

"Ganesh Versus the Third Reich justifies the post-modern."

ROBYN ARCHER

BACK TO BACK THEATRE ANNUAL REPORT 2011

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2011

REPORT FROM CHAIR & EXECUTIVE

Peter Bridges CHAIR
Bruce Gladwin ARTISTIC DIRECTOR
Alice Nash EXECUTIVE PRODUCER

We seem to say this every year but 2011 was definitely Back to Back's biggest year ever. It was a glorious but arduous year characterised by explorations entirely out of known waters and not just in our art making.

Like all explorers, we experienced our fair share of white-knuckle adventures. Although we felt that there were aspects of our operations that we totally nailed, we also faced a great many puzzles and felt that we made some mistakes. This hasn't happened to us much in recent years.

We left behind forever the uncertainty and transience of occupying temporary spaces for the company and moved into a brand new, custom built home provided by the City of Greater Geelong with money devolved from the Victorian State Government.

We transitioned from a dedicated, tight knit and highly stable staff of seven, most of whom had worked for the company in excess of five years, to a staff of 14 part-time and full-time employees. For most of us at Back to Back now, we are working in the biggest organisation we have ever worked in.

We presented the premiere season of **GANESH VERSUS THE THIRD REICH** in the Merlyn at Malthouse Theatre. **GANESH** won The Age Critics's Award for Best New Australian Work at the Melbourne Festival. It also won three Green Awards for Best Ensemble Performance: Alternative & Hybrid Performance category; Best Director: Theatre category; Best Production: Theatre category.

THE DEMOCRATIC SET was presented in 4 cities: Basel and Zurich in Switzerland, Dusseldorf in Germany and Leuven in Belgium.

We presented **SMALL METAL OBJECTS** at Seoul's Central Station as part of the Seoul Performing Arts Festival in South Korea. For Korean audiences this was ground breaking exposure to work performed in the public domain.

We took **FOOD COURT** to the beautiful, grand and dusty edifice that is Hebbel am Ufer (HAU 1) in Berlin.

We began to develop a new work called **LASER BEAK MAN** in collaboration with the Sydney Theatre Company and Brisbane based visual artist Tim Sharp.

We re-calibrated our **THEATRE OF SPEED** community program to more forcefully be a centre for experimental contemporary practice in the Geelong region.

In both professional and community contexts – equally and unequivocally – we continued to define ourselves by experimentation, risk and the task of creating theatrical experiences that are seemingly impossible.

We are on the cusp of the organisation being even better, stronger and faster. The future version of Back to Back is a producing house so complete in every way, with still more territory to traverse.

COVER
Back to Back Theatre
**GANESH VERSUS THE
THIRD REICH**
PHOTO Jeff Busby



REPORT FROM CHAIR & EXECUTIVE

Peter Bridges CHAIR
Bruce Gladwin ARTISTIC DIRECTOR
Alice Nash EXECUTIVE PRODUCER

We made truly great work. We supported a community of artists and arts makers, with our ensemble at its centre. We continued to grow as one of Australia's best known and most well respected contemporary theatre companies. Increasingly we understand our place as an important theatre company internationally; as one of our presenting colleagues wrote "amongst the most important theatre makers of a generation".

We continue to be generously and impeccably stewarded by our Board. We thank them all for their clarity of vision. They are our compass.

As ever, we would 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 to the audiences who have seen fit to witness the work, we wholeheartedly thank you.

And for a big year

Each year this document leaves a trace of our work in the community, a printed record joining shared memories. This year – one of immense change – we would like to formally thank our incredible staff, who have travelled with obstinate elegance through sometimes daunting terrain. Of particular note in 2012:

Stacey Baldwin who started with us as a work experience student six years ago and ended whipping all systems (and us) into shape; Marcia Ferguson for expertly stewarding a re-imagined Theatre of Speed; Marisa Chiappi who toiled on the accounts for oh so many years; Pauline Cady who taught us this year about cultural change and reflection; Alice Gerlach who brought marketing expertise to the company for the first time; newbies – Jaclyn Booton, Nikki Watson; Shani Watson, Van Locker, Amelia Baker and Melinda Clarke – who all joined us for part of the year, jumping into a tightly knit family with great aplomb. And to the ensemble, who through it, all, are focused on the work, the stage and our audience.

By turns savage and hilarious, Back to Back Theatre's latest work is a staggering advance from the company's already impressive back catalogue. Displaying an astonishing rigour in conception and realisation, the work asks deeply discomfiting questions of both the audience and its own makers, while maintaining a tenderness and generosity in its fundamental argument for theatre's relevance today.

GINA McCOLL, Arts Editor. The Age October 2011

2011 ACTIVITIES IN BRIEF

2011 HIGHLIGHTS

In 2011 Back to Back undertook **12** seasons and held multiple creative developments for **5** new works.

We performed **7** different works in 5 countries and **7** venues.

We embarked on **4** international tours.

5,580 audience members saw our shows.

1,798 participants were involved in **63** community workshops.

We employed a team of **14** core staff, **6** ensemble members, and **90** casual and contract staff, including technical crew and guest artists.

In the last five years, Back to Back has toured to **45** cities around the world and attracting audiences totalling **42,113**. During this time we have worked with **8,620** community participants.

Body of Work

- **GANESH VERSUS THE THIRD REICH**, World Premiere, Malthouse Theatre / Melbourne Festival
- **GANESH VERSUS THE THIRD REICH** wins The Age Critics' Award for Best New Work at the Melbourne Festival and three Green Room Awards for Best Ensemble Performance: Alternative & Hybrid Performance category; Best Director: Theatre category; Best Production: Theatre category
- **FOOD COURT** Tour to Hebbel Am Ufer (HAU 1) Berlin
- **THE DEMOCRATIC SET** Tours to Zurich and Basel, Switzerland; Dusseldorf, Germany; and Leuven, Belgium
- **SMALL METAL OBJECTS** Tour to Seoul Performing Arts Festival, Seoul, Korea
- **THEATRE OF SPEED** – Re-imagined as an Experimental Theatre Laboratory, Geelong
- **LASER BEAK MAN** – 3 Creative Developments with Sydney Theatre Company and visual artist Tim Sharp
- **RE-ENACTMENT, TOUR GUIDE** (Working Title) and **HELL HOUSE**, Concept Developments, Geelong

Leadership

- Secondments / Observers / Visitors / Attachments – For a large number of individual practitioners with a focus on young and emerging artists
- Networks & Industry Events – Committee membership and active leadership within: Theatre Network Victoria (TNV); Arts & Disability Access Network (ADAN) of Victoria; and Disability Arts Network Geelong (DANG)
- Research, Advocacy & Advice – Active support to organisational peers and individuals with a focus on Victorian artists with disabilities and high level responsiveness to research projects in arts and disability sectors

Sustainability

- Continued Diversified Financial Base - Via earned income, public and private support
- Nurturing Relationships – An intensified focus and consolidation of our relationship with the City of Greater Geelong
- Infrastructure – With support from the City of Greater Geelong, developed and moved into a purpose-built home: an experimental laboratory and adjoining offices
- Capacity Building – With support from ANZ Trustees, implemented a new staffing structure and undertook major operational improvements, as part of a three year capacity building process

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. 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 voice, 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.

Purpose

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

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.

Dreams for our next show...

BRIAN: I need to sleep and dream to find that out.

SONIA: Get a limousine for all of the actors. Yes! With champagne, cabana and cheese.

SONIA: Be all in the company together – just the ensemble – no outside artists at all. There's a director.

SCOTT: I've got a dream. My dream is that we actually make a show that has less swearing and less sex, or sexual references. That's a bit more family friendlier.

SIMON: I'd like to help Bruce direct it.

