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# Annual 2004



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2004



**BACK TO BACK THEATRE**

# funders, sponsors & partners 2004

## CORE FUNDERS

Arts Victoria  
Australia Council for the Arts  
Department of Family &  
Community Services

## PROJECT FUNDERS

Arts Victoria  
City of Greater Geelong  
City of Melbourne  
Department of Human Services  
The Myer Foundation  
United Way  
VicHealth

## PROJECT PARTNERS

Awakenings Festival  
Courthouse Youth Arts Centre  
Connex  
Gordon Gallery  
Inclusive Events Planning Group  
London Disability Film Festival  
Karingal  
Regional Arts Australia  
Regional Arts Victoria  
Scope VIC (Shannon Park)  
St. Laurence Disability Services  
Sydney Opera House  
The Other Film Festival



**ARTS  
VICTORIA**



# guest artists & collaborators 2004

Fiona Cameron  
Hugh Covill  
Mark Cuthbertson  
Rose Ertler  
Marcia Ferguson  
David Franzke  
Jason Geary  
Luke George  
Wendy Grose  
Jai Hartnell (Polyglot Puppet Theatre)  
Jenny Hector  
Becky Hilton  
Rhian Hinkley  
Mardi Janetzki  
Jordana Langridge  
Genevieve Morris  
Stephen Noonan  
Jerril Rechter  
Bec Reid

Jim Russell  
Byron Scullin  
Leanne Stein  
Kate Sulan  
Lin Tobias/La Bella Design  
Gerard Van Dyck  
Ingrid Voorendt

## WORK EXPERIENCE STUDENT

Laura Dickson

## THEATRE OF SPEED

Adam Berry, Joan Black,  
Robert Croft, Voula Hristeas,  
Megan Humphries, Joel Pollard,  
Eric Rebernik, Tamika Simpson,  
Ken Smith, Brian Tilley,  
Allan V Watt

SUPPORT Jillie Romanis

# what is back to back theatre in plain english

**Back to Back is a professional theatre company based in Geelong. Back to Back employs five actors with an intellectual disability (the ensemble) and makes new work for theatre.**

Back to Back has a statement that tells everyone the reason that it exists. This is called the mission statement. It says:

- *Back To Back Theatre is a creative, innovative and viable professional theatre company.*
- *Back To Back provides an environment in which its artists are challenged and supported in the development of their work.*
- *Back To Back Theatre employs actors with learning disabilities and its ensemble is a role model for other people with disabilities.*

Back to Back's work is made by the ensemble collaborating with other theatre workers. All the work is original and self devised – Back to Back does not use other people's scripts. Some of the shows are small scale and performed in Geelong. Other shows are made for festivals and are bigger productions with many people working on them.

Back to Back started in 1987 and since then has made over 25 original shows and eight short films.

Each year Back to Back

- Makes new work for theatre
- Tours shows in repertoire like DOG FARM and SOFT
- Performs at events, festivals and conferences
- Holds workshops for the community – like THEATRE OF SPEED
- Does training and professional development for the actors
- Sometimes makes short films

Sometimes Back to Back tours to other countries like Spain, England, Switzerland and Germany.

Back to Back gets money from the Australia Council and Arts Victoria to work as a professional theatre company and make shows, and money from the Department of Family & Community Services to provide employment support and opportunities for people with intellectual disabilities.

Back to Back also gets project funding from VicHealth, Arts Victoria, the Myer Foundation and other funders for extra projects like a Theatre of Speed production.

