BACKTOBACKTHEATRE ANNUAL REPORT 2010

AF 706 A1 2010



With due trepidation we brought our epic, beautiful, devastating work FOOD COURT to one of the great modern stages of the world, the Barbican Theatre, at the Barbican. As the crowd gathered, somehow our sense of angst began to dissipate: audience members were literally on the edge of their seats, attentive with anticipation as the lights dimmed.

When the show came down, the audience sat in stillness and darkness for an extended moment while they absorbed the enormity and complexity of the work they had just seen. It was in this moment – before the audience erupted into uproarious applause – that we knew the work had landed securely on this big stage, the right stage for the work at this point in time.

COVER IMAGE
Back to Back Theatre
FOOD COURT

We remain grateful for the opportunity to make work that moves audiences, provokes debate, and reminds us all what it is to be human. Thank you.



CHAIR EXECUTIVE

Peter Bridges CHAIR
Bruce Gladwin ARTISTIC DIRECTOR
Alice Nash EXECUTIVE PRODUCER

2010 was another big year for the company. It was defined in part by the breadth and range of our artistic activities spanning small and large stages, with contexts and contacts ranging from the intimate to the epic, but also by shifts under the surface including a new home for the company to be completed next year.

2010 was a year permeated throughout by collaborative touring residencies, a pertinent reminder of the ongoing interest in the company's artistic processes locally and internationally. We were in residence with THE DEMOCRATIC SET in Sydney, at the London International Festival of Theatre, at the Wales Millennium Centre in Cardiff, in Aarhus (Denmark) and Bristol (UK) (twice) and then back in Australia in the regional centres of Bendigo and Horsbarn.

At long last, we finally brought SMALL METAL OBJECTS home to Geelong courtesy of the Geelong Performing Arts Centre. We presented FOOD COURT at the Adelaide Festival and on one of the world's most important stages, The Barbican Theatre.

When not on the road, the company's creative energy was determinedly directed towards the development of major new works, with focus on GANESH VERSUS THE THIRD REICH.

At home in Geelong too, THEATRE OF SPEED presented a layered interpretation of FRANKENSTEIN and worked on two intensive creative developments. Our annual SUMMER SCHOOL included an emerging artists' initiative.

In 2010, through this range of activity, we understood more clearly than ever how these sometimes seemingly disparate streams of activity coalesce under the banner of ruthless creative investigation.

Back to Back has grown exponentially over the past five years. The company continues to debate: are we big or are we small? Can we be a small company that makes big work? As our reach expands, how can we ensure that the ethos and qualities that define our success to date are safeguarded?

In 2010, assisted by a Business Development Initiative from Arts Victoria, Back to Back underwent a rigorous and clarifying process of self-examination, of mapping for the future. This work contributed in no small measure to the development and finalisation of a capacity building initiative, supported by the Truby and Florence Williams Charitable Trust, via ANZ Trustees. Over the next three years, this will enable us to work towards a more robust Back to Back Theatre, to better support our body of work on stage and in the communities we serve.

In 2010, with funding from Major Projects Victoria, the City of Greater Geelong began construction on a purpose-built rehearsal space and new offices for Back to Back Theatre at the rear of the Old Courthouse building in the Geelong Arts Precinct. Slated for completion in late 2011, these new spaces will mark the first time in our history that Back to Back Theatre has a dedicated home. During the re-development, we have been divided between two gorgeous temporary homes at the Geelong Performing Arts Centre and the Geelong Heritage Centre.

We would like to acknowledge the hard work of our razor-sharp outgoing Chair, Rose Hiscock. We will miss Rose greatly but know that she will remain an intelligent and delightful force to be reckoned with across Australia.

We would also like to express our sincere gratitude to all who have supported Back to Back Theatre this year. To our friends, families, carers, collaborating artists and community members, project partners, supporters, secret advocates, dedicated staff and Board, and to the audiences who have seen fit to witness the work, we thank you wholeheartedly.

We remain grateful for the opportunity to make work that moves audiences, provokes debate, and reminds us all what it is to be human. Thank you.

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

ABOUT BACK TO BACK THEATRE

Back to Back Theatre was founded in Geelong in 1987 to create theatre with people who are perceived to have a disability. It has gone on to become one of Australia's leading creative voices, focusing on moral, philosophical and political questions about the value of individual lives.

With a full-time ensemble of six actors, Back to Back creates work that is idiosyncratic, passionate and at times confronting. Back to Back's ensemble is made up of actors with a distinct voice, a group of people who, in a culture obsessed with perfection and surgically enhanced 'beauty', are the real outsiders. This position of marginality provides them with a unique and at times subversive view of the world. The stories they create explore 'the cold dark side' of our times, be it the sexuality of people with disabilities, the uses of artificial intelligence and genetic screening, unfulfilled desire, the inevitability of death, and what the fixation with economic rationality and utilitarianism means for people excluded from the 'norm'.

With Bruce Gladwin as Artistic Director, Back to Back has nurtured a unique artistic volce, placing the ensemble at the centre of social and cultural dialogue. Through a process of research, improvisation and scripting, and collaboration between the ensemble, Artistic Director and invited guest artists, new work is realised.

WHO ARE WE? ENSEMBLE STATEMENT

We're a group of individuals, the same yet different: Nicki collects weight loss books. Brian collects animes, Sarah collects yellow lids, Simon used to collect rubber bands. Scott collects gamer software. Mark collects cap guns. We play cops, gods, misfits. We like toys. We are part of the Geelong community. citizens of Australia. We represent our company on every single tour. We phase out sometimes. Go blank, Easily distracted. We have vivid imaginations. We work hard. We can all act. We welcome new artists. We show empowering work. We love a challenge. We open doors. We're friends, Like family, we sometimes argue and we make up. We have high standards. We expect to be better, to achieve rock and roll status, to change the world to create a sustainable and accessible future for people with disabilities. We've got a lot of love to give. Share the love.

STAFF

Alice Nash

Executive Producer Bruce Gladwin

Artistic Director

Marcia Ferguson

Artistic Associate

Administration Manager

Development Manager

Marketing (to July 2010)

Coordinator (Aug-Dec 2010)

Stacey Baldwin

Pauline Cady

Marisa Chiappi Finance Officer

Belinda Hellyer

Relationships &

Brad Spolding

Interim Marketing

Madison Garratt

Administration

ENSEMBLE

Brian Tilley

Mark Deans

Scott Price

Simon Laherty

Rose Hiscock

Peter Bridges

Committeel

Patrick Over

Jean Jansen

(Chair, Finance

Sub Committeel

Bobbie Hodge

lan Bracegirdle

Monica Walters

(until 11 May 2010)

(from 3 August 2010)

(from 3 August 2010)

Sub-Committeel

(Ensemble Representative)

(Chair, Human Resources

Scott Price

Yoni Prior

Jo Porter

Jann Kinsela

Secretary

Treasurer

Chair

Nicki Holland

Sarah Mainwaring

COMMITTEE OF

MANAGEMENT

(until 27 October 2010)

(from 27 October 2010)

(Chair, Marketing Sub-

Assistant

GANESH VERSUS THE THIRD REICH Pitch at the Australian Performing Arts Market, Adelaide

FOOD COURT Tour to Adelaide Festival, Adelaide

SUMMER SCHOOL Community Workshops, Beelong

SMALL METAL OBJECTS Beelong Performing Arts Centre at Westfield Shopping Centre, Geelang

Residency with Ever After (Community Theatre Company) Rozelle, Sydney

GANESH YERSUS THE THIRD REICH Creative Developments, Geelong

THEATRE OF SPEED -FRANKENSTEIN Premiere Season, Bestong

FOOD COURT Tour to the Barbican, opening the London International Fostival of Theatre (LIFT) London, UK

Residency with Powerhouse and Looking Ahead Housing as part of London International Festival of Theatre (LIFT) Canning Town, London, UK

THE DEMOCRATIC SET Residency at Unity Festival, Wales Millennium Centre, Cardiff, Wales

THEATRE OF SPEED -OPEN WORKSHOPS, Geelong

THEATRE OF SPEED -THE LITTLE MERMAID and TEXT Creative Developments, Geelong

THE DEMOCRATIC SET Residency with CreateAbility and The Capital, Bendigo

THE DEMOCRATIC SET Residency at the Awakenings Festival, Horsham

RE-ENACTMENT, HELL HOUSE & TOUR GUIDE Concept Developments, Geelong

THE DEMOCRATIC SET Residency in Two Parts at InBetween Time Festival of Live Art & Intrigue with Arnolfini, Bristol, UK

2010 HIGHLIGHTS

This year Back to Back undertook 26 performances and held 10 creative developments for 4 new works.

We performed 4 different works in 3 countries and 9 venues.

We embarked on 3 international tours and toured to 5 Australian destinations.

4,573 audience members saw our shows.

769 participants were involved in 11 community workshops.

We employed a team of 7 core staff, 6 ensemble members, and casual and contract staff including 13 technical and production crew and 26 quest artists.

In the last five years, Back to Back Theatre has toured to 40 cities across the world and attracted audiences totalling 36,533. During this time we have worked with 6.462 community partipants.

Our works in repertoire hit some incredible benchmarks this year.

During its life, FOOD COURT has been performed 21 times in 6 cities and 3 countries to an audience of 7,333.

For THE DEMOCRATIC SET, Back to Back has attracted 1,185 participants in 7 cities and 3 countries. It has included a performance element in 4 seasons with a total audience of 1,207.

In 2010 there were 6 screenings of DEMOCRATIC SET films.

SMALL METAL OBJECTS has been performed 225 times, in 30 cities and 13 countries to a total audience of 23,036 people.

Since its inception in 1987, Back to Back Theatre has made 68 works, either as shows or films, with both professional and community artists. These works have been presented to audiences throughout Australia and internationally.

THEATRE OF SPEED

Brian Tilley Casey Watson Chris Hansen James Lewis Jessica Walker Joan Black Laura Berrisford Mark Deans Nicki Holland Phoebe Baker **Polly Munday Robert Croft** Samantha Bade Sarah Mainwaring Scott Price Simon Laherty Tamika Simpson

GUEST ARTISTS & COLLABORATORS

Ahmarnya Price **Andrew Livingston Andrew Winsbury** (Maakan) Barry Laing Bernadette Sweeney Bluebottle3 Chris Abrahams **David Symons David Wells David Woods** Diana Hume Eden Freva-Thomson **Genevieve Picot Geoff Moore** Hannah Hayman **Hugh Covill** Ingrid Voorendt **James Pratt** James Saunders Jen Hector

Men of Steel Mother's Art Pat Rix Phillip Ivan Pietruschka Rhian Hinkley Samara Hersch Sarah Ford Sarah Goninon Shio Otani Sonia Teuben Sophie Travers Tariq Smith Tamsin Sharp The Necks Tony Buck

Tony Watt

CAST CREW

Jim Russell Jo Lange Jo Leishman Jodee Mundy Jude Fraser Kate Sulan Kylie Cirak (Tiger Grace Consulting) **Kylie Trounson** Lachlan Carrick Leanne Stein Lloyd Swanton Lucy Guerin Mark Beasley

Mark Cuthbertson

FUNDERS, SPONSORS PARTNERS

ARTS VICTORIA























CORE

Arts Victoria Australia Council for the Arts Department of Families, Housing, Community Services & Indigenous Affairs (FaHCSIA)

PROJECT

Besen Family Foundation City of Greater Geelong Community Arts **Grants Program** EM & WM Wilson

Charitable Trust managed by ANZ Trustees

John Theodatis Sumner Charitable Trust managed by ANZ Trustees Keir Foundation

Sidney Myer Fund Kit Denton Fellowship

National Library Community Heritage Grants

TAC Give Where You Live

COMMUNITY SUPPORTERS &

PARTNERS City of Greater Geelong CreateAbility Events Network, Bendigo **DHS Barwon South** Region Geelong Heritage Centre Geelong Performing Arts Centre

Harwood Andrews Herbert Geer

Rose Hiscock Lady Praznovszky Robin Ramsay

St Laurence Disability Services

THANKS

A big thank you to: Amanda Browne, Anders Dalhstrup, Anders Sondergaard, Andrew Denton, Andrew Donovan, Andy Miller, Ann Tonks, Anna Draffin, Atul Joshi, Austin Patterson, Ben Laden. Ben Pettitt-Wade, Bronwyn Sizer, Caroline Farmer, Catherine Jones, Chi Vu, Councillor Barbara Abley, Criena Gehrke, David Smith, Debra Jefferies, Debra Morgan, Duncan Esler, Edward James, Elisabeth Fogh, Ellen Dwyer, Erica Campayne, Evan Watts, Fenn Gordon, Fofi Christou, Gwen Gladwin, Hannah Crossen, Helen Cole, Helen Davies, Ingvald Birk, Jacinda O'Sullivan, Jacqueline Woodward, Jamie O'Brien, Janine Jerinic, Jens Folmer Jepson, Jill Smith, Jo Bannon, Joe Calafiore, John Willis, Judith Sears, Julie Cotter, Kathryn Gray, Kaz Paton, Lara Hook, Leigh Johnson, Lesley Lightfoot, Lesley Newton, Liam Morrissey, Lin Tobias, Louise Jeffreys, Louise Walsh, Luke Gleeson, Lyn Wallis, Malcolm Sanders, Malin Brereton, Marie Braudigom, Marie Houmann Jensen, Mark Ball, Mark Beasley, Mark Gallon, Matt Topfer, Melinda Flood. Micha Scharrup, Michelle Armstrong, Michelle Hall, Neil Richardson, Noel Bradbury, Paul Gabrowsky, Phil Reed, Philip Keir, Rachel Azzopardi, Rebekah Lautman, Rob Rees, Ross Mueller, Sarah Bleby, Sarah Warden, Sharna Golloglly, Shaun Cannon, Stephen Armstrong, Steve Whittle, Sue Johnston, Sue Spence, Tanuja Amarasuriya, Tanya Bennett, Teresa Zolnierkiewicz, Tim Orton, Vittoria de Stefano, Vivien Allimonos

Special thanks also to the

Geelong Heritage Centre, City of Greater Geelong, and the Geelong Performing Arts Centre (GPAC) for our temporary homes and to Noel Bradbury and his team at Bradbury Dicker Group for their thoughtful design of our new home.