ABOUT BACK TO BACK THEATRE

CAST & CREW

ENSEMBLE

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

STAFF

Bruce Gladwin, Artistic Director
Alice Nash, Executive Producer
Marcia Ferguson, Artistic Associate
Pauline Cady, Development Manager
Stacey Baldwin, Company Manager
(to 23 December 2011)
Marisa Chiappi, Finance Officer
(to 30 June 2011)
Alice Gerlach, Marketing & Relationships Manager
(12 February to 23 December 2011)
Jaclyn Booton, General Manager
(from 9 May 2011)
Nikki Watson, Project Assistant
(from 31 May 2011)
Shani Watson, Marketing Assistant
(from 7 June 2011)
Van Locker, Production Manager
(from 6 June 2011)
Melinda Clarke, Finance Officer
(from 22 August 2011)
Amelia Baker, Office Coordinator
(from 10 October 2011)

COMMITTEE OF MANAGEMENT

Peter Bridges, Chair
Patrick Over, Secretary
Jean Jansen, Treasurer
Sarah Mainwaring,
Ensemble Representative

Bobbie Hodge
Ian Bracegirdle
Yoni Prior
Jo Porter
Jann Kinsela

THEATRE OF SPEED

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

THEATRE OF SPEED VISITORS

Yagan Grieves
Jordan (Oberon High)
Matt Michael
Hannah Bradsworth
Melton Theatre Group
Breathing Space

GUEST ARTISTS & COLLABORATORS

Ahmarnya Price
Alice Ansara
Andreas Meder
Andrew Livingston
Anna Membery
Anna Pollard
Anna Pontelandolfo
Anne Browning
Antony Hamilton
Bernadette Sweeney
Bluebottle3
Brian Lipson
Cate Blanchett
Chris Abrahams
Chris Brown
Chris Hansen
Chris More
Damien Richardson
David Franzke
David Woods
Declan Greene
Dina Lira
Elizabeth Klaus
Fred Schlegel
Genevieve Picot
Georgina Naidu
Giancarlo Marinucci
Greg Bailey
Hans Meijer
Hildur Godnadottir
Hugh Covill
Ingrid Voorendt
Iris Pederick
James Saunders
Jason Maling
Jen Hector
Jim Russell
Jo Leishman
Johann Johannsson
John Bolton
Judy Sharp
Julius Metzger
Karen Boer
Karen Witthuhn
Kate Sulan
Ketty Ghnassia

Lachlan Carrick
Leanne Stein
Lloyd Swanton
Louise Miller
Luke George
Marcel Bugiel
Marco Cher-Gibard
Mark Beasley
Mark Cuthbertson
Melissa Reeves
Michael Elber
Michele Bauer
Michelle Heaven
Michiko Weiman
Patricia Chircop
Paul Smits
Pete Brundle
Pete Farnan
Rahel Gubari
Rhian Hinkley
Rohani Osman
Sam Angelico
Sam Jinks
Sandra Parker
Scott Welsh
Sera Davies
Shio Otani
Simon Wilton
Snuff Puppets
Sonia Teuben
Stefan Schmidtke
Stefan Schneider
Sue Southern
Tamara Searle
Tamsin Sharpe
The Necks
Tim Sharp
Tony Buck
Trevor Maitland
Zindzi Okenyo

FUNDERS, SPONSORS & PARTNERS

ARTS VICTORIA



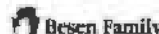
Australian Government



Australian Government
Department of Foreign Affairs and Trade

Supported by the Australian Government through the Australia International Cultural Council, an initiative of the Department of Foreign Affairs and Trade.

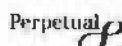
ANZ TRUSTEES



CITY OF GEELONG



Foster's Community



CORE

Arts Victoria

Australia Council for the Arts

Funded by Australian Government Department of Families, Housing, Community Services and Indigenous Affairs.

The provision of employment assistance services to people with a disability is funded by the Australian Government under the Disability Employment Assistant Program.

PROJECT, PHILANTHROPIC & SPONSORSHIP

ANZ Trustees – Truby and Florence Williams Charitable Trust.

Australian International Cultural Council (AICC)

Besen Family Foundation

City of Greater Geelong Community Arts Grants Program

City of Melbourne

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National Theatre Studio, London

Perpetual Trustees via Percy Baxter Charitable Trust,

Rowe Family Foundation and

P. Brock Hutchins Bequest

TAC

COMMUNITY SUPPORTERS & PARTNERS

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DHS Barwon South Region

Geelong Heritage Centre

Geelong Performing Arts Centre

Harwood Andrews

Herbert Geer

Robin Ramsay

St Laurence Community Services

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

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

2011 PROGRAM OF ACTIVITIES BODY OF WORK



Back to Back Theatre
GANESH VERSUS
THE THIRD REICH

PHOTO Jeff Busby

“Back to Back Theatre’s work sits amongst the most iconic and respected theatre makers of a generation.”

HELEN COLE, InBetween Time Productions, Bristol, UK

GANESH VERSUS THE THIRD REICH

Creative Developments

7 FEBRUARY – 2 MAY, 23 MAY – 31 JULY, 1 AUGUST – 28 SEPTEMBER
MORROW THEATRETTE, GEELONG HERITAGE CENTRE, GEELONG

GANESH VERSUS THE THIRD REICH

World Premiere

29 SEPTEMBER – 9 OCTOBER 2011

PRESENTED BY MALTHOUSE THEATRE AND MELBOURNE FESTIVAL
MERLYN THEATRE, MALTHOUSE, MELBOURNE

DIRECTOR, DEVISOR & DESIGN
Bruce Gladwin
PERFORMERS
Mark Deans, Simon Laherty, Scott Price
Brian Tilley & David Woods
FILMED PERFORMANCE
Georgina Naidu

DEVISORS Mark Deans, Marcia Ferguson
Bruce Gladwin, Nicki Holland, Simon
Laherty, Sarah Mainwaring, Scott Price
Kate Sulan, Brian Tilley & David Woods

LIGHTING DESIGN

Andrew Livingston, Bluebottle

DESIGN & SET CONSTRUCTION

Mark Cuthbertson

DESIGN & ANIMATION Rhian Hinkley

COMPOSER Johann Johannsson

MASK DESIGN & CONSTRUCTION

Sam Jinks & Paul Smits

COSTUME DESIGN Shio Otani

CREATIVE DEVELOPMENT ACTORS

Brian Lipson, James Saunders
& Sonia Teuben

STAGE MANAGER Bernadette Sweeney

SOUND DESIGN & MIX Lachlan Carrick

SCRIPT CONSULTANT Melissa Reeves

SUPPORT WORKER Jo Leishman

SOUND SYSTEM DESIGN Hugh Covill

LIGHTING OPERATOR Michele Bauer

ASSISTANT STAGE MANAGER

Louise Miller

COSTUMIERS

Anna Pontelandolfo & Dina Lira

KNITTERS Patricia Chircop

Sue Southern & Rohani Osman

GERMAN LANGUAGE COACHES

Elizabeth Klaus & Michiko Weiman

TRANSCRIPTION Anna Pollard

TRANSLATION

Karen Witthuhn & Greg Bailey

*In memory of Rick Merrigan, Treasurer,
Back to Back Theatre, 2007-2009*

“Since Theatre People started giving star ratings for reviews, I’ve seen some pretty impressive stuff. However, so far I’ve refrained from giving anything the big five. My thinking: Keep it up your sleeve. One day, a show is going to rock you so hard that you’ll need it. That day is today, and Ganesh Versus The Third Reich is that show... Back to Back Theatre, I salute you. A truly staggering piece of theatre. Five stars”.

JULIA SUTHERLAND Theatrepeople.com October 2011



Back to Back Theatre
GANESH VERSUS
THE THIRD REICH

PHOTO Jeff Busby

Ganesh was made about an Indian headed god who travels through Nazi Germany. I got to voice my opinions. I was representative of other people with disabilities, and how the Holocaust was represented. Ganesh was a lot more work than I ever suspected. It took only two weeks to perform the show and three years for the development section! On the first performance, I could hear a large amount of laughing. Basically the audience was in a fit of laughter. I had to learn to keep a straight face. I did ok in the end. What was so funny? I couldn't figure it out so I just tried to continue with the show. I really enjoyed working with David Woods for the first time. He worked in a different way than we would normally work – he got into his character a lot quicker than we would normally do it. He was Capital C Crazy! He didn't just take risks – he went all the way. It was silly, David jogging around the table – and funny. But my favourite scene was the train scene when I started talking about Olga, and David made sexual innuendos! Yeah!! I really liked the German language coach – Elizabeth. Learning German was tough. It took us a while to understand it but it felt tremendous when we got it. Some of us just helped the others – our role was devising. After opening night Bruce asked me what did I think and I said it's a fantastic show.

