and University/Education	Fundraising, Stakeholder Management and Communications, Leadership, Infrastructure Projects	Deputy Chair Chunky Move, Board Member Science Gallery International, Council Member Trinity College, Experience in Project Control Groups (infrastructure), Experience as a CEO in managing Finance Audit and Risk Committee and State authority Board (Powerhouse)
Graham Jephcott	No	Melbourne	Arts & Culture, Film, Government	Arts management, Government and Corporate sector executive management, Strategy, Financial Management, People & Culture.	15 years as Board Secretary in Corporate & Government sectors. 25+ years in Executive Management roles.
Grace Kenny	Yes	Geelong	Ensemble Member	Performing Arts, Singing, Rapping, Poetry, Devising, Advocacy	Back to Back Theatre is first board
Thomas Lynch	No	Sydney	Media and Entertainment Lawyer.	Legal advice, intellectual property, licensing, contracts, employment, commercial disputes and defamation.	Senior solicitor of Kay & Hughes Entertainment Lawyers. Tom is a longstanding volunteer for the Arts Law Centre of Australia and chaired the Hearts for Arts law Committee (2016-2019).
Tom Molyneux	No	Geelong	Actor, Writer, Producer, Director	Higher Education Professional, Aboriginal Mental Health First Aid Instructor, MC & Guest Speaker	Arts & NFP Governance, RAV Board, Platform Arts
Scott Price	Yes	Geelong	Ensemble	Performing Arts, Devising, Social Justice/ Advocacy.	First joined the Back to Back Theatre Board in 2009
Meg Wardlaw	No	Geelong	Allied Health, Education	Psychologist, Disability Services, Specialist Children Services, Mental Health Services, Education	10 years as a Back to Back board member
Anthea Williams	Yes	Sydney	Arts, Film & Television	Writer, Director	Back to Back Theatre is first board
Dr. Yoni Prior	No	Geelong	Ensemble	Arts Practice, Arts research, academic publishing	Chair: Big West Festival, HOD 1997-2018

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.

Donations can be made by direct EFT transfer or online via 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

Katherine Branch
Head of Marketing and Development
03 5221 2029 or
katherine@backtobacktheatre.com

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.*



BACK
TO
BACK
THEATRE