And especially, friends, families, carers and long-standing fans of Back to Back Theatre, THANK YOU.

BODY OF WORK 2010 PROGRAM OF ACTIVITIES



FOOD COURT

PHOTO, Jeff Busby

"One of the most extraordinary successes in Australian theatrical history has to be Back to Back Theatre. I don't think anybody does more adventurous, brave work than this company. In the [Adelaide] Festival this year is FOOD COURT. It seems to me if you miss that show, you miss the most courageous piece of theatre in the last decade." ROBYN ARCHER

Presented by Geelong Performing Arts Centre at

14 - 18 April 2010

WESTFIELD SHOPPING CENTRE

24 February 2010 - Searchlight Pitch Session ADELAIDE FESTIVAL CENTRE, ADELAIDE

GANESH PITCH AT THE AUSTRALIAN PERFORMING ARTS MARKET (APAM)

ARTISTIC DIRECTOR **Bruce Gladwin EXECUTIVE PRODUCER** Alice Nash

DIRECTOR, SET DESIGN & TEXT Bruce Gladwin

ENSEMBLE Mark Deans Nicki Holland Sarah Mainwaring Scott Price Sonia Teuben

UNDERSTUDY Sarah Coninon

SHOW DIRECTOR Marcia Ferguson

MUSIC The Necks Chris Abrahams (plano) Tony Buck Idrumed Lloyd Swanton [huse]

PRODUCTION MANAGER. AV OPERATOR Bernadette Sweeney

STAGE MANAGER Diana Hume

SOUND OPERATOR **Lachlan Cerrick**

LIGHTIMS OPERATOR David Murray

ASSISTANT STADE MANAGER, Jo Laishman

SUPPORT Stacey Beldwin

EXECUTIVE PRODUCER Allco Nash

Artistic Director Bruce Gladwin introduced our new work in development GANESH VERSUS THE THIRD REICH to the world for the first time. The session was charismatically hosted by moderator Robyn Archer who said at the time:

"One of the most extraordinary successes in Australian theatrical history has to be Bock ta Back Theatre. I don't think anybody does more adventurous, brave work than this company. In the [Adelaide] Festival this year is FOOD COURT. It seems to me if you miss that show, you miss the most courogeous piece of theatre in the last decade."

3 - 6 March 2010 Dunstan Playhouse, ADELAIDE FESTIVAL CENTRE, ADELAIDE

FOOD COURT AT ADELAIDE FESTIVAL

Marcio went with the cast to Adeloide. We did four shows. It was fun. We went out at night time with Morcia and Stacey and Alice. The theatre was very tall. The lights were in the right place. Marcia helped us to walk through the marks. The apartments were spotless, we didn't have to clean up, house keeping did it all. There were two TVs. It was good to work with a different side of Sania. We wouldn't do those things in real

life, just acting, I enjoy beating up Leslie. It was a really great season. We did media calls. ABC National, 7 News Adelaide. Got to meet Iulia Zemiro - a top celebrity. We went to Restless Dance on a ponel to talk about FOOD COURT. The hardest part was finding out Melbourne had a big storm and being concerned our parents were caught up in it.

Personal circumstances took Bruce away from the company at the beginning of 2010. Marcia and the cast and crew of FOOD COURT rehearsed with Sonia Teuben (ex-ensemble member) in the role of Gloria for the first time. As indicated by the quality of the re-rehearsal period, the season was a resounding success. The season peaked by the end and the ensemble felt it was the best yet. Highlights included a post-show Q&A driven by a moved and articulate audience.

"We got a standing ovation at every single show including the two Q&As. ARTIST'S STATEMENT

SMALL METAL OBJECTS

MRECTOR Bruce Gladwin

PERFORMERS Stmon Laherty Sonia Teuben Matasha Herbert Jim Russell

PRODUCTION MANAGER Bernadette Sweeney

STAGE MANAGER Jo Leishman

SOUND ENGINEER Lachtan Carrick

DIRECTORS Bruce Gladwin & Marcia Ferguson

FACILITATORS Micki Hotland & Brian Titley

EVER AFTER DIRECTOR Carolina Downs

EVER AFTER MANAGER

SUPPORT WORKER Caroline Thomson

VOLUNTEER Maggie Scott

EVER AFTER PARTICIPANTS Rodrigo Salinas Emma Plant Digby Webste, Tara Elliffe Kerrie Anne Bezzina Tom Hancock Matt Cutmore

"We saw "Tripod versus the Dragon' at the Sydney Opera House and had a drink outdoors at night-time - the city was so beautiful. I still have a photo of that night on my phone." ARTIST'S STATEMENT

It was the first time that we got to do SMO in Geelong. We did nine shows at Westfield Shopping Centre right next to the escalators. We got a standing ovation at every single show including the two Q&As. It was a great season.

SMALL METAL OBJECTS has been one of the most successful scripted Australian plays of recent years. The 2010 season in Geelong was the 31st season worldwide and the first season in our hometown.

Presented at Westfield Shopping Centre, this unique season offered many hilarious moments when the actors were recognised by friends, neighbours and acquaintances during the performance. As the play is the narrative of a drug deal gone wrong, the show relies on the anonymity of the cast, so this represented a delectable challenge.

It is five years since SMALL METAL OBJECTS made its debut at the Melbourne Festival. Having played New York, Paris, London and 27 other cities across Australia and the world. the show resonated in its true home. The cast, crew and audiences alike, all loved it.

19 - 23 April 2010 Showing 23 April 2010 Small Rehearsal Room. SYDNEY THEATRE COMPANY, SYDNEY

EVER AFTER

This was Brian's first trip ever to Sydney, Loved the hotel and area where we stayed. Ever After were very unique in their performance. They had particular personalities and it come out in their performance. We sow "Tripod versus the Dragon" at the Sydney Opera House and had a drink outdoors at night-time - the city was sa beautiful. I still have a photo of that night on my phone. I had my first time ever on the monarail. It was a very successful residency.

Four members of the ensemble conducted a residency with Ever After Theatre in Sydney to mentor and facilitate the professional development of eight performers, a director and the company's General Manager.

Ever After Theatre has been in operation for eight years. The workshops focused on creative processes for devising new work, and skills development for individual performers. 9

May & October - November 2010 Showing 4 November 2010 MORROW THEATRETTE, GEELONG

GANESH VERSUS THE THIRD REICH CREATIVE DEVELOPMENTS

DIRECTOR/DEVISOR Bruce Gladwin

COSTUMES Shie Oteni

SCULPTOR Sare Jinks

ENSEMBLE / DEVISORS
Mark Deens
Nicki Holland
Simon Laherty
Sarah Mainwaring
Scott Price
Brian Tilley

DEVISORS Kate Sulan & Marcia Ferguson

GUEST PERFORMERS James Saunders David Woods Sonia Teuben The May development was very interesting. Good devising. We found characters for the first time – Levi, and Scott's character who protests about the ethics of the show. We made up lots of 'Heraes' Journeys'. We did a small showing on November 4. There's an audition scene where people get cast in Ganesh. A scene where James attacked Scott because he cauldn't get his own way. A scene where Mark tries to kill Simon. It's like a movie. It's about war, power and theatre.

How did we come to write this show? Kate Sulan brought in stuff about India and Rita was interested in Ganesh the elephont headed God. Sonia dressed like a Neo Nazi one day, and when we gaogled Nazi and Ganesh, we found out the Nazis stole the swastika, Ganesh's symbol af optimism. This is a show about a gad overcaming obstacles. It's about a god travelling to Germany to reclaim a symbol of power that belongs to the people in India. Ganesh has an elephant head. He daesn't fit in. Hitler has the swastika and wants to keep it. Ganesh is captured by Mengele, he is interrogated and tortured but escapes. Levi is a Jewish kid who wears striped pyjamas. He's got a photographic memory. He knows all the stations in Germany. He can help Ganesh ga to Berlin ta Hitler's bunker and reclaim what is his. We still need to finish the staryline. We will speak in German.

GANESH VERSUS THE THIRD REICH is constructed as a play within a play, the first narrative being the epic journey of Ganesh travelling from India to Nazi Germany. The second narrative focuses on the moral and ethical journey that the makers of the play undertake in presenting the first narrative.

In the May 2010 creative development, we focused on the narrative construction of Ganesh's journey from India to Nazi Germany. We initially spent a good chunk of time understanding the narrative form of the hero's journey, including a brief analysis of Joseph Campbell's theoretical writing and existing stories that utilise an epic mythology, such as Lord of the Rings and Star Wars.

From our research into the hero's journey, we began to improvise and construct a synopsis around Ganesh's journey. We envisage the Ganesh story line to be told in three acts, bookended by a Prologue and an Epilogue.

The narrative begins in a concentration camp on the Polish-German border. SS doctor and medical researcher Joseph Mengele is interrogating Ganesh. Historically, Mengele selected incoming Jews for labour or extermination in the gas chambers and conducted pseudoscientific medical experiments on inmates, principally infants, young twins, dwarves and those with genetic abnormalities. Mengele hoped to discover the genetic key to creating an Aryan master race.

In our narrative, accompanying Mengele is a character named Levi, a young autistic Jew who possesses a photographic memory. The combination of a rare gifted skill embodied by a disabled Jew both disturbs and fascinates the anti-Semite Mengele. Mengele's plan is to dissect Levi's brain. After interrogating Ganesh, Mengele prepares to subject Ganesh to investigative surgery. Ganesh and Levi escape from Mengele and head, in a 'Heart of Darkness' style journey, to the Fuhrer's bunker in Berlin. As two 'mutated human forms' they travel and work together, overcoming fears and obstacles to arrive at the epicentre of the Aryan ideal.

GANESH VERSUS THE THIRD REICH CREATIVE DEVELOPMENTS

With the Russian and American forces approaching Berlin the story culminates in the confrontation of the Indian delty and totalitarian leader in a subterranean cave at a time near the fall of the Third Reich. Ganesh offers Hitler a lifeline but it requires the fascist leader to believe in 'the other'. Hitler is incapable of doing this and perishes. Ganesh survives and returns with the swastika to India. Levi survives the Holocaust and carries within his photographic memory the dates, names of the victims and the atrocities committed by Mengele in the name of science.

As the hero's journey progresses the ethics, morality and responsibility of presenting such a narrative become an issue of debate among the performers/creators of the work. The further Ganesh travels, the more enmeshed its protagonists become in the politics of appropriation.

Should authors be allowed to craft fairy tales, satires and comedies about anything? If you are a small theatre company from Geelong Australia is it acceptable to re-write Asiatic and European history? Is the Holocaust a no-go zone as fiction? Can it only be dealt with respectfully in documentary? Who has the right to tell these stories? What is truth in fiction? What stories need to be told as the whole truth and not part truth?

These questions have become as interesting and exciting as the emerging fiction we had begun to craft. Structuring the making of the work along side the pastiche cinematic presentation of the Ganesh narrative has become our quest.

The journey of Ganesh is to be told with cinematic references in the text, lighting, set and sound, like a large-scale Hollywood blockbuster told in the style of 'poor theatre'. The second narrative will take the form of informal discussion between the makers, as though the audience is watching it unfold in the rehearsal room.

In the closing months of 2010 we workshopped the developing script with actors David Woods, James Saunders and Sonia Teuben. The ensemble worked with builder Mark Cuthbertson to create elephant masks. Simultaneously, we commissioned visual artist Sam Jinks to develop a hyper real elephant head to portray Ganesh. We began discussion with composers and the MSO for the creation of the musical score.