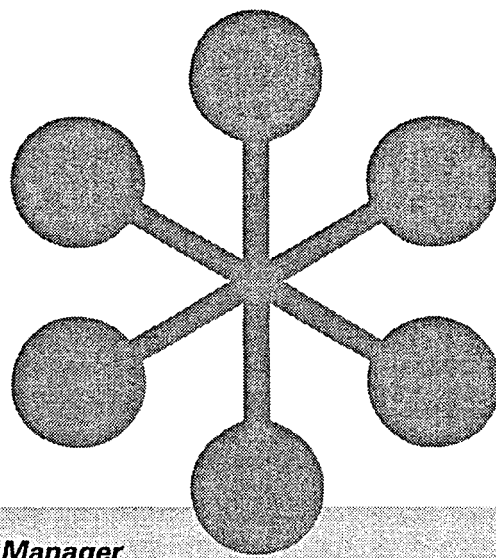
# qualitystatement

**Back to Back Theatre wants to do the best it can to provide service and support to its actors, staff, artistic collaborators, funders and community. Back to Back believes in continuous improvement (that is, to keep on doing things better and better) and works to make sure it remains Australia's most extraordinary theatre company and a quality service for people with disabilities.**

Quality has been the behind Back to Back's success and guarantees its future. These are some of the ways Back to Back makes sure quality is important:

- Creative work is from the ideas and imaginations of the actors in the ensemble
- The ensemble is the main creative voice of Back to Back
- Aims to make the best theatre in the world
- Keeps a high professional standard in all areas, including productions, performances, workshops, promotional material, public events and meetings. Back to Back employs the best actors and staff for the jobs and provides ongoing training and education for everyone in the company
- Educates and motivates all staff on the importance of quality and encourages a personal pride and creative enthusiasm in the work of Back to Back
- Makes sure all staff, actors and committee of management understand the requirements of the 12 Disability Service Standards and the need to meet (if not do better than) them. Policies and the way things are done are regularly checked
- Fosters, promotes and creates work opportunities for the actors in the ensemble through touring, employing theatre professionals to work with the actors in development, and through collaborations with outstanding artists and companies
- Has a supportive and professional work environment
- Supports the full participation of the actors in the ensemble in making decisions  
This includes deciding both the artistic program and day to day work
- Supports the actors in the ensemble to be part of policy making and talking about ideas in the community
- Believes people talking and working together is more important than rules and regulations
- Promotes a positive image of people with disabilities as artists, creators and performers, to the local community, audiences, and to theatre companies and organisations
- Uses plain English

# 2004 highlights



- *Alice Nash joins Back to Back as General Manager*
- *Certification to Disability Services Standards achieved in July*
- *COW at Sydney Opera House 3-6 Aug*
- *SMALL METAL OBJECTS work in progress at Flinders Street Station 17 Sept*
- *POD 3 residency and performance at Awakenings Festival Horsham 20-23 Oct*
- *Theatre of Speed dance video made with seven guest choreographers*
- *BEDROOM installation at Gordon Gallery 1-3 Dec*
- *Super 8 films, MULLET, MARK DEANS HUMAN CANNONBALL and DUCK, at London Disability Film Festival 3 Dec*
- *12 WAYS TO OPEN A DOOR at the Other Film Festival Melbourne 4 Dec*

## plus

- > *SOFT photographs in colour spread in POSTER MAGAZINE, Issue 07, Spring / Summer 04 – 05*
- > *Theatre of Speed photograph on cover of ABILITY calendar 2005, Department of Family and Community Services*
- > *INSIDE THE ANGELHOUSE image on poster for INTERNATIONAL DAY OF PEOPLE WITH DISABILITIES CELEBRATIONS Geelong program*
- > *Case study of SOFT in ALL IN ARTS, creating an inclusive and accessible arts environment in Regional and Rural Victoria. Regional Arts Victoria 2004*
- > *Ensemble actor Simon Laherty performed the lead role in a new film by Andrew Coyle due to premiere in 2005*
- > *Sound design by Hugh Covill for SOFT was short-listed for the World Stage Design Competitions*
- > *Sonia Teuben included in VICTORIAN ICONS, PEOPLE AND PLACES: A Photographic Exhibition of Leaders with Disabilities who have produced social change in Victoria. Exhibition launched at the Victorian State Department of Justice, 24 November – 8 December 2004.*

# chair'sreport

In conjunction with our considerable program of community and collaborative activity, 2004 saw Back to Back commence a new cycle of creative investigation with the development of three significant works planned for presentation in 2005 and 2006.