Scott PRICE Back to Back Theatre ensemble member

LASER BEAK MAN

Creative Developments

7-11 MARCH, 13-14 JULY, 3-4 AUGUST, 22-24 NOVEMBER

MORROW THEATRETTE, GEELONG HERITAGE CENTRE & BACK TO BACK THEATRE STUDIO, GEELONG



DIRECTOR Bruce Gladwin

ARTISTIC DIRECTOR, STC
Cate Blanchett

DEVISORS / PERFORMERS

Tim Sharp, Simon Laherty
Scott Price, Sam Angelico
Declan Greene, Trevor Maitland
Antony Hamilton, David Woods
Zindzi Okenyo, Brian Tilley

LITERARY MANAGER, STC

Polly Rowe

VIDEOGRAPHY

Rhian Hinkley, Tamsin Sharpe

PRODUCTION MANAGER

Bernadette Sweeney

COSTUME Shio Otani

VIDEOGRAPHY

Chris More, Tamsin Sharpe

SET WRANGLER Mark Cuthbertson

LIGHTING Jen Hector

SUPPORT Judy Sharp

TRANSCRIPTION Anna Membery

In 2011, Cate Blanchett, Co-Artistic Director of the Sydney Theatre Company approached us with the idea of collaborating with visual artist Tim Sharp. Tim is a young artist with Autism; his alter ego creation is Laser Beak Man. The theatre production **LASER BEAK MAN** will be the result of an ongoing artistic dialogue between both Artistic Directors and their creative teams.

The vision for the creative development placed Tim Sharp front and centre in the role of the expert who is seeking an actor to play the character Laser Beak Man.

We invited a number of artists to come and 'audition' for the role of **LASER BEAK MAN**, individually meeting Tim, discussing the role, their respective work and approach to performance. The actors auditioned were briefed on the project and selected based on their experience and ability to engage in the creative processes of generating their own work. Each guest artist offered a specific approach and discipline, their perspective as an opera singer, a contemporary dancer, a circus performer, a magician, a writer.

The resultant conversations were documented on video. From the discourse with the auditioning actors we learnt about Tim, his creation and gained an engaging insight into some of creative processes that define and unify artists. We later transcribed these conversations as we began work towards developing the structure and script of the piece.

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

LASER BEAK MAN is slated to premiere in September 2013.

"LASER BEAK MAN was a series of auditions. We auditioned lots of artists to see each one's different talents. A magician, an opera singer, a Shakespearean actress, a writer and a dance choreographer. Tim interviewed them, asking questions and setting tasks for them to perform. We used THE DEMOCRATIC SET box for some of it. The funniest moment was when Brian, Scott and myself dressed up with fake beards and fake moustaches for a mock fight! David Woods came down in his own home-made superman costume. I was a little suspicious of Tim's work. I wasn't sure about the idea of making a show about LASER BEAK MAN, but in the end I grew to like Tim as a person and I grew to like the project. David Wood's performance sticks in my mind as being quite comical."

Simon LAHERTY Back to Back Theatre ensemble member

RE-ENACTMENT

Creative Developments

4-5 APRIL

MORROW THEATRETTE, GEELONG HERITAGE CENTRE, GEELONG

DIRECTOR Bruce Gladwin

PERFORMERS

Alice Ansara, Anne Browning
Brian Lipson, Chris Hansen
Damien Richardson, Genevieve Picot
Simon Wilton

MELBOURNE CHORALE

Iris Pederick and Karen Boer

RE-ENACTMENT takes its inspiration from the ethical and moral dialogue that occurred directly after a re-enactment of the crucifixion of Christ that took place in Geelong's main outdoor shopping mall prior to Easter Sunday in 2010. **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.

We explored the idea that the project would be formally staged indoors and require the involvement of members of a choral group with the 3AW transcript forming the text for the piece.



Back to Back Theatre
**GANESH VERSUS
THE THIRD REICH**

PHOTO Jeff Busby

THE DEMOCRATIC SET



Back to Back Theatre
THE DEMOCRATIC SET
PHOTO Michael Bause

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



Back to Back Theatre
THE DEMOCRATIC SET
Leuven, BELGIUM

PHOTO
Marcia Ferguson

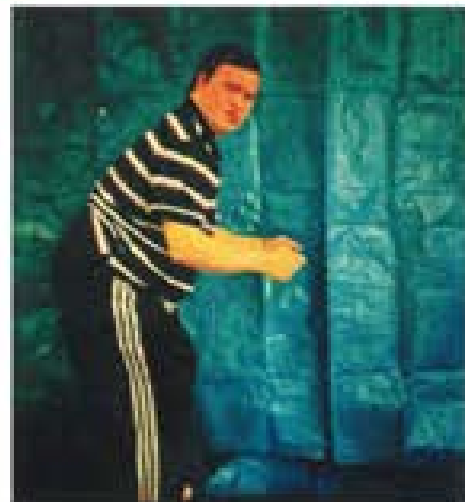
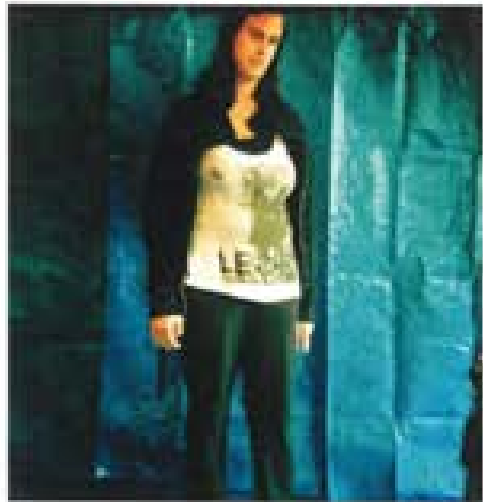
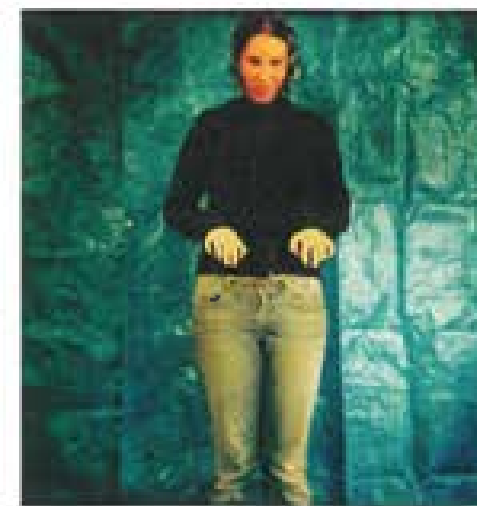
“It was the first time we’ve done a Democratic Set outdoors. The Set was outside in a square, an old cobblestone marketplace, with a beautiful church with those big faces and heads coming out of the towers – almost menacing....”

Sarah MAINWARING Back to Back Theatre ensemble member



That was a fantastic year, just great. It was unbelievable. We worked with Pete Farnan making our own sounds and music. I wrote a couple of songs with him, not about my life but outside my life.