"How did we come to write this show? Kate Sulan brought in stuff about India and Rita was interested in Ganesh the elephant headed God, Sonia dressed like a Neo Nazi one day, and when we googled Nazi and Ganesh, we found out the Nazis stole the swastika. Ganesh's symbol of optimism. This is a show about a god overcoming obstačles. It's about a god travelling to Germany to reclaim a symbol of power that belongs to the people in India. Ganesh has an elephant head. He doesn't fit in. Hitler has the swastika and wants to keep it." ARTIST'S STATEMENT

LIFT, CANNING TOWN, LONDON, UK

16 - 26 June 2010

Showing 27 June 2010

23 - 25 June 2010 BARBICAN THEATRE, THE BARBICAN, LONDON, UK

FOOD COURT AT THE LONDON INTERNATIONAL FESTIVAL OF THEATRE (LIFT)

DIRECTOR, SET DESIGN & TEXT Bruce Oledwin

ENSEMBLE / DEVISORS Mark Beans Nicki Hotland Sarah Malnwaring Scott Price Sonia Teuber

MUSIC The Necks: Chris Abrahame (piano) Tony Buck (drums) Lloyd Swenton (bass)

PRODUCTION MANAGER. AV OPERATOR Bernadette Sweeney

STAGE MANAGER Diama Hume

SOUND OPERATOR Lechlan Carrick

LIGHTING OPERATOR David Murray

ASSISTANT STAGE MANAGER. SUPPORT Jo Laishman

SUPPORT Leanna Stein

EXECUTIVE PRODUCER Alice Hash

FOOD COURT went to LIFT at the Barbican, A lot of audiences went to see the show and it was very interesting to hear complicated feedback. Scott and Lachlan had a drunken fight in the bar. Sarah and Nicki didn't see it. I met lats of really nice people hanging out at the theatre. We saw the Big Wheel. Did Democratic Set in Cardiff where Scatt made a lovely fool of himself. The Demacratic Set had a lovely Informality. The ensemble devised and played different roles. Everyone voted on their favourite exercises and that's what we shawed. We did multiple versions of the same thing and everyone did it differently which created a sense of equality.

With due trepidation we brought our epic, beautiful, devastating work FOOD COURT to one of the great modern stages of the world, the Barbican Theatre, at the Barbican. As the crowd gathered, somehow our sense of angst began to dissipate: audience members were literally on the edge of their seats, attentive with anticipation as the lights dimmed.

When the show came down, the audience sat in stillness and darkness for an extended moment while they absorbed the enormity and complexity of the work they had just seen. It was in this moment – before the audience erupted into uproarious applause – that we knew the work had landed securely on this big stage, the right stage for the work at this point in time.

"Food Court went to LIFT at the Barbican, A lot of audiences went to see the show and it was very interesting to hear complicated feedback. Scott and Lachlan had a drunken fight in the bar, Sarah and Nicki didn't see it. I met lots of really nice people hanging out at the theatre. "ARTIST'S STATEMENT

DIRECTOR Bruce Gladwin

GUEST DIRECTOR Pat Rix

FRSEMBLE Senie Teuben & Mark Deene

SOUND COMPOSER & ENGINEER Lachlan Carrick

PRODUCTION MANAGER Bernadatte Sweeney

STADE MANAGER Je Leishman

EXECUTIVE PRODUCER Alice Mash

PROJECT MANAGER, POWERNOUSE

FACILITATOR, POWERHOUSE Cherry Franklin & Leo Bennett

SUPPORT WORKERS Fola Clukoya, Rhoda Odger, Sue Arnold, Mynzur Ahmed

PARTICIPATION PRODUCER, LIFT Erica Campayne

PRODUCTION MANAGER, LIFT Blandy

PERFORMERS POWERHOUSE Jackie Fell, Lisa Hill, Sarah Bilmore Debbie Ward, Amanda Moore Ellen Goody, Gusharen Dissal Susie Howe, Katrina Vickers Gobby Rajah, Raymond Doyle John Bush, Theresa Walker Semantha Walker, James Mangion LOOK AHEAD Theresa, Philip LIFT Claire, Gabriella, Fiona Robin Shephard, David

RESIDENCY AT LONDON INTERNATIONAL FESTIVAL OF THEATRE (LIFT)

The Residency was located in the LIFT Parliament, a purpose built temporary performance and meeting space which for the purpose of our engagement, was located in Canning Town in the corner of a building development site, opposite the train station and framed on two sides by a major road and a freeway.

The Residency was presented as part of the LIFT program alongside Back to Back's FOOD COURT. As well as working with the company as part of the Residency, the participants experienced FOOD COURT at the Barbican.

Working with a team of 25 participants made up from two local groups, Powerhouse and Looking Ahead, the week long process endeavoured to explore 'expectation'. Using Susan Boyles' initial appearance on 'Britain's Got Talent' as a starting point we utilised improvisational games and listing exercises to generate content.

Pat Rix facilitated group singing and this became incorporated into the developing work. Simultaneously we explored manipulating performers' voices with effects which changed the way they physically inhabited the character.

The Residency also included explorations for a first, raucous scene for GANESH VERSUS THE THIRD REICH.

The result of these explorations was presented in a public showing at The Lift Parliament on the final day of our Residency to an incredibly generous and affectionate audience.

"Thanks so much for all the work that you did with the women at the Powerhouse. They are all still tolking about it and loved it so much. We are now trying to set up o collaboration with another theatre company so they are able to have regular workshaps.

On a personal note I wanted to say that I found the workshops really inspiring. I was really interested in your pracess and then blown away by the end result - bath from watching 'Food Court' and through seeing some of our members who have confidence issues create something really unique in their awn performance. I really love the fact that your work really pushes the boundaries artistically and takes real risks - Food Court was really exciting to watch as a result of this." - FACILITATOR, POWERHOUSE

"I was really interested in your process and then blown away by the end result – both from watching 'Food Court' and through seeing some of our members who have confidence issues create something really unique in their own performance. I really love the fact that your work really pushes the boundaries artistically and takes real risks - Food Court was really exciting to watch as a result of this."

13

29 June - 2 July

THE DEMOCRATIC SET IN CARDIFF, BRISTOL, AARHUS, BENDIGO & HORSHAM

Originally created as a professional development project for both the ensemble and THEATRE OF SPEED, THE DEMOCRATIC SET has become a vehicle for engagement with communities other than our own.

THE DEMOCRATIC SET is a rapid series of short, live performances and screen-based video portraits created in collaboration with communities. It explores the belief that all people are, in principle, equal and should enjoy social, political and economic rights and opportunities.

Presented in a purpose built film set, each performance takes place in the same egalitarian environment. The result is a visual forum, an assembly that demonstrates how a performance as an experience and a way of reading the world can like democracy, allow people to be seen, to speak and to be heard.

DEMOCRATIC SET Cardiff, Wales



DIRECTOR
Brace Gladwin
ENSEMBLE
Sarah Maiawaring & Scott Price
MUSIC
Vaguety Artistic
PRODUCTION MANABER
Bernadette Sweeney
STAGE MANABER
Je Leishman
VIDEOGRAPHER
Rhian Hinkley
SUPPORT
Ian James
EXECUTIVE PRODUCER
Atice Nash

PERFORMANCE GROUP COLLABORATORS Geraint Desmond, Sien Hawthorn Sita Calvert-Ennels, Andrew Tadd Kirsty Rosser, Bareth Clark Saynor Lougher, Stamys Evans Danielle Bird, Mathew Cook len Swannick, Leah Carrell Louise Osborn COLLABORATORS ON VIDEO PORTRAITS WALES MILLENNIUM CENTRE STAFF. Louise Miles-Crust, Aaron Parsons Sarah Pellow, Meds Griffiths Hannah Wynne-Jones, Nia Jones Sarah Vincent, James Houriham Fran Jones, Andrew Healy IMPACT ALLSTARS -Amanda Braggins, Damias Busby Samantha Stewart, Kiranjit Mann Sanita Bhogal, Angela Perring Angela Thomas, Eric Percival Angela Gerald O'Connor, Jamie Skeete Lee Edwards, Lee Gentles THE GROOVY GANG FROM RHONDDA-CYNON TAFF DAY SERVICES -H Klones, M. Wingfield, Emma Davies Jamie Barrett, Paul Rees Jason Commins, Rachael Macaskill Eleanor Clift, Alyson Evens Richard Jones, Sam Jones Sarah Lawrence, Chris Settivan Julia Coombee, Sienon Richards Geraint Desmond, Louise Osbern HLJINX THEATRE STAPF Ceri Legg, Emma Robinson, Gaynor Lougher, Ben Pettitt-Wade Bron Kenny-Jones, Jessica Walters ADVOCACY MATTERS ~ John Stevens, Mike Davies Mrs M Howard, Sarah Wilson DISABILITY ARTS CYMRU'S UNUSUAL STAGE SCHOOL -Sara Beer, Simon Robins Andra Dohorty, Beth McKay Laura Morgan, Tracy Evans, Roger Drury VAGUELY ARTISTIC -Matthew Cook, Gary Cook Steart Campbell, Leah Carroll inn James, Dan Bee, Matthew Purnell CLOWNFISH -Chris Mithcem, Txus Martinez CLOWNBARET -Marta Viera, Brian Rodriguez Guacimera Bil Garcia CARDIFF PEOPLE FIRST -Ita, Jacques, Becky, Lisa, Mar Emma, Charlette

THE DEMOCRATIC SET

WALES MILLENNIUM CENTRE, CARDIFF, WALES

Presented by the Unity Festival, a project of Hijinx Theatre

This was the third Unity Festival coordinated by Hijinx Theatre, which is one of eight resident companies at the glorious Millennium Centre. Hijinx create high quality theatre for small communities throughout Wales and England that is accessible, entertaining and challenging.

This was the first incarnation of THE DEMOCRATIC SET as a touring project and in many ways our partners at the Unity Festival were ideal collaborators, allowing the company to grow the ideals of a democratic process in practise. Having scheduled a day of open access for Cardiff's broader community to film ten second performances, the remaining three days were focused on working with a mixed ability group of local and international performers, creating both screen-based and live performances.

The result was then assembled and presented in collaboration with UK band, Vaguely Artistic.

Artist Talk 3 December 2010

ARNOLFINI, BRISTOL UK

Part 1: Residency 3 - 8 September 2010

Presented by InBetween Time Festival

DIRECTORS

Bruce Gladwin & Rhian Hinkley VIDEOGRAPHY Rhian Hinkley ENSEMBLE Brian Tilley SET WRANGLER Mark Cuthbertson MUSIC The Necks 'Aether' ASSISTANT EDITOR Lars Skov RUMMER Emil Bech Jepsen CURATORS Joss Forner Jepsen & Christian Lollike PRODUCERS FOR AARHUS FESTIVAL Micha Schaarup, Ingvald Birk Anders Sendergeard EXECUTIVE PRODUCER Alice Nash

PERFORMERS Ahmad Bechir, Alexander Brandshi Carlsen, Andy Freer, Anna Norker Hofmeister, Antonio Lang Archie Gladwin, Ayda Sadegh Birthe Pia Petersen, Bolette Borg Brian Tilley, Carston Simonsen Christina Udesgaard, Danny Malsen Denita thrielmovic, Dennis Serensen Elisabeth Wertshei Thostrup Erik Esa Christoffersen, Fraderik Lad Behrend, Bael Rerhana, Gitte Jense Hans Jargen Pederson, Heidi Heigsard In Hansen, Inge Larsen, Ingi VNM Gudmundsson, Japon Hansen Jeanette Hielsen, Jeanette Pedersen Jesper Bonde Nielsen, Jevgonia Karg Johanne Lundegren, Josephine Leopold Jargen Olesen, Kamilla Hægge Karina Resmyssen, Karsten Skov Villadsen, Kathrine Stork, Katrine Lyck Kenneth Elkjær, Kristoffer Christia Jensen, Laura Lounbach, Leif Nielson Lena Moller, Line Have Pedersen Line Mayland Kolstrep, Lette W. Jergensen, Maj Nargaard Christianeen Marsanne Lindballe Juncker Kennild Marianne Siem, Marianne Simonsen Marie Rasmussen, Metle Bach-Larsen Michala Meltson, Michelle Jung Rasmussen, Mie Duckelm Mikael Nielsen, Milana Milac Niklas Destremau, Nille Pedersen Oliver Yad Hein, Paola Jensen Pernille Breinhplt, Pernille Malou Sørensen, Pirnwadee Kacanukul Rikke Kring, Rosa Garcia, Sara Aghaei Jamiki, Simon Skipper Christones Setveig Bech Hielsen, Stephane Hister Svend Erik Bech, Wictoria Freund Winnie Sørensen, Xenia Perez Casas

25 August – 1 September 2010 Screening 1 September 2010

THE DEMOCRATIC SET

This was a Festival Diary gig. I stayed on the top floor with no elevator. Lunch and dinner was provided by Festival Committee and it was goad! We sow Democratic Set in a cinema. The screening was very, very good. Not only that we saw it but we also sow other performances that were filmed, because the Festival asked a little favour – could we make a dance videa. Bruce got hold of four dancers and Brian was the fifth. And we were all dressed up in black leotards. In a ward, I was sexy! Even Archie was dressed in a leotard! I had an interview with a couple of student reporters. We saw a one man shaw with a Swedish magician/comedian – it was funny! Brian enjoyed every mament of this tour. Brian enjoyed Aarhus the most.

In our second international working of THE DEMOCRATIC SET we began to realise what a great vehicle the project was for collaboration, not just with performers but with presenting organisations themselves. THE DEMOCRATIC SET proved flexible and malleable. The Festival suggested the theme of 'neighbours' and pushed us to record the voices of community members for the first time. After four days of working with community members, a public screening of NEIGHBOURS provided the culminating moment of the residency in Denmark's second biggest city.