The highlights across the year included:

- The remount of Mark Dean's COW at the Sydney Opera House Studio, in August, which was received with delight and wonder at Mark's comedic and performance finesse.
- The 'work-in-progress showing' of SMALL METAL OBJECTS at Flinders Street Station Concourse in September. Whilst only a brief taster, this piece demonstrated all of the hallmarks of the company's intellectual, aesthetic and performance language. Simultaneously funny, confusing and disturbing, it ruptured the boundaries between the public and private domains, and the audience- performer roles. The remarkable 'theatre' environment of Flinders Street Station was due to the invaluable support from the venue host, Connex.
- The incredibly moving process and outcomes created as part POD 3: the Back to Back Residency at the Awakenings Festival, to coincide with Regional Arts Australia's national conference, Meeting Place, in Horsham, Victoria in October.

In addition to our annual program of community work (Theatre of Speed, Night School, Diet Girls Morning Drop In, Summer School), members of our 'B' ensemble, Theatre of Speed, developed two dance videos in collaboration with independent dance choreographers and composers. Two versions of the video have been cut for a limited edition release in 2005.

We welcomed Patrick Over to the Board, who has brought clarity and insight to our debate and, in particular, to our legal matters, and also Nicki Holland who took up the position of Ensemble Representative to the Board. My special thanks to Board member Rose Hiscock, who has established and chaired the Marketing Committee with such energy and expertise.

Much of our work on the Board across the whole year was focussed attaining both Certification against the Disability Services Standards and Quality Assurance status. These developments were in line with the changes to the Federal Department of Family and Community Services policy and funding guidelines. This work required comprehensive reviews of our company policies, governance and operational frameworks.



It was truly a major undertaking and I would like to take this opportunity to specifically acknowledge Sue Hartigan's role in steering the company through to such a successful outcome. Her capacity to manage, steer and deliver such a complex set of requirements is to be applauded.

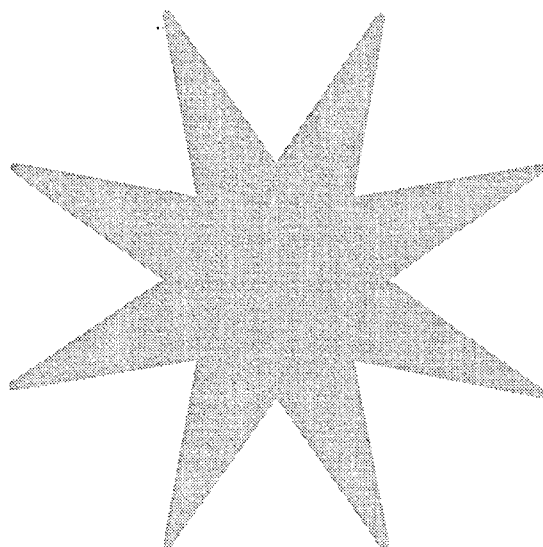
On behalf of Back to Back I wish to recognise the contributions of Leanne Stein. A long-term Board member of Back to Back, Leanne brought a diverse range of experience and skills, which traversed the cultural and disability arenas. Her clarity and perspectives have been a significant force in shaping Back to Back's growth and development. She has always had a special rapport with the ensemble actors, advancing their professional development and fostering their interests, as well as keeping us all on track during many performance seasons. We extend our enormous thanks and recognition to Leanne.

We extend our thanks to the support of our funding bodies including Arts Victoria, the Australia Council, Department of Family and Community Services, VicHealth and United Way.