Theatre Of Speed artist statement



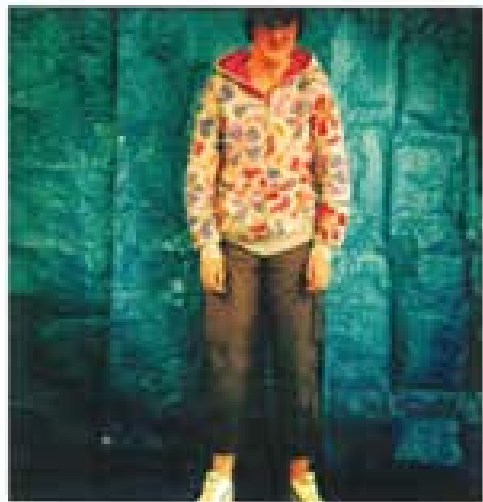
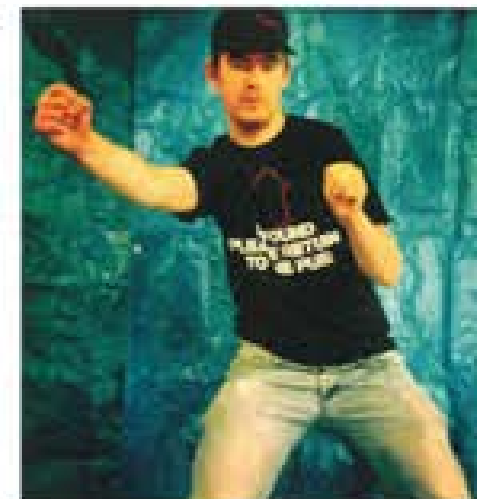
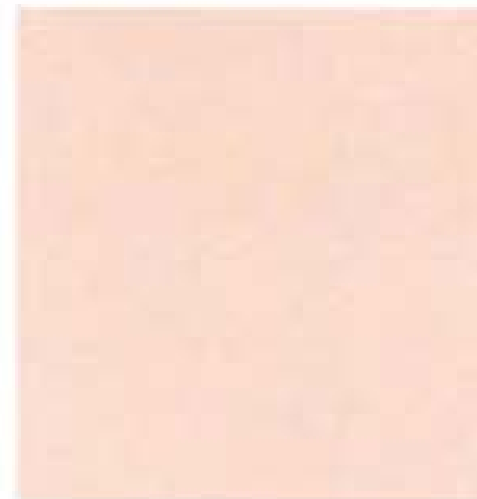
I'm so inspired by Jason Maling's projects like The Suitability Agency. We offered our expertise and therapeutic skills to the audience. I gave citrus massages using a lemon, and Brian drew everyone's inner-super-hero.

Theatre Of Speed artist statement



I created some of my best work with Pete Farnan. And Ahmarnya worked on hand-made projections for *LITTLE MERMAID*. Oh – loved it! Enjoyed those times.

Theatre Of Speed artist statement



I really enjoyed working with Sandra Parker on tableaux from *Mad Men*. John Bolton was great to work with as well. We did satirical stuff on the Prophecy. Everyone had to be charming and insulting at the same time.

Theatre Of Speed artist statement



THE DEMOCRATIC SET ZURICH

24-28 MAY

PRESENTED BY OKKUPATION INTERNATIONAL THEATRE FESTIVAL

WITH THEATRE HORA AND OKKUPATION ZUERCHER SCHAUSPIELHAUS, ZURICH, SWITZERLAND

DIRECTOR Marcia Ferguson
 ENSEMBLE Sarah Mainwaring
 PRODUCTION MANAGER Jen Hector
 VIDEOGRAPHER Pete Brundle
 MUSIC Johann Johannsson & Hildur Godnadottir
 EXECUTIVE PRODUCER Alice Nash
 THEATRE HORA
 Michael Elber and Giancarlo Marinucci
 OKKUPATION Marcel Bugiel
 Andreas Meder, and Ketty Ghnassia

A world of kings and beasts, women and children, porn and innocence, was engendered by Theatre Hora's interest in *The Tempest*. A creative development for an outstanding troupe of disability performers, **THE DEMOCRATIC SET** elicited a theatre of games, illusions and the impermanence of power, beauty and constancy. Accompanied by gorgeous images from Pete Brundle and live music by Johann Johannsson and Hildur Godnadottir, the performance and films were acclaimed by Schauspielhaus audiences as one of the most simple yet effective performances on their stage.

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Amadea Schutz, Anna Pedrotta, Bruno Reutimann, Damian Bright, Denise Wick, Elvira Meierhofer, Enrico Rizzi, Fabienne Heyne, Gianni Blumer, Gottfried Hodel, Ibi Yildiz, Julia Hausermann, Karin Lanz, Katherina Winkler, Linda Gwerder, Lorraine Meier, Marcel Schwerzmann, Matthias Brucker, Matthias Grandjean, Melanie Alexander, Michael Elber, Michele Fischhaber, Miranda Hossle, Miro Johann Bucher, Peter Keller, Racha Fajjari, Rachel Bucher, Remo Baeuggert, Roli Strobel, Sandra Grande, Sara Hess, Sarah Mainwaring, Stefan Tobler, Stefano Benini, Tim Wielandt, Tiziana Pagliaro, Ueli Wettstein, Vree Ritzmann, Zoe Torienesi, Megumi Lijima, Masamichi Ichimura, Takahiro Kimura, Yoshihiro Shimotsuna, Chikara Akagi, Kenji Suzuki, Yoshimi Kuramochi, Yu Takada and Viola Miranda Beata Benini.

THE DEMOCRATIC SET BASEL

31 MAY – 04 JUNE

WILDWUCHS ARTS FESTIVAL FOR SUCH AND OTHERS, KASERNE, BASEL, SWITZERLAND

DIRECTOR Marcia Ferguson
 ENSEMBLE Sarah Mainwaring
 PRODUCTION MANAGER Jen Hector
 VIDEOGRAPHER Pete Brundle
 MUSIC The Necks
 EXECUTIVE PRODUCER Alice Nash

Presented by Wildwuchs, an outpost of social protest and counter-culture in Basel, **THE DEMOCRATIC SET** metamorphosed every twenty minutes for four days into an eclectic contemporary visual diary. While anarchist gardeners argued THE SET was an act of hegemonical dominance, folk groups, nuclear refugees, a guerrilla suit, families cycling through verdant forests, racy bandidos and penguins on stilts defied reductionism. **THE DEMOCRATIC SET** Basel was a true journey of "such and others", screened at the festival finale, the Grande Balle.

PERFORMANCE GROUP COLLABORATORS

Alain Bricola, Alfredo Marvalli, Alessandro Sommer, Alma Handschin, Andrea Kramer, Andreas Horni, Antonio Tripoli, Arpad Hefty, Arun Signer, Bettina Ldergerber, Björn Jensen, Brigitte Corda, Carla Basshard, Charlotte Wild, Chikara Akagi, Christian Riedl, Christina Ramseier, Claudia Brodbeck, Claudius Roethlisberger, Colette Courboulos, Daniel Weber, David Guyer, David Schumacher, Debora Geber, Diara Diop, Eleonora Matare, Enzo Vitale, Fabian Burkhardt, Fredi Buchmann, Gabriella De Paoli, Gaby Streiff, Georg Traber, Giovanni Juliano, Heini Webert, Hsieh Ning Wang, Irene Roth, Jaqueline Ros, Joerg Schnyder, Johannes Schwahn, Juerg Fischbacher, Kathrin Sommer, Kay Studinger, Kenji Suzuki, Kerstin Roediger, Krishna Luedin, Kurt Schuhmacher, Lars Handschin, Leah Studinger, Leonie Oh, Lucien Haug, Lukas Haechler, Luki Kunz, Manfred Unterluggauer, Marc Perret, Marc Uebelmann, Margrit Walliser, Marina Masi, Marina Weiss, Markus Fuerst, Martin Kraehenmann, Megumi Iijima, Michael Haeusler, Michele Parello, Mitglieder des LETPack Orchestra, Nadou Niang, Natascha Luraschi, Nic Waldburger, Nicolas Johnner, Nina Wey, Nora Lechmann, Pascal Buri, Patrick Meserli, Paula Ylmi, Pelin Gelmez, Peter Rast, Peter Wulf, Peter Wyss, Philipp Kiefer, Philipp Roth, Radhika Kapoor, Rahel Arnold, Rahel Cueni, Ralph Jaeger, Raphael Zehner, Rebecca Hanke, Remo Lampart, Remy Frieden, Rene Jeker, Roger Burnens, Rosemarie Kruettli, Rudi Hebinger, Sarah Mainwaring, Selina Bayer, Sibylle Aeberli, Sibylle Kiefer, Sibylle Ott, Sieglinde Judex, Silas Gerber, Silja Kaempff, Slava Boesch, Sonja Lippuner, Stephan Grassl, Stephan Novak, Susanne Regel, Suzanne Studinger, Tai Flury, Theater Irrwisch, Thomas Baumann, Till Lauer, Tim Eichenberger, Titus Duerst, Trudy Wolf, Verena Agao, Verena Thuerkauf, Vittorio Marinaor, Xenia Weiner, Yoshimi Kuramochi, Yves Brik, Yves Vladislav, Zoe Preiswerk



"The show was pretty crowded in the train station. We were crushed, we couldn't find our mark, we got swept away!"