DIRECTORS Bruce Gladwin & Rhian Hinkley MUSIC Howe Belb DANCERS Soorre Hansen, Louis Schou Hansen Johan Ohlson, Toke Broni Strandby Archie Bladwin, Brian Tilley CHOREOGRAPHER Louise Priis in collaboration with the dancers VIDEOGRAPHY Rhian Hinkley SET WRANGLER Mark Cuthbertson COSTUMES Marianne Mayer & Helene Jensen ASSISTANT EDITOR Lars Skov COLDRORADING Lasse Hoile PRODUCTION ASSISTANT Michala Mellson RUNNER Emil Bech Jessen CURATORS Jens Folmer Jepsen & Christian Lollike PRODUCERS FOR ARMUS FESTUGE Micha Schaarup, Ingvald Birk Anders Sondergaard **EXECUTIVE PRODUCER**

Alke Nash

THIS PROJECT WAS SPONSORED BY

THE DANIES AFT COUNCIL

The Festival also had an interest in alternative ways of making films. They asked us to make a version of THE DEMOCRATIC SET in response to a commissioned song by American songwriter, Howe Gelb. Back to Back teamed with Danish choreographer, Louise Friis and four local dancers to produce a second film BETTER MAN THAN ME. The film was shot and edited in 14 hours and screened as part of the Festival's experimental film festival, FILMLAB Aarhus.

"Bruce got hold of four dancers and Brian was the fifth. And we were all dressed up in black leotards. In a word, I was sexy!" ARTISTS STATEMENT

DIRECTORS
Bruce Gladwin & Rhian Hinkley
ENSEMBLE
Brian Tilley
VIDEOGRAPHY & EDITOR
Rhian Hinkley
SET WRANGLER
Mark Cuthbertson
MUSIC
Hogh Cevill
PRODUCTION COORDINATORS
Mark Cuthbertson &
Bernadatte Sweeney
EXECUTIVE PRODUCER
Alice Mash

DEVISORS/PERFORMERS

Wayne Hamilton, lan Danby & Qudeer Rashel ART & POWER - Dave Richmond Marsail Edwards, Jonathon Barr-Lindsay, Chris Rose, Betty Sargeant Alex Kyricaou, Jeff Johns, John Vowlas Christina Fox & China Blue Fish BRISTOL KITE FESTIVAL FLYERS . Bella Gough, June Johnson, Heinrich Hohmann, Robert Van Weers John Cetteck, Diana Poliock David Johnson, René Meier, Satvatori & Guiseppe, Alex Bradley, Jo Bannon & Lucy, Jess Bolls, Robert Foster, Kelly Jones, Hel Camplin, Lisa Griffiths Flo Grouves & Daniel Mulligan Nikki Langley & Tom Griffiths Thandiwe Dhilways, Daniel Mulligan Alfie Thompson, David Fonfarrow Liz Council, Rufus, Martha, Bridget & Andrew Ites, Hazel Hemmond Michael Jones, Sophie Hill, Serah Lougee, Liz Clarke, Vickie Fear, Archie Adam Butcher, Alice Levis, Ben Gage Mary Crowder, James, Sandra Barefoot Cori Bona, Veronica Bona, Alejandro Bona, James & Maya Banks, Judith Smith, Anna Kendall, Tom Newell Cecille Eschenauer, Joss Rolls Vicki Woolley, Rhiannon Cheloner Nina, Rachel-Helena Walsh Amy Powell, Amelia Chambers, Ruby & Adam Lyons SEDATED BY A BRICK - Gareth Mayer Fraisia Dunn, Heit Puttick Binder-Dietrich Family, Edgan Treuben OROUP PUSH - Donna Watkins, Phil Beresford, Kevin Device, Colin Jones, Sylvia Rimat, Tom Marshman Folake Shoga HUNNX THEATRE - Carl Lagg Caynor Lougher, Katherine Reoney Eleanor Weeks-Bell, Ceri Daniels FIREBIRD THEATRE - Tina Ketly Kevin Hogan, Richard O'Brien Sarah McGraevy, Carol Chilcott Brenda Cook, Peter Sutton, Liz Lane Daniel Bryan, Kate Robinson Imogen Pattitt BRISTOL MUSEUM APPRENTICES -Bethan Greaves, Casey Steed, Anna Milby, Marta Stanczyk, Pam Tait, Marie Clifford, Ruth Harrison & Pat Pringle BAYTREE SCHOOL - Wendy Dare Lewis Wilkinson-King, Samuel McCorthy, Eille Wheeler, Cameron Taylor, Charlotte Coombe, Daniel James, Tom Coles, Stephen Robins Saini Manninen, Julia Pimenta, Pasty & Pumkin the Guinea Pigs BLACK + WHITE - Julius Abraham Anthony Afflick, John Hirst Michael, A. Bear, Tim Bishop Jeffrey Johns, Judith Jarvis MEDIA GROUP - Polly Wylde Christopher Pearson, Mike Chivers Martin Willamson, Oliver Henter Jenny Duffy, Julia Vita, Resa Kemeny Sarah Wilton, Sabastian Jefford

THE DEMOCRATIC SET

Part 2: Gala Screening and Festival Opening 1 December 2010

Screened in the Arnolfini Fover 2 December - 6 February 2011

In Bristol Brian had less to do. We mostly filmed people who turned up from the community. They turned up with amozing ideas. One lady went into the box stork naked, wearing nothing but Christmos lights! We did an experiment – a young lady came in all in black with a mask. We projected a skeleton onto her body so it looked 3D – that was amazing. It was a long train trip from Paddington to Bristol.

THE DEMOCRATIC SET is a vehicle for collecting and collating to second long performances and Bristol seemed to be the world capital of Live Art making it a perfect marriage in many ways.

The InBetween Time Festival of Live Art & Intrigue focuses its programming on live/performance art with the theme for 2010 being "What next for the body". Having successfully presented SMALL METAL OBJECTS in Bristol in 2008, our residency here was fostered by a strong local understanding of the company, its aesthetic and aims.

With the Festival making an open call to the arts community, Back to Back spent five days working with participants for 20 to 40 minutes each. Artists and community members were exceptionally well briefed. They were encouraged to bring costumes and design ideas, many also brought lights and music. Members of the public were encouraged to watch from a public gallery and many returned in the following days with their own ideas to film.

At InBetween Time, we had to flex our collaborative muscle as there was never a meta-plan nor a grand theme. From stuffed badgers to spitting rocks, the commitment and diversity of the participants defined our residency in Bristol.

Returning to Melbourne, the footage was edited by Rhian Hinkley and scored by Hugh Covill, and the completed video returned to Arnolfini for the opening of the Festival in December. The 12 minute film captured a cavalcade of images and performances, each unified by the same physical frame and time restriction.

Bruce Gladwin also took part in an artists' talk hosted by local artists at a venue called Residence on 3 December. Bruce was paired up with Richard Gregory, the Artistic Director of Quarantine, a UK based company who work with an ensemble cast as well as 'non' performers.

"We mostly filmed people who turned up from the community. They turned up with amazing ideas. One lady went into the box stark naked, wearing nothing but Christmas lights! We did an experiment – a young lady came in all in black with a mask. We projected a skeleton onto her body so it looked 3D – that was amazing"

20 September – 24 September OLD FIRE STATION, BENDIGO

Public Performance, Friday 24 September, CAPITOL THEATRE, BENDIGO

THE DEMOCRATIC SET

CONCEPT & SET DESIGN
Bruce Gladwin
RESIDENCY DIRECTOR
Marcia Forguson
PRODUCTR
John Willis, CreatoAbility
VIDEOGRAPHY & EDITOR
Tambin Sharp, Singing Bowl Media
PRODUCTION MANAGER
Olana Huma
Siat Construction
Mark Enthbartson

ENSENDLE
Mark Beans
Simon Laherty
MUSIC
Undue Noise, Justin Bull
Paul Fletcher Sknon Howard

COMPANY PRODUCER

PARTICIPANTS

Stacey Baldwin

Yvetta Keene, Lee-Ellen Kirchheler Hellese Godron-Coeka, Anna Djennel Cathy Djennel, Paul Harrington Claire Clarke, David Bush Francis Bush, Sarah Geninen Jeanes Dwyer, Kyra Drymmond Kelly Hartland, Jude Jacoba Sky Litty Simpson, Jane Taylor Jelm Wille, Stephen Henderson Lorelle Kearney

"We listened to Meat Loaf on the way up. Very good. In Daylesford we got chased by geese. I was a little bit nervous. We arrived at the Old Fire Station and started playing games. We made films and live performance." ENSEMBLE

We listened to Meat Loaf on the way up. Very good. In Daylesford we gat chased by geese. I was a little bit nervous. We arrived at the Old Fire Station and started playing games. We made films and live performance. Our local hangout was the Rifle Brigade eating steak and beer. We ran the performance 4 times. In the last one Bruce came up with his mum and his two kids. It was a very, very enjoyable performance. The group was very, very committed. They tried everything. A guy came in with dozens of UHT milk cartons for the film. He was the best.

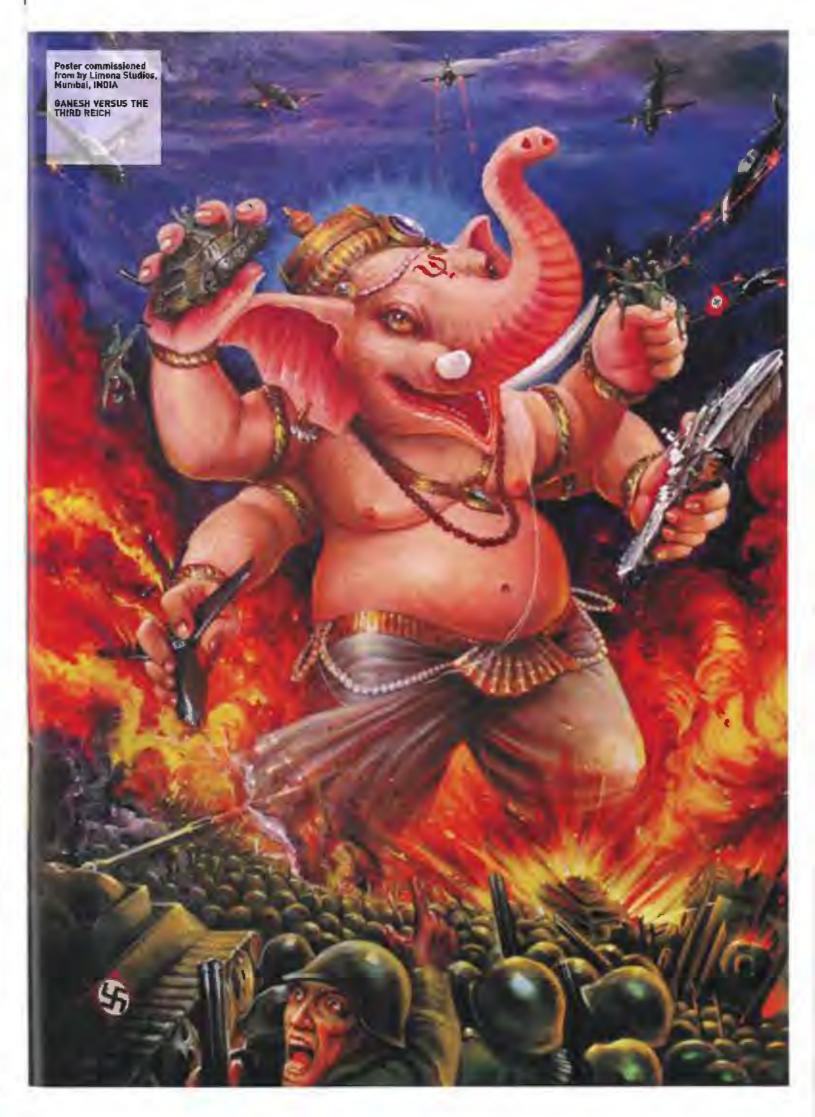
The workshops in Bendigo with CreateAbility were fun and rich, Many of the participants did not know each other yet established a rapport quickly and loved the opportunity for "self-expression".