And finally my warmest thanks and respect, as always, to those who make the art, take the risks, work with such dedication and carry our company forwards:

- Rita Halabarec, Mark Deans, Nicki Holland, Simon Laherty and Sonia Teuben, the ensemble of actors and the generators of our art who stand at the front line of performance
- Bruce Gladwin, for his artistic horizons, talent and beautiful mind
- Alice Nash, who took on the complete role of General Manager from January 2004, and manages up, down and across with such style
- Sue Hartigan, who keeps administration, quality assurance, workshops and marketing on track
- Trish Jardine, for ensemble support and company guidance
- Deborah Barclay, for womanning the front line
- Marisa Chiappi, for dollars and cents
- My colleagues on the Committee of Management who keep the ideas, focus and opportunities flowing in the right directions
- And the many, many artists and collaborators, community members, support workers, friends, families, carers who make it not only possible but thrilling as well.

**Bobbie Hodge**  
chairperson



# general manager's report

## OVERVIEW

Back to Back is undoubtedly Australia's most unique professional theatre company and is recognised, nationally and internationally, as a leading exponent of arts and disability. Through our work, we seek to advocate for people with disabilities, propose new cultural paradigms and social models and affect transformational change by embedding the rights of people with disabilities in society.

2004 was a year of consolidation and re-framing for Back to Back, not only in terms of creative development processes, but also in terms of management structures and organisational dynamic.

As the first year in a three-year cycle, in 2004 Back to Back re-focused on the creation of new works, undertaking numerous creative development processes; working in collaboration with local communities through four workshop streams; and refining a residency model.

In 2004 Back to Back also:

- re-visioned its marketing plan;
- refined all policies and procedures;
- was the subject of a Quality Assurance Audit and a high-level business analysis; and
- responded to fundamental changes to our disability funding mechanisms.

Through all of the above, Back to Back also toured Mark Dean's wondrous one-man show, COW, to the Sydney Opera House Studio.

Back to Back is in a strong financial position, with triennial funding from the Theatre Board of the Australia Council of the Arts, secure annual funding through Arts Victoria, and recurrent funding as a Supported Employment Service via the Department of Family & Community Services. At the end of 2004, the company had reserves of \$184,694.

Though in 2004 Back to Back received modest increases in annual funding levels from both the Australia Council and Arts Victoria, there are still significant risks to the company's health. These are noted in some detail below.

## KEY MANAGEMENT ISSUES & CHANGES

### CHANGES TO FEDERAL DISABILITY FUNDING: QUALITY ASSURANCE & ACCREDITATION

Back to Back Theatre receives funding via the Department of Family & Community Services as a Supported Employment Service for individuals with intellectual disabilities.

As part of comprehensive changes to the way that the Federal government grants funding to such services, in 2004 Back to Back was required to be accredited as a Quality Assured organisation. The aim of the Quality Assurance

process is to ensure that all disability employment services , such as Back to Back, comply with the 12 national disability service standards. This process required revision of and significant additions to all of Back to Back's policies and procedures, the re-visioning and re-development of the Ensemble Handbook (now called the Actors' Manual) and a broad-reaching assessment of the quality of our organisation as a Supported Employment Service.

In June / July 2004, Back to Back was accredited as a Quality Assured Organisation. In 2004, this process required a dedicated staff member for 0.4 EFT, the involvement of all staff and dedicated financial resources.

As part of the ongoing Quality Assurance process, Back to Back needs to continuously improve its services to people with disabilities and undergo annual Surveillance Audits. It is anticipated that Quality Assurance accreditation will require ongoing staff and financial resources.

In overall terms, notwithstanding the high level of resources required in 2004 and beyond, the Quality Assurance process in 2004 has been a positive process which has necessitated a healthy review of policy and procedures and driven us to monitor and be more mindful of the quality of service and support that we provide to our ensemble.