Simon LAHERTY Back to Back Theatre ensemble member

Back to Back Theatre
 SMALL METAL
 OBJECTS
 Central Station,
 Seoul, KOREA

PHOTO
 Marcia Ferguson

THE DEMOCRATIC SET LEUVEN

29 SEPTEMBER – 03 OCTOBER

STUK START AT STUK / KUNSTENCENTRUM, GRANDE PLATZ, LEUVEN, BELGIUM

DIRECTOR Marcia Ferguson	:
ENSEMBLE Sarah Mainwaring	:
PRODUCTION MANAGER Jen Hector	:
VIDEOGRAPHER Hans Meijer	:
TOURING PRODUCER Stacey Baldwin	:
For STUK	:
HEAD OF PRODUCTION Ilse Van Eshe	:
PRODUCTION ASSISTANT Lieve Mees	:
TECHNICIAN Babs	:
DOLLY OPERATOR Pieter Francis	:
COMMUNITY LIASON/DAY Elizabeth	:
COMMUNITY LIASON/EVENING Laurent Tasmowski	:

THE DEMOCRATIC SET brought summer to the city of Leuven. This was the first time THE SET was stationed outdoors. For one week the sun shone, bringing audiences by day and balmy breezes at night, as the community spontaneously enrolled to be filmed. A man with two heads, a bearded man advertising non-participation, children balancing woollen solar systems, a pole-dancer, the Mayor Louis Tobback, Verse about life and Leuven recited by actors and poets, set up trains of images across the bright fading light of one day. ***THE DEMOCRATIC SET*** in Leuven attracted more participants than we could ever have imagined.

PERFORMANCE GROUP COLLABORATORS and VIDEO PORTRAITS

Damian Zajackowski, Alexi Reynaud, John Kirru, Boateng Adu, Vivian Amoateng, Lisa Ellis, Paisri Hamann, Pia Prudon, Maurice Prudon, Ineke Pira, Boedt Riet, Ines Van Den Wyngaert, Lieselot Nys, Ceunen Ward, Lambrechts Luis Manuel, Arnout Braet, Michiel Rollier, Nick Loosen, Kris Hendrix, Toon Peeters, Yolan Gielen, Paul Deroost, Ellen Vervoort, Layla O, Sofie Rycken, Pieter Meymen, Marijke Lefeyer, Rani Van Malder, Cambier, Deckers Nico, Vincent De Coninck, Jonas Slegers, Booten Arno, Matthias Backx, Dennis B. Mensah, Wannes Daemen, Maartje Luif, Renske Bouten, Anouk Heirbaut, Hannah Maddens, Lieve Mees, Hamad Alia, De Roey Thep, Evgeniya Karapysh, Inolechka Apa, Jairo Espindsa, Sander Nys, Jiatsa Walter Asongfac, Khazal Jasim, Karel F De Groef, Miranda, Fanny Barde, Ilse Wijnen, Wouter Van Asch, Tim Therry, Frederic Busscher, Mike Naert, Jonas Vanden Bempt, Martin Unbke, Koen Van Wonteghem, Sarah Vas, Joroen Temote, Dirk Timmermans, Saartje Van Der Biest, Annelies Van Der Veken, Olivio Tentom Montalto, Alma Tentom Montalkto, Bert Droushoudt, Niune Casteels, Karen Maex, Eva De Mulder, Saskia Oosterlynck, Leen, Van Nunen, Wim Oris, Waer, Bart Cauebaut, Kirsten Simons, Raf Lehaen, Joeri Thiry, Bram Smits, Elizabeth De Schutter, Caroline Vemailer, Vicky Araldi, Lagae Camille, Pieta Bellou, Frank Geypens, Bart Erens, Denise Vandervoort, Dirk Vansina, Jaak Brepoels, Herwig Beckers, Myriam Fammes, Mohamed Ridouani, Els Van Hoof, Dirk Robbeets, Louis Tobback, Jozefien Van Beek, Elien Van Praet, Naig Vroman, Lieve Claes, Hai-Chay Jiang, Sten Aets, Chaimae Bouchmal, Stÿn Heitzmann, Lisa Raes, Karolien De Koninck, Inge Grobben, Charlotte Desmet, Julie Desmet, Babs Boey, Anne Heyman, Josée Falin, Maria Matthys, Simone Lauvere, Berthe, Dewilde, Marie, Bruno Criel, Mohammed, Gerrit Roelants, Marcel Van Hoof, Enoch, Zoe, Mado – Fassy, Thiara, Mama Von Eliot, Elma, Anne-Sophie Canick, Kemous Khamisa, Stefeen Hemelous, Lieve Matthijs, Lydia Diels, Amtooh Vandenplas, Anne Marie Joris, Nicole Raemaekers, Edwin Boeckstaens, Jozefien Jocque, Philomene Budlekens, Edouardus, Chris Mariens, Edward Faes, Josee Levau, Brigitte Veys, Anne-Marie Callems, Silvia Tentori Meutalto, Luc Vanvolleghe, Hilde vanden Eynde, Roni Hossein, Ali Khalil Hassam, Stephanie De Schouner, Roberth Salizor Rojan, Matteo Salizor Rojan, Luca Salizor Rojan, Wiske Cerfontaine, Yos Plogmaker, Nobert Kunst, Henk Kesen, Harrie Davise, Willam Von Auit, Emile Van Zeyl, Francois Van Maastigt, Eugene Ploegmakus, Johan Tollnaan, John Verstrieke, Michiel Binnard, Hazel Vansintyan, Armand Hombroecky, Cenil Belek, Mustafa Kor, Lauraire Heloise, Katrin Nief, Francis Haverhoek, Dirk West, Raf Swevers, Gina, Isabel Delavaux, Sergio Leonard Munoe Jenegas, Danny Van Hoeck, Hilde Van Wynbeyhe, Siebe Louviers, Han Lounvers, Steven Vandervelden, Jill Gailly, Steffy Gailly, Maryke Schout, Linda Hayumia, Eli Goossens, Luc Goossens, Mezele, Dirk De Lathauwer, Charlotte Olyslagers, David Van Dijkke, Evelyne Van Hecke, Oscar De Lathauwer, Stefan Vyttebroeck, Lennart Van Humbeeck, Robert En Yanor, Nastia Kruglova, Kirill Kruglova, Peredreevg Opone, Tokmantseva Oxana, Natalia Katsenelenbogue, Maria Chumerina, Sophie Chumerina, Lida, Veronica, Nastia, Cin Piette, Jasper Kinyentama, Tim Devos, Tunde Adefioye, Jonathan Maria, Waebe Ward, Georgette Robberechts, Jose M. Vettenburg, Helen Behrend, Glenda Morgado, Magtibay Teresita, Sabio Marita, Juliet Frisnedt, Nenita M. Ramos, Maria Teresa Malit, Borja Warlito, Domingo Leonor, Mariano Raquel, Linda Villareal, Ashley Lardaux, Thomas Van Ostaede, Karin Wielockx, Sandra Dondeyne, Cumps Veerle, Els Vanderplasschen, Anne Verbrugge, Elstheunis Deville, Stijn Deville, Zeger Deville, Sam Deville, Bert Roels, Anke Lagae, Vanessa Vergruggen, Yolien Verbeeck, Nora Aendenboom, Paulien Cludts, Marie Duhamel, Lien Soetemans, Lien Blomme, Belinda Podradja, Febe Vechulst, Lydia, Gunnar Machtelings, Bert Kenens, Syd Uten, Stephanie Jager, Elke Segers, Rene Vanderveren, Adikadi Praknasna, Martuis Buekers, Jessica Feyaerts, Cindy Hermans, Ingrid Heggens, Connie Van Dyck, Jonas Maes, Emelie Maes, Aileen Kim, Eric Kim, Camcine Cotier, Evita Vierbiest, Kalida Kumar, Louise Van Den Bossche, Jite Van Nieuwenhove, Robrecht Penders, Samme Clerinx, Steven Dusoleil, Laura Van Bouchout, Mayn Baudeueglie, Stas Fernande, Danny Theuwir, Annick Dumalin, Koen Adams, Veerle Van Schoelant, Bjorn, Johan Vanneck

THE DEMOCRATIC SET DUSSELDORF

29 OCTOBER – 6 NOVEMBER

DUESSELDORFER SCHAUSPIELHAUS, DUESSELDORF, GERMANY

DIRECTOR Bruce Gladwin	:
ENSEMBLE Scott Price	:
MUSIC Stefan Schneider	:
PRODUCTION MANAGER Van Locker	:
LIGHTING Fred Schlegel	:
VIDEOGRAPHER Sera Davies	:
TOURING PRODUCER Stacey Baldwin	:
EXECUTIVE PRODUCER Alice Nash	:
COMMUNITY LIASON Julius Metzger	:
DRAMATURGE DUSSELDORF SCHAUSPIELHAUS Stefan Schmidtke & Rahel Gubari	:

Invited to present ***THE DEMOCRATIC SET*** as a part of the re-launch of the Dusseldorfer Schauspielhaus, Back to Back spent four days filming local members of the Dusseldorf public on set. Within the German state theatre system, artistic leadership is systematically turned over every five years, so this was the first experience for the Dusseldorf public of both Back to Back Theatre and the Schauspielhaus' new artistic leadership and team.