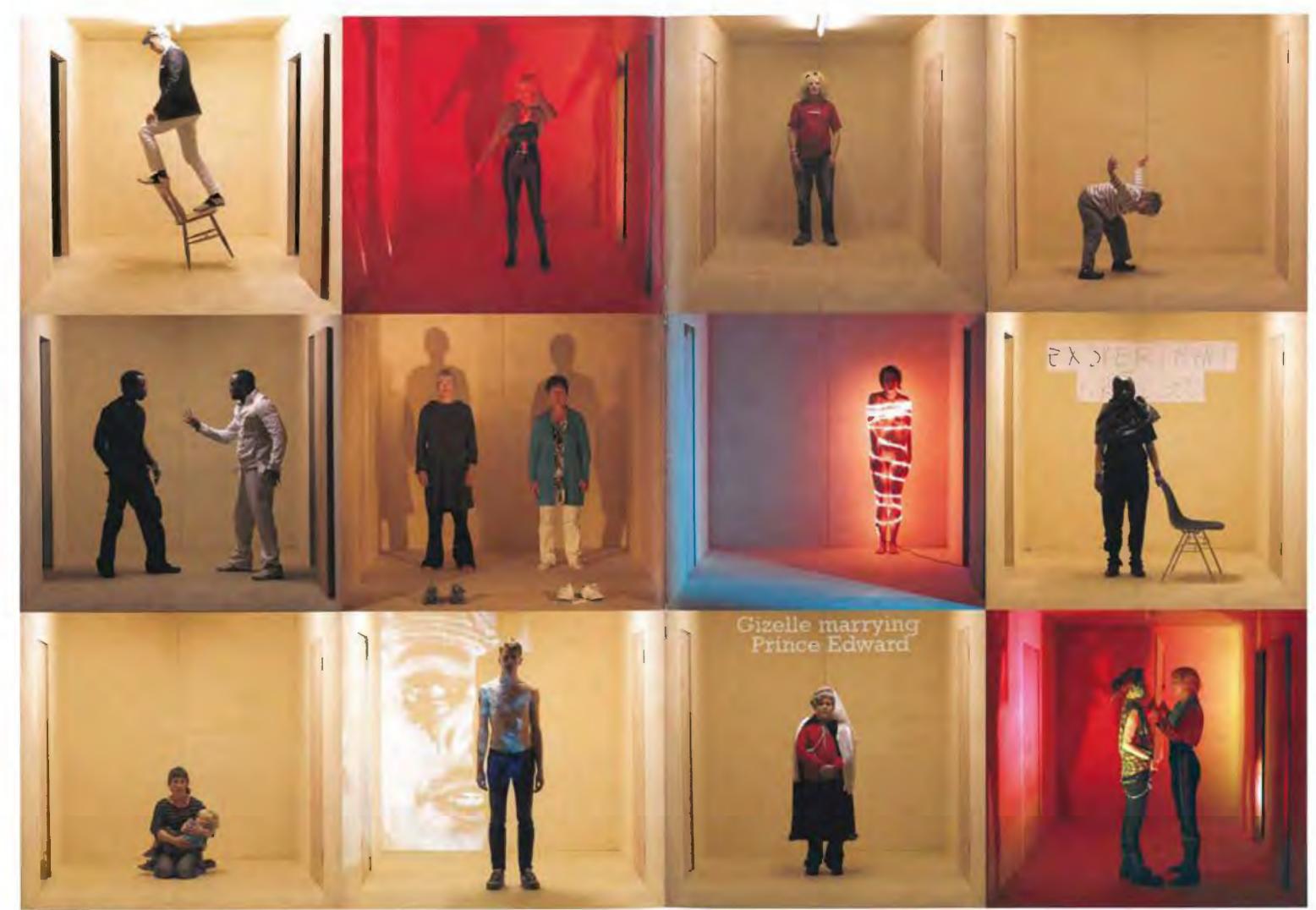
The community filming day was an organic, creative process with a multitude of ideas. A TV crew from Win TV filmed a 15 second grab from the day and we filmed them too! The grab was shown on Win TV news that night.

The showing came together on the last day, with the band Undue Noise playing live. We seated the audience onstage at the Capitol Theatre, with a view of the auditorium behind. 50 – 60 people attended the showing. It was impressive how far the performers' work had developed over the course of the week.

Back to Back Theatre DEMOCRATIC SET in Bendigo







THE DEMOCRATIC SET IMAGES CARL NEWLAND

Theatre of Speed FRANKENSTEIN

PHITO EXFILLABI



MESIDENCY DIRECTOR
Marcia Ferguson
ENSEMBLE MEMBERS
Micki Holland & Brian Triley
FILMMAKER, EDITOR
Tamein Sharp
DESIGNER, STILLS PORTRAITS
Mark Culibertson
PRODUCTION MANAGER
Diana Hume
COMPANY PRODUCER

Stacey Baldwin PARTICIPANTS Adam, Adam Vogt, Alex Hell Amanda Niblett, Amy Taylor Andres Cook, Andrew Hartin Anna Loeweadahl, Anne Page Anthony Gioletto, April Duncan Ben Isaac, Due Wishart, Bernadette Hetherington, Bernie O'Shannessy Bill McCutlough, Brendan King Brenden King, Brian, Caleb Matthew Carolyn Rains, Cate Dunn Cathrine Singe, Charlotte Trollying Christal HcBain, Claudie Frock Carrine Horgan, Councillar Michael Ryan, Dallas Scott Pittock, Demier Demien Turbin, Duniel Berands Darren Martin, Darryl Williams David B. Deanno Kelty, Debble Bish Debre Rae, Denuld Starick Donna Cassin, Donna Letth Duncan Rute, Ebony Gabrielle Eddin Jenkinson, Elia Pittock Elly O'Loughlin, Emily Parker Emily Teasdale, Emma Norton Evie Wailace, Flone Treliving Gary Nibteti, Gavin McLean Grace Williams, Graeme Bates **Graham Hanwaring, Gray Pritchard** Hannah Bradsworth, Isabelle Pearce Jacinda O'Suliyen, Jade McLean Jumie Tucker, Jane Wills, Janet Allan Jaren Hore, Jenna Wiggins Jenny Cambell, Jessica Hernor Jessie Bautch, Bill King, Jillian Pearce Je Lane, Je Rains, John Syrnes John Cieslak, John Mac, Jon Schwarz Joseph Cataloni, Jesh Medex Justin Swers, Jps Reynolds Kati Roberts, Kano King Kathann Doberty, Kathryn Hall Kathryn Hutchina, Kerry Hill Kerryn McLaughlin, Kylie Monteau Kym Mackensie, Lechlan Dodd Loon, Liam Bruce, Leeles Ketly **Mackenzie Fermult, Harion Comer** Mari Berry, Mary Roberts, Not C Mathew Ballon, Mugan Antenell Hopen Long, Helisse, Meliese Marris tembers of Nexus, Herryn Buxtur Michael White, Milce Smith Natelie Birks, Helaska Johnston Hatashis, Nell Pigdon, Nie Herrison Mic Bountord, Mick Makeris Hicole Jespebleed, Pam Cooper Paul Bennier, Paul Plevey, Paul Scholz Peter C, Peter Lawrence, Peter MacKay Rachet, Rachel High, Rhiennen Lester Robert Djuravich, Robert Summerhayes Russet Listen, Ryan Anderson Byan Pobice, Ryan Pege, Ryan Rawland Som King, Sarah HcLeon, Shorom McQuellor Sharun Mubourne, Shaun Greenberger Shoun Javis, Shotley McHaless Simon Rivelli, Stuart Carnie, See-Jenine Merks, Susan McKenry, Talor Dont Tamara Searie , Theirea & Roy Henma Tom Clarkson, Tom Leembruggen

Tony Ivey, Tyler Bye, Yanessa Griffin Will Netherway, Zeb Schutz Back to Back Theat L ANNUAL REPORT 2010

19 - 24 October 2010
Screenings at HORSHAM CENTRE CINEMA
and at Awakenings Ball 24 October 2010
Presented by the Awakenings Festival, Horsham

THE DEMOCRATIC SET

We prepared what we were going to do. We went en route via Ballarat where Marcia and Tamsin bought cake. We met Boilaver and ather groups we know. Nicki was in the Awakenings Fashion Parade – she wore thick blue eye makeup. There were 153 community valunteers and participants! A school group danced sign language to a song. It was unbelievable. Nicki danced with a Michael Jackson impersonator. I enjoy Michael Jackson's music but he's had too many facelifts. Nicki felt in lave with little Isabelle who did circus tricks and shadaws. Jillian Pearce danced with a pink balloon. Alex danced the Shuffle – we really love that song. We stayed in Horsham House, a luxurious Bed & Breakfast.

Participants were invited to bring along an idea for performance, a prop or costume or come just as they were. Performances were edited together to make the film that premiered at the Centre Cinema, Horsham.

Participants came from all sections of the community: at risk youth and students in special education, the Wimmera Women's Circus, dance students from Horsham College, a 'signing' choir, a local puppet company, the Mayor, the cleaner, the executive, the restaurateur, the gardener, the office clerk, the mother, people with and without a disability and primary school students all found a place of pride in THE DEMOCRATIC SET in Horsham.

200 people turned up for the screening at the Horsham Centre Cinema, a dusty country cinema that has seen better days. As the film began the audience went deathly silent, From the moment the film started there were whispers and exclamations around the cinema, As the screening continued the noise level grew to squeals, shouting and laughter. It was amazing to be in a room so full of surprise and joy.

Just before the credits rolled the cinema was in a turbulent state of noise and chatter. Then the Horsham 298 Signing Choir came into view and another wave of excitement rolled through the audience. The girls, who were seated in the balcony near us, ran to other members of the audience signing furiously to indicate that this was their bit, and then began signing the song back to the screen standing on their seats.

Long emotional applause followed. The audience gathered in the foyer and outside for some time afterwards celebrating. People thanked us with tears, their sense of acknowledgement was deeply moving.

Nicki was in the Awakenings Fashion Parade

- she wore thick blue eye makeup. There were 153
community volunteers and participants! A school
group danced sign language to a song. It was
unbelievable. Nicki danced with a Michael Jackson
impersonator. I enjoy Michael Jackson's music but
he's had too many facelifts."

ARTISTIC ASSOCIATE
Marcia Ferguson
ENSEMBLE
Mark Deans
Nicki Holland
Simon Laherty
Sarah Mainwaring

Scott Price

Brian Tilley

DIRECTOR
Bruce Gladwin
VIDEOGRAPHY
Dieter Strauss, VeryVary Film
Production & Rhian Hinkley
ENSEMBLE
Mark Deens
Nicki Holland
Simon Laherty
Sarah Mainwaring
Scott Price
Brian Tilley

ARTISTIC ASSOCIATE
Marcia Ferguson
ENSEMBLE
Mark Deans
Nick! Holland
Simon Laborty
Sarah Malawaring
Scott Price
Brian Titley
GUEST ARTIST
James Saunders

In March this year there was a reenactment of Jesus' crucifixion in Geelong mall. It was so distressing that the police came and shut it down.

ARTIST'S TATEMENT

29 November – 2 December 2010 MORROW THEATRETTE, GEELONG HERITAGE CENTRE, GEELONG

HELL HOUSE CREATIVE DEVELOPMENT

HELL HOUSE is an outsider art piece written by Pastor Keenan Roberts from the USA. The company will mount a version of the production in 2011 / 2012 in collaboration with members of the Geelong community. At the end of November this year, Marcia Ferguson and the ensemble dug themselves into the text for the first time.

Throughout the year GEELONG AND MELBOURNE

TOUR GUIDE CONCEPT DEVELOPMENT

TOUR GUIDE is a major new work for Back to Back Theatre. It is a headphone show, and will draw and expand on its antecedent, SMALL METAL OBJECTS. After our extensive investigations in Linz, Austria in 2009, in 2010 we looked afresh at the project, its thematic underpinning and its technical properties. We also belatedly finished documenting its 2009 incarnation. TOUR GUIDE will be developed further in 2011 and is programmed to premiere in 2013 or 2014.

Throughout the year MORROW THEATRETTE, GEELONG HERITAGE CENTRE, GEELONG

RE-ENACTMENT CONCEPT DEVELOPMENT

In March this year there was a re-enactment of Jesus' crucifixion in Geelong mall. It was so distressing that the police came and shut it down. A series of people called in to 3AW tolkbock who had seen an article in the newspaper. Marcia transcribed the recording and we storted reoding it. We looked at how each character spake and tried to adopt their mannerisms. We tried to re-enact the re-enactment of a re-enactment.

A chair will play some roles and sing Christmas choral music in the ad breaks.

RE-ENACTMENT is about the ethical and moral discourse that occurred directly after the Easter, 2010 re-enactment of the crucifixion of Christ in Geelong's main outdoor shopping mall. RE-ENACTMENT has three parts: 1) a verbatim documentary performance of a 3AW transcript that occurred the day after the re-enactment 2) a live choral performance and 3) a re-enactment of the crucifixion.

The project will be formally staged indoors and requires the involvement of members of a choral group. We envisage that there would be one or two performances in Geelong and Melbourne, and maybe even in Adelaide.

The ensemble worked with performer James Saunders, reading through the 3AW transcript and researching issues that subsequently arose.



THEATREOFSPEED (TOS)

THEATRE OF SPEED is a group of predominantly young people with intellectual disabilities who work each Wednesday for 42 weeks of the year to explore experimental theatre practice. In 2010 the group took on three projects: a full scale presentation of FRANKENSTEIN, a creative development adapting Hans Christian Anderson's THE LITTLE MERMAID and a creative development called TEXT using scripts from television. The group also ran a series of OPEN WORKSHOPS, in which disability theatre groups and individuals were invited to access the group's practice.



9 - 23 June

27 January - 2 June 2010 MORROW THEATRETTE, GEELONG HERITAGE CENTRE, GEELONG Creative Development 27 January to 19 May 2010 Premiere Season 27 - 29 May 2010 STOTT THEATRE, OLD COURTHOUSE BUILDING, GEELONG

THEATREOFSPEED (TOS) FRANKENSTEIN

It was freaky! We rehearsed it fram January to May then did a season - 4 shows. We slowly and to put together the different sections of the show and see the whole picture played out. Our favourite bits were: "It's alive! It's ALIVE!" The Funny Photo with hillbilly music and lames daing the Hoolg, and Simon crying, "DESPAIR!" The costumes and music were great.

Given life by a creator driven by ambition, FRANKENSTEIN's rejected monster becomes an outcast. Seeking only acceptance and companionship the monster's resentment builds to murderous anger, concluding in a violent confrontation between creator and creation.