#### CHANGES TO FEDERAL DISABILITY FUNDING: TRANSITION TO CASE BASED FUNDING

From January 2005, all Supported Employment Services will move incrementally from Block Funding to Case Based Funding. Case Based Funding requires that all the employment support given to an ensemble member is extensively documented. Documentation of support is subsequently used to assess the level of funding attached to each member of the Back to Back ensemble.

In 2004, Back to Back began to prepare for this transition, through revision and improvement of its support practices and its documentation of support and through staff training in support needs assessment. Again, this required considerable time of all staff and a dedicated staff member for 0.2 EFT. It is not anticipated that increased servicing of this funding will diminish in the medium-term, especially for 2005.

In addition to the increased staff resources necessary for Back to Back to maintain Case Based Funding, it is anticipated that the transition to Case Based Funding will result in reduced core funding via the Department of Family & Community Services from 2006 onwards, though we will not be able to assess the extent of decrease until mid-2005 at the earliest.

Though as a small service, we are not required to transition to Case Based Funding until 1 July 2006, in the current climate, when transition takes place this will be a significant risk to the company.

#### CHANGES TO FEDERAL DISABILITY FUNDING: THE RELATIONSHIP BETWEEN QUALITY ASSURANCE & CASE BASED FUNDING

On a philosophical level, the transition to case based funding has forced Back to Back to consider the skills of the ensemble - who are the life-blood of our company - in negative terms that we are unaccustomed to using. The company considers that the processes of Quality Assurance and Case Based Funding are inherently in contradiction with one another: the Case Based Funding model is of concern to the

company and raises ethical and philosophical issues about how people with disabilities are valued and supported, whilst the Quality Assurance process seeks to embed the rights of people with disabilities in society.

#### **STAFF ROLES & RESPONSIBILITIES**

Partly as a result of the processes outlined above, Back to Back has dedicated significant energy to the examination of staffing structures in 2004.

The General Manager is employed on a part-time basis and this means that certain responsibilities typically assigned to the General Manager have been delegated to the Workshop & Marketing Manager. Furthermore, though at the beginning of 2004, the role of Workshop & Marketing Manager was extended from 0.6 to 0.8 FTE, the company did not anticipate the extent of increased administrative load vis-a-vis disability funding and ensemble support (outlined above).

From 1 January 2005, the Department of Family & Community Services has stipulated that Supported Employment Services cannot employ internal Advocates. Accordingly in 2004, Back to Back began a review of the roles and responsibilities of the Ensemble Advocate. This will result in a revised staffing structure for 2005 but has also highlighted the complexity of an arts organisation that is, first and foremost, a professional theatre company, but also a disability organisation.

#### **FINANCIAL PRESSURES**

As with the arts industry at large, limited core funds and our drive to dedicate as many resources as possible to the creation of new work mean that key staff are compelled to take on a wider breadth of responsibilities than is necessarily sustainable.

Back to Back is aware that core our core funding is diminishing in real terms and that we are being asked to do just as much (or more) with less. We are also aware of the significant risk of decreased funding from 2006 via the Department of Family & Community Services (outlined above).

To support the anticipated annual program for 2005, in 2004 (in addition to servicing core funding agreements) the company successfully sought support via 13 project grants. Simultaneously, the company has been seeking to develop more secure annual funding streams. Consequently, much of the role of General Manager is dedicated to servicing our many valuable stakeholders and in seeking out new sources of support for the company.

#### **RESTRUCTURING OF THE AUSTRALIA COUNCIL FOR THE ARTS**

In late 2004, the Australia Council announced that it was proposing significant changes to its structure, most notably the abolition of the Community Cultural Development Board and New Media Arts Board of Council.

As a triennially funded organisation of the Theatre Board, Back to Back is entitled to one additional application which (historically) can be made to any Board other than the Theatre Board. In recent years, the company has received all its Australian Council project grants from either the Community Cultural Development Board or the New Media Arts Board. Consequently, Back to Back anticipates there may be negative repercussions for the company of the proposed re-structure in the medium term.