Within Dusseldorf, the call to participate was responded to by patrons, community groups, pedagogical students, celebrities, officials and workers of the theatre company itself. Over 100 participants took part with a final screening to an audience of 200 in the foyer of the perfectly restored venue. The completed film has gone on to have an online marketing presence for the Schauspielhaus.

Post the company's residence, over 70 members of public who took part in ***THE DEMOCRATIC SET*** in Dusseldorf have extended their collaboration with the Schauspielhaus by participating in a large main stage community project. In many ways this illustrates the effectiveness of THE DEMOCRATIC SET as a simple, efficient and excellent residency model, and starting point for further connections.

Since the residency Back to Back has been invited to develop a work for their main stage in collaboration with the Schauspielhaus around the thematic of The Brothers Grimm. We look forward to the evolution of this partnership with great anticipation.

PERFORMANCE COLLABORATORS

Ariane von dem Busche, Wera Engelhard, Klas Libuda, Evelyn Arndt, Stella Jabben, Theatrehandlung Johannes Burchard, Anne Breitenstein, Uwe Bahr Somer, Barbara Baumann, Dr Hanno Dreger, Nicole Fromm, Sebastian Kokott, Iwan Sipeta, Elke Burger, Karin Buchholz, Renate Muller-Wallraf, Nils Tammen, Bettina Kerl, Josefine Kerl, Annette Salomon-Hutt, Heinz-Peter Salomon, Maria Brau, Elena Schmidt, Annie Mesguen, Angelika Neuenhaus, Katharina Neuenhaus, Thorsten Andrew Mueller, Cansu Kurul, Robert Kuppers, Hans Felhauer, Kerim Kortol, Philipp Streit, Elisabeth Jeglitzka, Melika Ramic, Clara Subai, Darlina Minuth, Isabel Bollmann, Anastassia Mitkin, Judith Mertens, Thomas Jaap, Anika Ruhnau-Yukse, Marietta Piekenbrock, Patrizia Wapinska, Falk Seifert, Marion Ackermann, Julius Fiedler, Constanze Fandrew, Larissa Sundrum, Simon Isser, Caitlin White, Marie-Celine Schafer, Tijs Visser, Petra Serwe, Sebastian Hoppe, Jana Stenzel, Indra Handick, Sarah Luder, Gisela Bender, Lea-Clarissa Salomon, Adam Jonderko, Amelie Neuenhaus, Katja Gierke, Ingeborg Hofmann, Alexandra Czurluk, Ingo Rose, Klaus Backhaus

“We arrived in Dusseldorf. Met a couple of German people there. They welcomed us with open arms, very caring. Such a friendly gig. I did some of the film-making and helped out Sera Davies by brushing off the lenses and stuff. That was really fun. The film was like a reflection of pop culture, like Occupy Wall Street and references to 7 billion world population. We filmed in a studio in an enormous theatre. One Aussie woman appeared in it. Some of the Germans spoke English. One or two observers watched the whole shoot.”

Scott PRICE Back to Back Theatre ensemble member

FOOD COURT BERLIN

10-12 NOVEMBER

NO LIMITS FESTIVAL / HEBBEL AM UFER (HAU),
BERLIN, GERMANY

DIRECTOR, SET DESIGN & TEXT
Bruce Gladwin

ENSEMBLE / DEVISORS
Mark Deans
Nicki Holland
Sarah Mainwaring
Scott Price
Sonia Teuben

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

PRODUCTION MANAGER /
AV OPERATOR Van Locker

STAGE MANAGER Bernadette Sweeney

SOUND OPERATOR Lachlan Carrick

LIGHTING OPERATOR
Andrew Livingston, Bluebottle

ASSISTANT STAGE MANAGER /
SUPPORT Jo Leishman

COMPANY MANAGER / SUPPORT
Stacey Baldwin

EXECUTIVE PRODUCER Alice Nash

This season of **FOOD COURT** was presented at the Hebbel. In many ways it was the perfect venue given the company's desire to create a work for a large traditional theatre environment. **FOOD COURT** was created with the weight of theatrical history very much on our minds, so to present the work at this iconic European venue gave us great satisfaction.

In our approach to the creation of the scenography we constantly considered the frame of the actors. In the Hebbel we were presented with the perfect meta frame for the series of frames which was **FOOD COURT**. Staged as a part of the 2011 No Limits Internationales Theaterfestival the work was given a robust reception by festival audiences as well as general public.

Back to Back will present GANESH VERSUS THE THIRD REICH at the Hebbel in 2013

"...for all the cruelty and pain of its story, what stays with you from this enormously complex show is a vast and fragile beauty...a work of devastating honesty and, ultimately, extraordinary beauty that confirms Back to Back as a key player in contemporary theatre."

Theatre Notes, on FOOD COURT

"Where was it? Dublin? Brussels? No that was the year before, or the year before that. In Berlin it was cold. We had to rug up. Minus 1. We had to walk to work. We saw the Berlin Wall but I don't remember it. My mum and dad do. Some of us transitioned from Democratic Set Dusseldorf to Food Court Berlin – that worked well. The guys flew in from Australia, we caught up with them, went over to the theatre, did a tech and went onstage, in one day! Hard work. Too fast. It was a really short gig, don't remember much. I remember I met a few people. We had rooms of our own, room keys and two breakfast rooms, one upstairs and one down. Really convenient. Upstairs there was a party. My sister came from London to Berlin. Had a bit of a drink with her. Very special. Went on to see a bit of Europe with my family. Found out my family originally came from Wales. Now here I am embracing my Welsh heritage! That was special too"

Scott PRICE Back to Back Theatre ensemble member

SMALL METAL OBJECTS KOREA

14-16 OCTOBER

SEOUL PERFORMING ARTS FESTIVAL,
CENTRAL STATION, SEOUL, KOREA

Seoul Station was a busy, energised environment, with a dozen train lines leading directly towards our 'stage' and our audiences. Audiences witnessed the show with live-in ear translation into Korean and loved it.

Seoul Performing Arts Festival fought hard to bring **SMALL METAL OBJECTS**, an unconventional show for Seoul, to its central station. There had been trepidation, they were not sure of how this unconventional but in its way formal theatre show would translate into the chaos of the everyday. The Festival was rewarded for its travails: afterwards, the Festival reported to us that the show had and has genuinely broken new ground for them, providing an access point for future works outside conventional theatre venues.

A post-show Q & A session was held on 15 October.

Back to Back attended a reception hosted at the Studio High by Daehangno Arts Theatre. This event was supported by the Australian Embassy in Seoul, and attended by representatives from the Seoul Performing Arts Festival and another Australian circus company, Circa.

Both the Deputy Head of Mission and the Political Counselor from the Australian Embassy in Seoul attended the opening night of the performance, along with the China Correspondent from *The Australian* and from ABC TV. All loved the performance.

Executive Producer Alice Nash attended the Performing Arts Market in Seoul (PAMS) which ran concurrently with the Seoul Performing Arts Festival. In addition to meeting with a large number of presenting colleagues, Alice was invited to be a panel guest at "Round Table 3: Producers", a session organised by Kyu Choi on the topic: "How to keep breathing at a time of rapidly changing funding systems and performing arts markets: Funding Your New Strategies." This session was held at Space Sanarae, National Theater of Korea on 14 October.