Performed by a cast of 18 actors in collaboration with Director James Pratt, Musical Director Jo Lange, Lighting Designer Jenny Hector and Costume Designer Emily Barrie, FRANKENSTEIN was a dynamic theatrical interpretation of Shelley's classic novel. THEATRE OF SPEED questioned who is different, who is powerful, and who is more human - man or monster? All four performances sold out.

"I saw Frankenstein today, and loved it, as I've loved everything I've ever seen from Back to Back, It's like having your mind and heart spring-cleaned, so that you see things afresh. The depth of humanity in your shows is so moving. The humour, the energy, the sadness, all seem somehow more profound. Today I watched the 'monster' come out of the darkness into the light and saw that she had a face of almost childlike sweetness. At such moments you are really awake, really feeling and thinking.

The music was perfect, just beautiful: the design and lighting were both powerful and stylish; such a good show. Thank you, I hope it will have a longer season, or a repeat season. Great WOLK, AUDITHOF MEMBER

PROJECT MANAGER Marcia Ferguson QUEST ARTISTS Tamera Searte LARTISTIC DIRECTOR, BOILOVERI

Abmarnya Price [DIRECTOR, THE CHAOTIC ORDER]

Marita Fox. Bronwyn Dunstan

EMSEMBLE Mark Deans Michi Holland Simon Laherty Sarah Mainwaring Scott Price **Brian Titley** SUPPORT Leanne Stein & Jamie (FOOTSCRAY)

PARTICIPANTS: BOILOVER: Emma, Shelley, Lachten Mary, Darren, Joan, Chris, Shelley Deniel & Tam KARINGAL BANYAN THEATREWORX: Five members & two support workers **BOXHEAD ENSEMBLE:** Danny Esther, Chelson Tammy & Jamle Hollday THE CHAOTIC ORDER: Four members & Jamie the support

THEATREOFSPEED(TOS) OPEN WORKSHOPS

MORROW THEATRETTE, GEELONG HERITAGE CENTRE, GEELONG

We did three workshops with an outside group and THEATRE OF SPEED. I loved working with the projection group from Footscroy. We all got a chance to do some of the projecting and directing, acting, cutting, pasting and choosing images. There were too many people in some workshaps. Got to make new friends. Met them again of Awakenings.

We were delighted once again to invite new groups and individuals to our space – members of Boilover, a disability theatre group from Sunbury; Karingal Banyan TheatreWorx, Warrnambool; The Chaotic Order based at Footscray Community Arts Centre; and Boxhead Ensemble based in Ballarat.

Opening up the workshops to new participants provided a valuable opportunity to THEATRE OF SPEED (TOS) members to meet peers. TOSsers were confident and easy in their leadership roles, and were thrilled to lead warm-ups and demonstrate ways to approach tasks in their capacity as experienced and trained performers. They are comfortable and learned about our practice.

A demonstrated benefit of the OPEN WORKSHOPS is that the informal and social links created between TOS and guest participants and facilitators are deep and enduring. Boilover attended our DEMOCRATIC SET residency at the Awakenings Festival in Horsham. It was clear that our mutual respect, process and understanding had sunk in. We worked effectively together on a brilliant idea in a very short space of time, and met socially several times too which was rewarding for all the actors and directors.

"I loved working with the projection group from Footscray. We all got a chance to do some of the projecting and directing, acting, cutting, pasting and choosing images. PARTICIPANT

DIRECTOR James Pratt MUSICAL DIRECTOR Josephine Leagu MUSICIANS Josephine Lange & Claudia Schneider

LIGHTING DESIGNER Jeany Nector COSTUME DESIGNER

Rose Coonors Dance

PROJECT MANAGER Marcia Fergus

Mark Deans Nicki Hotland Simon Laherty Sarah Mainwaring Scott Price

Brian Titley

Emity Barrie STAGE MANAGER SUPPORT Leanne Stein ENSEMBLE

GEELONG HERITAGE CENTRE, GEELONG

7 July - 15 September 2010

29 September - 15 December 2010 GEELONG HERITAGE CENTRE, GEELONG Showing, WOODBIN THEATRE, GEELONG, 15 December 2010

Back To Back Theatre ANNUAL REPORT 2010

DIRECTOR Marcia Ferguson QUEST ARTIST Alumarnya Price **GUEST DIRECTORS** Samera Hersch & Sarah McCusker ENSEMBLE

Mark Deans Nicki Hotland Simon Laherty Sarah Mainwaring Scott Price **Grian Titley** STAGE MANAGER Rose Conners Dance SUPPORT Learning Stair

"She nice skinny beautiful woman now, she loves her man, I'm proud of her, she happy now, in love

"She should never have given up her voice. How can you kiss without a tongue?"

ARTIST'S STATEMENT

THEATREOFSPEED(TOS) THE LITTLE MERMAID

It was dark and satirical, and I liked the darkness and the satiricalness. It was rude. I really did like the shack. So free and open. The technology was basic - everyone could do it. I thought it was quite amazing what I did - the grandma was a bit of a mermoid. I liked how we worked, the research and exploration, and would like it to become a performance but it was a bit rushed at the end. Didn't like that her tanque was cut off. Three directors was hard, kind of crowded, some liked it.

Earlier in the year, at both the Back to Back SUMMER SCHOOL and at the inaugural Victorian Theatre Forum run by Theatre Network Victoria (TNV), discussion with artists identified a dearth of mentoring and directing opportunities for women directors. To directly address this need in the artistic community, Marcia Ferguson coordinated a Women Directors' Initiative to coincide with THEATRE OF SPEED's creative development on THE LITTLE MERMAID. Women directors worked with Marcia Ferguson on the project.

It was a happy process. Working with the extra guest directors meant that many actors could be up on their feet, improvising, many times a day. Actors seemed to really love the work

THE LITTLE MERMAID text is rich, multi-layered, and provocative. A being that wants to be human offered a complex point of engagement for the cast and artists. The cast debated whether she should give up her mermaid family life and nature for hopeless love, or remain 'mermald' and give up sexual desire. The group's arguments were funny, insightful and personal. The theme metaphorically drew on the predicament of many young people with disabilities who feel desire yet are prevented from expressing it.

"It was dark and satirical, and I liked the darkness and the satiricalness, it was rude. I really did like the shock. So free and open." ARTISTISSTATEMENT

DIRECTOR **David Symons**

ENSEMBLE Mark Deans Nicki Helland Simon Laherty Sarah Mainwaring Scott Price Brien Tilley PROMPT Sarah McCusker

LIGHTING DESIGN & OPERATION Rose Connors Dance SUPPORT & PROMPT Leanne Stein

"The script we chose was juicy - murder, betrayal, adultery, twists and turns but long... The juicy plot helped too. Sex and death things you can get worked up about."

DAVID SYMONS

THEATREOFSPEEDITOSI

We worked with David Symons every Wednesdoy doing an episode of City Homicide. There are lots of characters, it's about a baby called lock who was murdered at his first birthday party. We can't tell you who did do it, because we might spoil it. Scott Price was in the TV version. Our shawing was at the Woodbin Theatre in December. We've worked with David on scripts since 2009.

"The script we chase was juicy - murder, betrayal, adultery, twists and turns - but long. With judicious cuts we thought we had a good length showing, but the final rehearsal run-through was still 15 minutes overtime. However, the Speeders are a seasoned crew. With an audience waiting, James cried, "this is it" and "oh yeah". They all focused their efforts and belted through it, hitting the right marks, lines, emotions and atmospheres... 20 minutes faster. We couldn't keep up an video control. It was a huge pleasure for us to abserve the Speeders' knowing engagement. They had scenes to do, a story to tell and they did it well.

The physical limitation of pools of light worked well. The act of speaking become the focus. Bodies got behind the words. The words were clearer and more expressive. The juicy plot helped too. Sex and deoth - things you con get worked up obout.

I think the Speeders hove more texts in them." DAVID SYMONS

Men of Steel OBJECT THEATRE

Jodee Mundy PROMENADE THEATRE

Ingrid Voorendt DEMOCRATIC SET & CHOREOGRAPHY

Barry Laing ACTOR AS DIRECTOR -DEVISING THEATRE

David Wells MUSIC AND PERFORMANCE

Kate Sulan THEATRE MAKING

Rhian Hinkley & Marcia Ferguson TEXT, PROJECTION & THE HUMAN BODY

Genevieve Picot & Tony Watt ACTING FOR CAMERA

Lucy Guerin UNTRAINED

PRODUCTION Bernadette Sweeney & Mark Cuthbertson

SUPPORT WORKERS Geoff Moore, Leanne Stein Eden Freya-Thomson

EMERSING ARTISTS Dione Joseph, Simon Gorman Amelia Ducker **Gabby Rose** Tanya Beer Ahmarnya Price Marion von Gerscht **Scott Gooding**

SUMMERSCHOOL2010

"I thought it was one of the best ones we've ever done. Emerging artists came and did all the workshops. I worked with one of my favourite artists of all time. We held a forum for all the directors to share tips about running workshops in communities. GENEVIEVE PICOT

Back to Back held its annual SUMMER SCHOOL at the Old Courthouse Building. Ten workshops were held over two days. Morning and afternoon sessions concluded with an informal showing of participants' work. 30 participants attended, predominantly from Geelong but some from as far afield as Busselton Western Australia, Keperra Queensland. Horsham and Warrnambool Victoria.

This year's SUMMER SCHOOL held an Emerging Artists' Initiative in response to the increasing number of requests the company receives from artists wishing to observe, receive mentoring, or be employed as part of the company's artistic program.

SUMMER SCHOOL 2010 invited artists to participate in each other's workshops to network. and to learn from each other's processes. At the end of each day, emerging and facilitating artists met for a shared reflection on the day's workshops. This enabled an exchange of ideas between both generations of theatre makers.

The inclusion of emerging artists in the workshops meant a more even balance of artists with and without disabilities working together. This opportunity was valued deeply by artists without disabilities (many working in this context for the first time) and by artists with disabilities who found the working environment very satisfying.

FILMSCREENINGS

	THE DEMOCRATIC SET
27 FEBRUARY 2910	Through the Keyhole - Projection Pro

oject, Pako Festa, Geelong 21 - 25 APRIL 2018 moves10: Framing Motion, Moves - International Festival of Movement Onscreen,

Liverpool & UK

You are not from here are you? ReelDance - International Dance on Screen Festival & MAY - NOVEMBER 2010

> 13 - 16 MAY Performance Space, Carriageworks, Sydney

18 - 21 MAY Perth Festival, PICA, Perth

25 - 30 MAY Australian Centre for the Moving Image, Melbourne

Araluen Arts Centre, Alice Springs 18 - 20 JUNE

2 - 7 JULY Old Hryatski Klub Arts Space, Bungalow and Centre of Contemporary Art (CoCA), Cairns 15 - 23 JULY GoMA & Judith Wright Centre, Brisbane

8 - 9 SEPTEMBER with Country Arts SA, Cameo Cinema Murray Bridge and Chaffey Theatre, Renmark

24 - 26 SEPTEMBER with options2dance and Brown's Mart Theatre, Darwin

5 - 7 NOVEMBER Planetarium and Track Cinema, Adelaide 3 - 13 NOVEMBER Golden Grove Arts Centre, Golden Grove and The Arts Centre, Port Noarlunga

THEATRE OF SPEED VS BOZ N' HOK

"Scrapes: Unruly Embodiments in Video Art" McMaster University, Hamilton, Canada 18 MOY 2010 - 22 JAN 2011

THE DEMOCRATIC SET - INBETWEEN TIME FESTIVAL, BRISTOL What next for the body. InBetween Time International Festival of Live Art, Arnolfini Foyer, 2 DEC 2010 - 6 FEB 2011

Bristol, UK

THE DEMOCRATIC SET - NEIGHBOURS & BETTER MAN THAN ME Aarhus Festival, Radisson Blu Scandinavia Hotel Foyer, Aarhus, Denmark 1 SEPTEMBER 2010

> THE DEMOCRATIC SET - AWAKENINGS FESTIVAL, HORSHAM Awakenings Festival, Centre Cinema, Horsham

23 OCTOBER 2018

9 DECEMBER 2010

THE DEMOCRATIC SET BETTER MAN THAN ME, AARHUS

Footscray Community Arts Centre for the Forum on Arts & Disability Career Development hosted by Arts and Disability Access Network (ADAN) in conjunction with the Footscray Community Arts Centre.

The event celebrated International Day of People with a Disability.

Back to Back Theatre is committed to leadership in the arts and disability sectors.

LEADERSHIP

Networks & Sector Development

Back to Back was an active member of the following networks and committees in 2010:

- · Arts & Disability Access Network (ADAN) of Victoria
- . Geelong Arts Precinct Leadership Group
- . Theatre Network Victoria (TNV)

Towards an Australian Theatre Forum 2011, Workshop

23 February 2010 Quartet Suite, Adelaide Festival Centre

Alice Nash, as Deputy Chair of Theatre Network Victoria and part of the Executive Committee for the 2009 Australian Theatre Forum was a part of a panel discussion and workshop towards an Australian Theatre Forum for 2011.

Victorian Theatre Meeting 2010

An inaugural Victorian Theatre Meeting was held on 16 September at the Melbourne Theatre Company. The curated 'pitch' program of issues relevant to the whole sector resulted in eight top issues voted on by the delegates. Alice Nash attended on behalf of the company and Theatre Network Victoria.