"Doing SMO in South Korea was a whole different experience. Working with a South Korean translation, meeting South Korean people who were doing the show with us like Marco, and seeing their culture. Kathy our translator was the best yet. The show was pretty crowded in the train station. We were crushed, we couldn't find our mark, we got swept away! There was no seating bank – just steps. I got a bit emotional before some of the performances. Over-tiredness. I hadn't had a chance to rest after Ganesh. Our rehearsals were in a small cupboard and Gen broke the air conditioner – that was a bit hard! And funny! We had late nights. We all went out drinking in a tent. On our last day, we wandered round the precinct buying presents for our girlfriends! The food over there was really spicy so I had to resort to KFC. I loved where we stayed, cos I shared with Van. Van is very very quiet."

Simon LAHERTY Back to Back Theatre ensemble member

SHOW DIRECTOR
Marcia Ferguson

PERFORMERS
Simon Laherty
Sonia Teuben
Chris Brown
Genevieve Picot

PRODUCTION MANAGER Van Locker

STAGE MANAGER Bernadette Sweeney

SOUND ENGINEER Lachlan Carrick

SOUND OPERATION Marco Cher-Gibard

COMPANY MANAGER Stacey Baldwin

EXECUTIVE PRODUCER Alice Nash

"What I do remember is dissecting the show over and over again on the drive home with my friends (a pair of performance artists/academics) and being bowled over at how elegant, moving, intellectually stimulating the whole thing was.

Besides the ticket price, all art costs you is the time you spend absorbing it... and then the best stuff pays you back by returning to your thoughts over the coming days, months and years. small metal objects certainly does that!"

Audience Member
SMALL METAL OBJECTS 2011

TOUR GUIDE (Working Title)

28 NOVEMBER – 1 DECEMBER

BACK TO BACK THEATRE STUDIO, GEELONG

DIRECTOR
Bruce Gladwin

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

GUEST PERFORMERS
Jim Russell, Scott Welsh

MUSIC David Franzke

TOUR GUIDE (now becoming **PARTY**) is a cousin to **SMALL METAL OBJECTS**. It has sprung from a desire to create a wireless headphone show with high sound fidelity but delivered with audience freedom in an undefined city space.

In 2009 we undertook the initial and most substantial creative development for this work, as a program element for Linz (then European Cultural Capital) in 2009. The project placed the audience with wireless headphones in Linz's central park choosing their own point of view in relation to the narrative action.

Through this experiment, we learnt that the audience will always take a clear and unencumbered view to the actors. Multiply this by 200 audience members and it's clear that the first 50 will obtain good sight lines but the remaining 150 will have a restricted view as they watch through the first 50.

Despite the honourable intention of allowing the audience to choose their own point of view, what we as theatre makers needed to do was offer a universally unrestricted view.

In subsequent creative developments, most especially our most recent one in December 2011 we looked at ways of overcoming the issue of audience view. This led us down a number of interesting and diverse paths.

This has been a 'creative development' period in the truest sense of the word – a continual interplay and evolution between ideas and the technology required to present those ideas. We reached many dead ends – discovering in the process that it is not possible (yet, as far as we know) to create a nimble wireless drama across a CBD – the field is too broad. The limitation in the delivery of the sound was not the transmission of signal to the audience but the complication of creating a field of signal via aerials to capture the actors' dialogue. We learnt a lot about FM transmission – discovering in the process that the rules of FM transmission vary from country to country. It is easier to obtain an FM license in Austria than Australia for instance. Technically as we had originally envisaged it, the show would be costly, not easily entering into touring repertoire.

Hand in hand with investigating technologies, we explored a number of narrative possibilities and at the end of 2011 seem to have arrived at a story that we are ready to tell and a platform of technology that will allow us to tell it.

At the end of this development period, we project the ideal scenario for this work is an indoor location populated by characters attending a wake for a matriarchal figure. The audience view the action from their own point of view assisted by wireless headsets. The actors wandering through the audience crowd are captured by a single video camera mounted on a boom camera crane. The relay of image then projected on a large video projection screen high above the audiences' and actors' heads. The experience for the audience is like being an extra on a film set. With the space constantly divided by the camera boom the effect will be a televised ballet of crowd movement and intimate emotive story telling.

We imagine that the first formal development of this work could involve an audience who will through their participation help us define its further direction.

"Jim Russell & Sonia came in for the development. In the afternoons we did a lot of scenarios with Simon as the main character in most of them. It was our first project in our new rehearsal space! David Franzke came down too. This was the first time I talked about my clinical depression when I was 16. Broke the silence. I wouldn't say we did our best work in it. What were we trying to achieve? It's not always a comfortable feeling, trying new ideas, doing something that's never been done before."

Scott PRICE Back to Back Theatre ensemble member

"In TOS people are free to do whatever they want. 'Cos it's an experimental theatre group. They experiment a lot. With theatre elements."

THEATRE OF SPEED Artists

DIRECTOR AND CURATOR
Marcia Ferguson

CHOREOGRAPHERS
Ingrid Voorendt, Luke George
Sandra Parker, Michelle Heaven

VISUAL AND ANIMATION ARTIST
Ahmaria Price

BOUFFANT
John Bolton

PUPPETRY
Snuff Puppets

THEATRE MAKING
Jim Russell, Tamara Searle

CONCEPTUAL ART
Jason Mailing

COMPOSER / MUSICIAN
Pete Farnan

THEATRE OF SPEED Participants

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

During the course of two Open Workshops, THEATRE OF SPEED also worked with 8 actors with disabilities from a new group in Melton and 8 actors from Breathing Space in Warrnambool

THEATRE OF SPEED Visitors

Newcomers interested in trying out THEATRE OF SPEED attended one or more workshops included: Yagan Grieves, Jordan (Oberon High) Matt Michael, Hannah Bradsworth

THEATRE OF SPEED (TOS)

19 JANUARY – 14 DECEMBER

MORROW THEATRETTE, GEELONG HERITAGE CENTRE & BACK TO BACK THEATRE STUDIO, GEELONG

2011 marked Theatre of Speed's eleventh year. In 2011, Theatre of Speed shifted forcefully to become an experimental centre for creative community investigation. Theatre of SPEED is Geelong and Western Victoria's only centre for theatrical experimentation for people with intellectual disabilities.

14 actors worked with artists renowned for their experimental practice. This laboratory invested participants with the skills to explore multiple art forms, and offered guest artists the freedom to explore an idea with a free space and performers, for between one and eight weeks.

The program was curated and managed by Marcia Ferguson, who also acted as a support person in the room.

Work in progress showings were held by Luke George, Jason Mailing and Snuff Puppets. Sandra Parker videotaped the final piece of work. Artists were invited to show work if or when they found it useful.



"Doesn't every day turn into an adventure?" Thanks!

Doris to her elderly companion, both visitors to the Geelong Heritage Centre who stumbled across the showing of THEATRE OF SPEED's work with Snuff Puppets on 7 April 2011

FILM SCREENINGS

THE DEMOCRATIC SET HAD SEVERAL SCREENINGS DURING 2011:

- 19 October 2011, Regional Arts Conference, Launceston
- 3 December 2011, as part of International Day of People with Disabilities celebrations, during a panel discussion on art and disability, Novi Sad, Serbia
- March 2011, The Live Art Development Agency, Access All Areas program, UK.

Leadership

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

We also create work where we think there is need. We are the only organisation in western Victoria that provides exposure to experimental art-form practice to people with disabilities. We shatter assumptions delineating community and professional practice, about art and disability. We are generous. We share knowledge. We offer much to others and learn much in return; the process is not unilateral.

In 2011 Back to Back opened our doors to secondments from secondary schools, visitors, researchers and mentored several artists throughout the course of the year.

Alice Nash served as Deputy Chair of Theatre Network Victoria (TNV) working towards a strengthened small-to-medium sector and better support of independent artists, with a focus on Victoria and a vision for a stronger national theatre sector. With the Department of Human Services (DHS), South Barwon, we initiated the Disability Arts Network of Victoria (DANG).

Our General Manager Jaclyn Booton represented the company on the Arts & Disability Access Network (ADAN) of Victoria, and we worked collectively as part of the informal AD / GM Network, and as part of the Geelong Arts Precinct Leadership Group.

Weekly, Back to Back fields inquiries from members of our community – from people with disabilities, from their family members and carers, from peers arts and peer disability organisations – for guidance and advice on services, artistic ideas and processes, planning and management, including strategic planning. We responded to these, as ever, with elan.

“Its transformations are a kind of alchemy, a human magic that ignites in the shifting relationships between the performers and the audience. It’s at once transparently simple and profoundly complex... I’ve never seen anything like this show, because only Back to Back could make it. They are, simply, our most important independent theatre company.”

ALISON CROGGON, Theatrenotes.com October 2011

Secondments Attachments Observers

Each year Back to Back opens our door to a wide variety of artists and students. We see that we have an important role to play in supporting the industry.

Tamara Searle is the Artistic Director of Boilover, a disability theatre group based in Sunbury. With support from the Australia Council, Samara worked with **THEATRE OF SPEED** on creative development of **LITTLE MERMAID**, in development for 2012.

In 2011, the following artists were Secondments to THEATRE OF SPEED:

James Smith attended six workshops in term one work as part of a TAFE certificate with Creatability.

Mischa Baka (videographer) observed TOS working with Snuff Puppets.

Alice Ansara (theatre maker) was attached to TOS as an Assistant Stage Manager and Support Worker

Andy Slattery, Mitch McAllister, Jake Mitchell & Izzy Summers from Year 9 at Geelong College did a work experience placement

Visitors who spent one or two days observing the company in 2011 were:

Emma Beech, an arts practitioner from Adelaide

Shannon Ryan, Recreation and Volunteer Coordinator from Independence Australia

Frances Gordon, Community Partnerships & Education Manager from Opera Australia

Annina Blom, Producer, Duv/Teatern, Finland

Jian Yi, an emerging cross disciplinary artist

Networks & Industry Events

Theatre Network Victoria (TNV)

Alice Nash is Deputy Chair of Theatre Network (TNV) Victoria which provides support and a voice for the Victorian theatre sector with a focus on small-to-medium companies and independent artists.

Arts & Disability Access Network (ADAN)

Pauline Cady and Jaclyn Booton attend meetings of the Arts & Disability Network (ADAN) of Victoria, co-convened by the State Office for Disability, Arts Victoria and the Victorian Department of Human Services.

Disability Arts Network of Geelong (TNV)

Pauline Cady, together with Melinda Flood of the Department of Human Services co-convene and were instrumental in the creation of DANG to support arts and disability practice in the Greater Geelong region.

IntegrART 2011 – Aesthetics Versus Authenticity [Symposium]

24 – 25 May 2011 Zurich, Switzerland

IntegrART is a commitment by Migros Culture Percentage for overcoming barriers to participation in the performing arts. The third IntegrART symposium took a critical and scientific look at the controversy between aesthetics and authenticity in performing arts. Invited to attend were performance scientists, theatrical directors, performers and educationalists from the US, Europe and Australia.

Maria Magdalena Schwaegemann and Alice Nash presented “We go places you can’t go in real life” on the work and practice of Back to Back Theatre, as part of the symposium.

Cranlana Leadership Colloquium

Alice Nash attended the Cranlana Leadership Colloquium – on how to best contribute to a just society – run jointly by The Myer Foundation and John Curtin University from 19-24 June at Cranlana House, Melbourne.

Australia National Theatre Forum

Alice Nash and Jaclyn Booton, General Manager attended the 2011 Australian Theatre Forum in Brisbane 14-16 September.

Back to Back Theatre provided financial assistance to Sarah Sutherland from Rollercoaster Theatre Inc so that she could attend the Forum. Rollercoaster Theatre Inc is a non-profit organisation comprising an ensemble of eight performers with disability; graduates of Ignition Theatre Training Course, Northern Melbourne Institute of TAFE (the only accredited theatre-making course for people with disabilities in Australia.)

World Summit on Arts & Culture

Alice Nash and Jaclyn Booton attended the International Federation of Arts Council and Cultural Agencies' (IFACCA) World Summit on Arts & Culture 3-6 October 2011. The premiere of *GANESH* was included within the World Summit Cultural Program.

Presidential Dinner

Bruce Gladwin was a guest at the reception held by Julia Gillard for President Barack Obama at Parliament House, Canberra. He could not identify any other arts colleagues aside from Kamal in the 600 or so guests.

Australia Council Emerging Leaders Program

Jaclyn Booton attended the Australia Council Emerging Leaders Program event: Leadership, Culture and Performance workshop 8-9 August 2011 in Melbourne.

“Ganesh Versus The Third Reich takes an idea which initially appears to be very simple, and then, with cumulative force, systematically unpicks every expectation that you might have formed, until the psyche finds itself at such a point of vulnerability that you are suddenly confronted with – what? The Human Condition? Your own existential solitude? The naked soul as Foucault imagined it, criss-crossed and scarred by the traces of power and authority?...

Research

Each year Back to Back participates in a number of research projects. Increasingly this aspect of our work is becoming larger and more formalised. In 2011 these included:

Stanley Opara – “On Management in Small to Medium Arts Companies”, Doctoral research

Yoni Prior – “Pragmatic Dramaturgy: The Creative Management of Limits in Performance-Making Processes

Jane Kreis – “Together Alone: Conditions for Sustainability in Australian Independent Theatre, a doctoral study”

Josephine Machon – “Immersive Theatres: Intimacy and Immediacy in Contemporary Performance”

Dr Caroline Ellison, Senior Lecturer Disability and Community Inclusion, Flinders University, Research Doctorate “Creating a Life”

Kei Murakami, a mini thesis “Participation in Theatre as Platforms for Social Inclusion for People with Intellectual Disabilities”

“Partnerships between schools & and the professional arts sector”, Melbourne Graduate School of Education, Melbourne University, on behalf of Arts Victoria and the Department of Education and Early Childhood Development.

Advice

Back to Back Theatre receives weekly requests for advice in the areas of artistic practice, management, administration and touring and seeks to respond to all such requests for support actively.

“...courageous, confronting, and magisterially considered theatre. It doesn't valorise imagination, but poses it as a form of towering achievement here is to stimulate discussion around issues of cultural appropriation, the rights and responsibilities of those who imagine and speak for others. Through disjointed episodes of corrective myth-making, the narrative attains a shadowy brilliance.”
Five Stars
CAMERON WOODHEAD
The Age October 2011

After completing a Preservation Assessment funded by the National Library of Australia's Community Heritage Grants program, most of Back to Back Theatre's Archive moved to its new home at the Geelong Heritage Centre. The Photographic Collection remains with the company and we intend to apply for funding its digitization in 2013.

Archive

Julie's Bicycle Session
Pauline Cady attended a session run by Alison Tickell from *Julie's Bicycle*, hosted by Tipping Point and the City of Melbourne on the how to do its of writing an environmental policy and action plan.

We continue to be flexible about meeting and appointment times at work to encourage staff, artists and audiences to catch the train from Melbourne rather than driving. Melbourne staff continue to commute at least 95% of the time.
In 2011, Back to Back emitted 241.05 tonnes of CO2 and purchased 241 credits from Gold Standard Changbin & Taichung Bundled Windpower Project Taiwan.
We decided that the place to start was purchasing carbon credits to offset all flights from Climate Friendly. International touring is crucial to the company in terms of fulfilling its current mandate and whilst we will re-evaluate annually, we foresee that the company will continue to export our work for the near future.
In 2009, when we analysed our operations to see where we have the greatest environmental impact: travel (international and national flights as well as staff travel) and our building (rehearsal studio and office spaces) were the two biggest areas.
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Environmental Sustainability
Back to Back Theatre is keenly aware that climate change will have a direct impact on our planet and our industry and that we need to respond appropriately.
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New Positions
Back to Back received capacity building funding from ANZ Trustees to implement three new full time positions to the company as a way to support the recent and phenomenal growth of the company. These positions were that of: General Manager, Marketing & Relationships Manager and Production Manager.
New Space
After two years of consultation and dialogue with the City of Greater Geelong and Noel Bradbury of Bradbury Dicker Architects, Back to Back Theatre received the keys to our new space, the Back to Back Theatre Studio, and adjoining offices, at 60 Malop Street, Geelong. This is the first time in the company's 25 year history, that we have a dedicated working space for the creation of work.

Sustainability



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BACK TO BACK THEATRE

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