Women Directors' Action Planning Meeting

Marcia Ferguson attended an Action Planning Forum on 10 May at Belyoir St Theatre in Sydney on the topic of Women Theatre Directors.

Women Directors' Forum 'Creating Change'

Marcia Ferguson attended the AWDA 'Creating Change' Forum on 10 and 11 September at the Arts Centre, Melbourne. Convened by Melanie Beddie, Lucy Freeman, Petra Kalive and Jane Woollard it was supported by The Office of Women's Policy and the Arts Centre. The Forum presented a model for thinking about social change. Women directors staked their claim as leaders in the theatre profession, and committed to supporting each other to work towards greater diversity.

Junction 2010

Tasmanian Regional Arts hosted Junction 2010, the 7th National Regional Arts Conference. It ran from 26 to 29 August in Launceston, Tasmania, The conference unleashed ideas from Australian and overseas delegates at a stimulating and thought-provoking conference and arts festival that celebrated, connected and challenged. Marcia Ferguson attended.

"I was keen to hear from passionate experts from community theatre settings. I went with a completely open mind and loved having no agenda. I heard remorkable stories that extend notions of art in ways I did not know existed. I was carried into a systematic process of thinking outside the square that surprised me, because I didn't know I was in one! To be part of a milieu of leaders, steeped in love and belief in their craft, research, and meaning itself, was awe-inspiring. I met doctors and cheese-makers who I had to realise, in all earnestness, support the practice of community art, way, way beyond standard organisations. I had the thought not ance but many times, that indigenous issues are the most compelling issues in Australia. I saw lucidly for the first time, the actual links between art, economies. and well being. I met people who had never heard of Back to Back, and was shocked at how surprising I found that! I learnt that I was insular, outpaced, outgunned, outthought, by visions so radical, so obvious, so totally committed to supporting humanity, that I feel a little weak as piss, but radicalised to start thinking differently and hard. I've come hame feeling nourished and restored and inspired and compelled. I don't know where the ideas will go, but I'm sure they'll come out coherently in the mix somewhere." MARCIA FERGUSON

TippingPointAustralia

TippingPointAustralia hosted three forums in Melbourne, Sydney and Brisbane in 2010 for invited international and Australian artists, scientists and others to explore ways in which we can adapt to and mitigate functionally, culturally and socially the effects of climate change. Bruce Gladwin and Alice Nash attended events on 29 - 30 October at the Malthouse Theatre, Melbourne.

The mentorships seek to support artists who have an interest in the company's work and the development of contemporary theatre practice, in particular devised theatre. Artists with disabilities are strongly encouraged.

RESEARCH

Melbourne University Extended Schools Residency Research Project

As an adjunct to the Nelson Park Extended Schools Residency, Arts Victoria commissioned Melbourne University to conduct a research project about the efficacy of their extended school's residency program. Back to Back was chosen as one of two projects to participate in this research. We note with disappointment that this research was not completed. There is no final report from the process.

Dr Bree Hadley

Dr Bree Hadley is a lecturer in Performance Studies at Queensland University of Technology in Brisbane. Dr Hadley conducted interviews with Bruce Gladwin and viewed DVDs of the company's work. Her book, provisionally titled Disability, Performance and the Public Sphere. examines how performance-makers engage with the public's perception of disability. It particularly addresses the way theatre created for public spaces can encourage spectators to consider how they view people with disabilities.

Learners with a DisAbility: Mentoring Program - Teacher's Manual Back to Back participated in the research for this project led by Greta Newell at NMIT's Ignition Training Program.

ATTACHMENTS

Initiated in 2008, ATTACHMENTS, our in-house residency program, allows an emerging director, designer, composer or performer to spend up to a month with Back to Back during a period of development or rehearsal. The mentorships seek to support artists who have an interest in the company's work and the development of contemporary theatre practice, in particular devised theatre. Artists with disabilities are strongly encouraged.

Peta Crozier

Artist Peta Crozier, with support worker Margot Edwards, attended SUMMER SCHOOL 20 - 21 March 2010. Peta is a deaf artist with a particular interest in text-based theatre so exposure through the SUMMER SCHOOL workshops to artists working in dance, puppetry, music and film projection was a welcome addition to Peta's theatrical experience.

Samara Hersch

Bruce Gladwin mentored Samara Hersch through the Australia Council's JUMP program. Samara has a Masters Degree in Theatre Direction from the VCA. Bruce offered Samara support and guidance in the development of her upcoming show with Access Inc. for the Melbourne Fringe Festival. This devised work is called 'Permanence' and is a collaboration between Access Inc. and VCA graduates from a range of disciplines. Samara also observed Back to Back's creative developments and worked with THEATRE OF SPEED.

Sarah McCusker

Sarah McCusker was supported by an Australia Council Skills & Arts Development grant to spend 20 weeks with Back to Back in 2010. Some of that time was devoted to observing the development of GANESH VERSUS THE THIRD REICH, and the remainder was spent working on THEATRE OF SPEED projects, where she facilitated four workshops using THE LITTLE MERMAID as source material, and worked as assistant director on David Symons' development

Emerging Artists' Initiative during SUMMER SCHOOL

The company invited emerging artists to apply for subsidised places at SUMMER SCHOOL 20 - 21 March 2010. In addition, a forum for artists running workshops was convened at the end of each day and the emerging artists were invited to attend. The feedback from SUMMER SCHOOL participants and artists alike was extremely positive.

Work Experience

Year 9 students Sarah Roberts and Brooke Davis from Clonard College worked with THEATRE OF SPEED on THE LITTLE MERMAID creative development 19 -- 21 July 2010. Four Year 9 students from Geelong Community College interviewed the company on film, asking "What is it like to be actors in this company?" on a September 2010.

One-Off Community Workshops

THEATRE OF SPEED Open Workshops

See page 23



The company continues to work on sustainability on multiple fronts.

SUSTAINABILITY

Diversified Programming

The company continues to develop a range of marketable products and processes. Back to Back currently makes new work, tours works in repertoire, and develops models for collaborating with communities locally and further afield. In 2010, this was highlighted via THE DEMOCRATIC SET, a professional development workshop series that has developed over a period of two years to become a mechanism for international collaboration and dialogue.

Diversified Financial Base

The company's financial base continued to be diverse. In 2010, we focussed on strengthening and extending relationships with philanthropic organisations and in December the company secured a fixed term commitment of \$600,000 from ANZ Trustees for organisational capacity building for 2011–2013.

Dedicated Rehearsal Space and Offices

In 2010, construction began on a new purpose built rehearsal space and offices at the rear of our long-standing home in the Old Courthouse building in the heart of the Geelong Arts

Precinct. This will mark the first time in the company's 24-year history that Back to Back will have its own dedicated spaces.

Construction will be completed in late 2011 and we look forward to an organic exploration of what these new spaces will mean for the company and the communities we serve in the years to come.

Nurturing Relationships

As noted above, the company worked in 2010 to engage more directly with some of its phllanthropic partners. This was genuinely productive and opened new avenues for support for 2011. In particular, the company was delighted to be part of ongoing roundtable discussions hosted by the RE Ross Trust, centring on the Trust's Prospectus for Social Investment, and the Trust's commitment to non-cheque book phllanthropy. The roundtables are convened periodically by the Trust and bring together non-profit organisations, most of which are not arts based.

At home, we are in detailed and continual dialogue with the City of Greater Geelong's Arts & Culture Department to work towards an ongoing, formalised agreement of support for 2011 and beyond. This is planned to dovetail with the completion of construction of Back to Back's new home.

Arts Victoria Business Development Initiative

With support from Arts Victoria, the company undertook a Business Development Initiative — a comprehensive review of our priorities, goals, and business model for future years. The initiative supported the company to ask some hard questions, and to focus on mechanisms to sustain the company in the long-term. More specifically, it asked how can we ensure that creative investigation and our most valuable resource — our Board, ensemble and staff — can be best supported.

ANZ Trustees Strategic Impact Project (SIP)

Work undertaken via the Business Development Initiative fed naturally into and supported an existing dialogue with ANZ Trustees,

In mid-2009, Back to Back Theatre had been approached by ANZ Trustees to consider a broad question: how could Back to Back Theatre be better? Over the course of the next 18 months, spanning most of 2010, Back to Back wrestled with this question and touched based with ANZ Trustees periodically to check our hypothesis and think anew.

At the end of the year, we successfully submitted a proposal for a three-year investment in organisational capacity building, focusing first and foremost on staff and Board development. At the time of writing, the company is recruiting three new staff members to join the team: a General Manager, Production Manager and Marketing & Relationships Manager, and is embarking on an extended Board development program, including the development of a Board Charter and the examination of Board Sub-Committee structures.

SUSTAINABILITY

Stakeholder Management

As part of the ANZ Trustees project in 2011, the company will also undertake a major review of its stakeholder management systems, and deploy new systems (most likely a new database or customer relationship management system) to support its engagement with an ever-widening range of audiences, presenters, artists, community members and supporters. This will link directly into work already undertaken on the company's marketing plan in 2010, and intensive re-examination of its international market development strategies in the first half of 2011.

Archive

Back to Back has established a fabulous relationship with the Geelong Heritage Centre. On 28 June 2010 (just prior to Back to Back's mammoth temporary dislocation from the Old Courthouse Building) paper items, posters, videos, films and DVDs from the company's collection from inception in 1987 to 2008 were accessioned into the Geelong Heritage Centre, as a collection of local significance. The National Library of Australia has already designated the collection as having national significance.

The collection has been given to the Heritage Centre via a custodianship arrangement, which means that we can take it back at any time. Back to Back will continue to collect items for our archive and seeks to digitise the company's extensive collection of photographs and footage.

The Back to Back Collection can now be accessed through the Geelong Heritage Centre with ease.

Carbon Credits

Back to Back purchased carbon credits from Climate Friendly to offset all flights undertaken in 2010, calculated at 183.8 tCO2-e. Via Climate Friendly, the company chose to invest in the Huadian Ningxia Wind Project in China, a gold standard project that uses best practice methodology and has rigorous independent monitoring.

Ensemble Auditions

The company held auditions in Ballarat, Footscray and Geelong from 16 February to 26 March 2010. 70 actors applied. To date, the company has decided that we do not have sufficient resources to appoint a new ensemble member before our new work GANESH VERSUS THE THIRD REICH is complete. We will examine the situation anew in late 2011. In the interim, a short list of three actors has been invited to participate in a creative development for RE-ENACTMENT in April 2011.



"We did an audition in Melbourne and Geelong and one callback. The Karate Kid cracked Sarah Goningen's arm. That was a bad move. We had to take her to hospital. Her arm was in plaster for two weeks. We came down to a shortlist of three: it's going to be a tough decision – they were all very good".



"[Artistic Director] Gladwin points out that the company's performers are unlikely to have gone to university, have a life partner or children. Because they are perceived as outsiders. "they are very valuable commentators on society". He says: "I guess what we have is imagination and a particular outsider focus that drives us to engage with contemporary themes. Not everyone in the company is reading the canon of Shakespeare.

THE REAL THING, ROSEMARY NEILL,

THE AUSTRALIAN - 9 JANUARY 2010

SELECTEDCRITICALRESPONSES

SMALL METAL OBJECTS

- Geelong Performing Arts Centre at Westfield Shopping Centre

"The most successful scripted Australian play of recent years, Small Metal Objects, endured a chaotic hometown debut last week when neighbours and friends kept interrupting actors and the audience mid-show. During the show, friends approached the octors, two of whom are intellectually impaired, and these conversations had to be worked into the play. Members of the audience were also approached by people they knew and this added a new level of intrigue. During one performance of the play last Friday, a concerned shapper asked the actors if they were OK after the shapper witnessed a particularly heated scene with another actor. Without humiliating the shapper, who had foiled to see 100 people watching an from stadium seating, Laherty had to reassure her they were in a play and nobody had really been insulted. It was thrilling, dangerous stuff."

DRAMA AMONG THE SHOPPERS, MICHAELA BOLAND THE AUSTRALIAN, 21 APRIL, 2010.

FOOD COURT - Adelaide Festival

"Several shows in this year's Adelaide Festival program claim to be confronting. This one actually is... Foad Court pushes us to move beyond the safety of our awm beliefs and prejudices, and leaves room for contemplation long after the performance has finished."

JO VASOLIS, THE INDEPENDENT WELKLY, ADELAIDE, 4 MARCH 2010

"Foad Court takes us to places we really would rather not go. However, it does so in such a way that by play's end it feels completely satisfying... this 65-minute, group-devised performance by artists with different levels of ability and disability is a study in elegance and efficiency." LOUISE NUNN, ADFI AIDE AEVER HISER, 3 MARCH 2010

"This performance moved me, and engaged me entirely. It is a piece of theatre that captivates the mind and the belty of the viewer. A beautiful compasition of projected imagery surrounds and stimulates, taking you to an intended space of unease. Food Court is not an easy piece of theatre; it is uncomfortable and matter of fact. It teeters between the dark and the light and like a Larry Clark film it partrays human nature in all its crude forms."

ERIN KEYS, ARTS HUB, 5 MARCH 2010

"Australia is experiencing a boom in documentary and verbotim theatre. A bracingly foctual theatre scene is reinforcing the stage's rale as an eagle-eyed witness to our times... Back to Back Theatre, a Geelong-based troupe comprising artists with intellectual disabilities, will perform its show Food Court... the dialogue for which is partly devised by Back to Back's actors—has parallels with the Jamie Bulger murder in Britain. [Artistic Director] Gladwin paints out that the company's performers are unlikely to have gone to university, have a life partner or children. Because they are perceived as outsiders, "they are very valuable commentators an society". He says: "I guess what we have is imagination and a particular outsider focus that drives us to engage with contemporary themes. Not everyone in the company is reading the canon of Shakespeare."

THE REAL THING, ROSEMARY NEILL, THE AUSTRALIAN - 9 JANUARY 2010

"Questions are raised that are relevant to a contemporary audience living in a society that is obsessed by food and body image, and in which bullying comes in many shapes and sizes." Food Court challenges and unsettles." STEPHANIE JOHNSON, AUSTRALIAN STAGE, 5 MARCH 2010

"When I try and write... it ends up something like... Food Court is dangerous... a fantasticol transport, but nothing like a fantasy... a journey to the darkest, brightest, cruellest most unjust inner parts of... miraculaus but excruciating... o traumatic redemption of being us... unsettling... discloses the deep senselessness of ordinary life, the senseless cruelties and the senseless hapes... But I don't really like that. That's dressing instinct up in a foncy hot or five. There's no reflection on the experience, the why of it. It's no way to organise things. It reads like steam and it sounds like light.

Which might be fine if I were a critic. But I'm not. I'm a blogger. And a blogger's standards are, if anything, stricter than a critic's. A critic writes for no one, not themselves, not the artist, not the audience. It may be true that they write for an editor, but all that means is that they write for money. As long as the criticism is entertaining, here's some maney, go crazy with the hats.

Bloggers on the other hand must write for someone: themselves. After all, they're not paid, so if they're not daing it far themselves, then they're not doing it. They might have other reasons, too, which is nice, but they must at least be doing it for themselves. Blogs are primarily used as a tool to manage the self. This blog is no different. And the thing about Food Court is it's difficult to arganise. It's like, you know how you'll see same play or film or whatever and someone'll ask you how was it and you'll say, Wow, it wos... yeah. I'm still not sure what I think about it yet, but it was... Well, I saw this last week and I'm still not sure what I think. I'm not sure I'll ever know." NEANDFI I US THEATRE MELHOURNE, 14 MARCH 2010

"On the theatre margins, companies like Back to Back... which work with people with physical and intellectual disabilities, play an important political role. Seeing these performers on stage, we become aware of the incredible beauty of bodies we normally consider unsightly. Such performances challenge our perception of who Australians may be, and what stories they may have to tell. JANA PERKOVIC. CHANGING THE FACE OF AUSTRALIAN THEATRE



SELECTEDCRITICALRESPONSES

FOOD COURT - London International Theatre Festival

"There are theatre performances that horrify audiences – and some leave audiences harrified at themselves. Australian theatre ensemble Back Ta Back Theatre was previously at Stratford Statian in Small Metal Objects, where the audience was the spectacle, visible to the public while the actors blended in with the commuters. However, the audience for Food Court is mute, passive, sitting in the dark, watching astonishingly brutal bullying and victimisation in palite silence. Camplying with classic theatre arrangement makes Food Court especially moving, memorable – and very, very horrible." HAZEL TSOI-WILES, LONDONISI, LONDON, 24 JUNE 2010

"Australian theatre compony Back to Back Theatre ridicule our prejudices with experimental theatre as part of LIFT at The Barbican. It's 'about' theatre – about dreaming, and knowing It, and believing in it all the some. The blurb for the production describes the actors as having 'intellectual disabilities', but this is experimental theatre at its emotionally and intellectually exhausting best." RICKY POWER SAYEED, Spoonled.co.uk – 24 JUNF 2010

"Really ane watches Food Court by watching oneself watching it. Its chief success is to enforce self-reflection, to make us monitor and interrogate our awn responses to its individual elements." MALL TRUEMAN, CAROUSEL OF FANTASIES BLOG, 25 JUNE 2010

"After a brightly lit opening section, the cast move behind a foggy screen. The figures become silhouettes. A forest is evoked with a backdrop. As coloured lighting shifts across the stage, it's as gargeous as an Impressionist painting. Yet this doesn't prettify the barking obscenities of the bullies so much as create an aesthetic context for them to sully. There is no sentimentality, yet there is space for wit and hope even as you see power games at their barest... It goes from slow, puzzling beginnings to something sublime. Or, rother, to something ugly, unsettling and sublime. Tremendaus." DOMINIC MAXWELL, THETIMES.

"I am still trying to work out the significance of using those words from Shakespeore but t do know that this was one of the most disturbing experiences I have had in the theatre, its impact reinforced by the disability of the performers. Director and designer Bruce Gladwin and his company put their oudience through a gruelling 70 minutes but offer an experience not to be missed." HOWARD LOXION, THE BRITISH THEATRE GUIDE – 27 JUNE 2010,

"Their incisive, witty, provocative, and movingly conceived performances expose the mechanisms of power and cantrol, which are manifest not only in the relationships between the principal characters (perhaps the actors playing the roles?), but also between performers and spectators. Power and control—this is the central subject of Foad Caurt"—Is the theatre capable of changing perceptions about the disabled?"

ALEXANDER KAN, BBC RUSSIA FIFTH FLOOR TRANSCRIPT, 1 JULY 2010.

THE DEMOCRATIC SET - Bristol

"It's time for the next performer. He had intended to cry, having brought in an onion specially, but doubts whether the image he had in mind can be achieved in the standard ten-second tracking Long Shot. The ingenious guys in the dark – I should call them anti-gremlins, since they make fiddly tech stuff go delightfully right – get busy with the problem while the performer does increasingly brutal things to himself with the anian to get tears to roll down his face. This tender, wistful, melancholic image is projected in huge Clase-Up to the back of the box while the face's owner follows the pass of the camera ocross it to create his own Live ten seconds."

TANUJA, ŁHIS IS A DARK SPACE... OSUNWUNMI REFLECTS ON FILMING WITH BACK 10 BACK THEATRE, 26 OCTOBER 2010

"Balls of wool trundle through doorways, people tumble from frome to frome, same sing at us, others gaze moumfully as we pass by. Occasionally it's like o dream sequence in a David Lynch film, disturbing, unstappable. Sometimes it reeks of laneliness, people gaing about their business in some seriously fucked-up economy hotel. But mostly it's full of laughter and hope, a feeling very much helped by the wide demographic of its contributors. Watching it at Amolfini with an audience principally made up of the film's participants is particularly rewarding, hearing their whoops of recognition, because more than anything else this film isn't a monument to the producer or director — it's really about the lives of this strange hotel's inhabitants and the unique document they've created tagether. It's a living trace of them."
YOU WILL LIVE FOREVER, TIMOTHY X ATTACK, REALTIME ARTS MAGAZINF — !7 IANUARY 2011

PARTICIPANTFEEDBACK



SUMMER SCHOOL

"Lovely to meet you today and just wanting to say a big thanks for having me at Summer School. The experience was just sensational, and I think memories from today's workshops will remain with me. I decided to spontoneously apply to do the program as it sounded a bit different (as I have never really worked with people with mixed obilities.) I really found today has given me a new perspective about engaging with different people in the community. I'll be following your company and its developments with interest."

"The overall experience stretched me out of my comfort zone (which is olways a good thing!) and helped me to refine and better articulate the way I aspire to work in my own arts practice and with other people. Though I've worked as a visual artist and in theatre for over 12 years (and in the area of disability for just as long) I feel as though I'm relatively new to theotre making as a process. It was great to see models of working that both clarified and expanded my ideas and I'm extremely grateful for that opportunity."

[What was good?] "The ability to work with differently abled people of all skill levels, seeing the results of the workshop, and understanding first hand the empawerment of porticipation in the performing arts."

"Just wanted to say thank you for a wanderful experience this Saturday at Back to Back. It was such a pleasure to meet you and be part of annual Summer School this year. I learnt same incredibly valuable lessons from a number of artists of all abilities and that was magical."

THEATRE OF SPEED

"I did o try out lost year and became o member of THEATRE OF SPEED this year. TOS has changed my life. Before TOS I had pretty much nothing in my life and often would have empty moments and think, what have I got going on? In the middle of all this emptiness I had an urge to get back on stage. I rang up a local theatre company and talked to the director about what went an. It was like there was a lot of pressure, doing shows all the time. It kind of scared me off. I wouldn't be able to do that. I'd get yelled at for doing the wrang thing and i'd cry and that would be awful. But TOS, they know what you can do and they focilitate things for you. They're not going to believe that I can use the word focilitate are they? It's one of my fovourite words. I reckon it's what everyone should do for each other,"

"I am treated well. Just os all the other actors are."

What do you like? "The acting. It's great the way it's improvised. I have enjoyed the excellent quest directors. They have extended me."

"THEATRE OF SPEED takes natice of my point of view. They listen to my ideas and welcome my contribution. They encourage me to put text and performance together. It teaches me how I can work with athers and to be patient and understanding. I have enjoyed my work with TOS and am keen to continue in this work."

THE DEMOCRATIC SET - Bendigo

The best thing about the project? "Being able to express my emotions and feelings regarding my family."

What did you get out of being involved? "Self expression."



PROJECTHISTORY2008-2010

TO REVIEW BACK TO BACK THEATRE'S COMPLETE HISTORY PLEASE VISIT OUR WEBSITE

2010 PROJECTS

FOOD COURT

Barbican Theatre, The Barbican, London, UK Dunstan Playhouse, Adelaide Theatre Centre, Adelaide

SMALL METAL OBJECTS

Westfield Shopping Centre, Geelong

THE DEMOCRATIC SET

Unity Festival, Wales Millennium Centre, Cardiff, Wales, UK InBetween Time Festival, Bristol, UK Aarhus Festival, Aarhus, Denmark CreateAbility and The Capitol Theatre, Bendigo Awakenings Festival, Horsham

EVER AFTER RESIDENCY

with Ever After Theatre at the Sydney Theatre, Sydney

LIFT RESIDENCY

Canning Town, London, UK

FRANKENSTEIN (Theatre of Speed)

Stott Theatre, Old Courthouse, Geelong

2009 PROJECTS

TOUR GUIDE

Linz og - European Cultural Capital og, Linz, Austria

FOOD COURT

Sydney Opera House, Opera Theatre, as part of Luminous curated by Brian Eno, Sydney Kunstenfestivaldesarts, KVS Bol [Royal Flemish Theatre], Brussels, Belgium Geelong Performing Arts Centre, Ford Theatre, Geelong

SMALL METAL OBJECTS

The Kennedy Center, Millennium Stage, Washington DC, USA

Philadelphia Live Arts Festival, Philadelphia USA

Portland Institute of Contemporary Art, TBA Festival, Millennium Square, Portland, USA

Arnolfini & Bristol Old Vic. Podium Broadmead, Bristol, UK Kampnagel Live Art Festival, Hauptbahnhof, Hamburg, Germany

Exodus Festival, Preseren Square, Ljubljana, Slovenia

Linz Cultural Capital 09. Shopping Centre Wells, Linz, Austria

THE DEMOCRATIC SET

Castlemaine State Festival, Castlemaine

NELSON PARK SCHOOL EXTENDED RESIDENCY

Belt Park, Geelong

- Helpmann Award Nomination for Best New Australian Work,
- Best Original Score & Best Scenic Design for FOOD COURT . Kit Denton Fellowship for GANESH VERSUS THE THIRD REICH

2008 **PROJECTS**

AWARDS

FOOD COURT

Melbourne International Arts Festival, CUB Malthouse, Melbourne

SMALL METAL OBJECTS

Singapore National Arts Festival, Vivo City, Singapore Walker Art Center, Minneapolis Sculpture Garden, Minneapolis, Minnesota, USA

On the Boards, Olympic Sculpture Garden, Seattle, Washington, USA

Flynn Center for the Performing Arts, University Mall, Burlington, Vermont, USA PuSH International Performing Arts Festival, Vancouver Library, Vancouver, Canada

Harbourfront Centre, Eaton Centre, Toronto, Canada

Under the Radar Festival / Public Theater, Staten Island Ferry Terminal, New York, USA

ADELAIDE RESIDENCY

with Restless Dance, Adelaide

THE DEMOCRATIC SET

with Theatre of Speed, Geelong

LIGHT LETTERS

with community members from Cloverdate Community Centre, Dorothy Thompson Day Centre. Norlane West Primary School and Netson Park School, Geelong

AWARDS

- Helpmann Award Nomination for Best New Work for SMALL METAL OBJECTS
- Bessie, New York Performance and Dance Award, for the Under the Radar Season for SMALL METAL OBJECTS

"When I try and write... it ends up something like... Food Court is dangerous... a fantastical transport, but nothing like a fantasy... a journey to the darkest, brightest, cruellest most unjust inner parts of... miraculous but excruciating... a traumatic redemption of being us... unsettling... discloses the deep senselessness of ordinary life, the senseless cruelties and the senseless hopes...

NEANDFILLUS THEATRE MELBOURNE, 14 MARCH 2010



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