## **THANKS**

It is a privilege and a pleasure to work in collaboration with all the individuals that make Back to Back such an incredibly vibrant force in the universe. I would especially like to thank:

Organisations and peers who have supported the work of the company in 2004 (including but certainly not restricted to): The Inclusive Events Planning Group, Arts Access, Arts Access Australia, Karingal, Scope (Vic) Shannon Park, Connex, Courthouse Youth Arts Centre, Gordon Gallery, St Laurence Community Services, Awakenings Festival, Sydney Opera House, and in particular Nicole Beyer, Gareth Wreford, Andrew Coyle, Janine Shelley, Catherine Jones, Sandra Ayache, Denise Leembruggen, Noel Jordan, Janine McLean, Melinda Flood, Ruth Gormley, Sally Beck, Rosemary Myers and Paul Dunn.

Colleagues: Mark Deans, Rita Halabarec, Nicki Holland, Simon Laherty, Sonia Teuben, members of Theatre of Speed, Bruce Gladwin, Sue Hartigan, Trish Jardine, Marisa Chiappi, Deb Barclay, Pauline Cady, Jill Romanis, Marcia Ferguson, Kate Sulan, Mark Cuthbertson, Rhian Hinkley, Hugh Covill, Paul Summers, Andrew Livingston, Melissa Reeves, Jim Russell and Genevieve Morris, Jordana Langridge, Leanne Stein, Jenny Hector, Mardi Janetzki, Shio Otani, Jeff Busby and Lin Tobias.

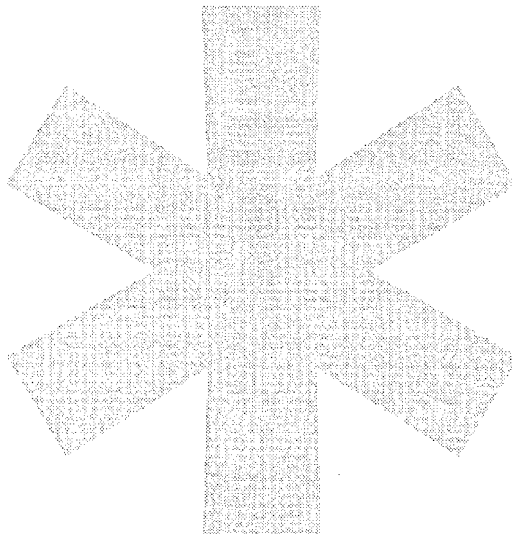
Members of the Committee of Management: Bobbie Hodge, Nicki Holland, Simon Laherty, Julie Dyer, Patsie Frawley, Rose Hiscock, David McGinness, Patrick Over, Yoni Prior and Ann Tonks.

Our funders in 2004: Arts Victoria, the Australia Council for the Arts, the Department of Family & Community Services, City of Greater Geelong, City of Melbourne, The Myer Foundation, United Way and VicHealth.

## **In 2005**

After a period of intensive incubation, the company will more forcibly re-enter the public arena in 2005. We look forward to it with relish.

**Alice Nash**  
**General Manager**



# artisticreport2004

## OVERVIEW

Back to Back seeks to be known locally, nationally and internationally as cutting edge for its locally devised, globally relevant and significant theatre.

2004 was preceded by five years of growth, marked by the broadening of touring markets, an increase in repertoire and the development of technically and creatively complex productions. 2004 was a year dedicated to creative development and a breathing space for Back to Back's human creative capital – the ensemble. Without the pressure of producing a new work, Back to Back was open to assessing future artistic directions and auditing current work practices.

We began development on a new work for 2005, *SMALL METAL OBJECTS*, which draws upon the world of economics to render a new cultural artifact. During the year we began the process of creating this work, establishing relationships with presentation partners, creative collaborators and research associates. In undertaking the creative journey, Back to Back allowed the process and thematic to define the form. By the end of the year, the work had evolved into two separate works - *STATION* and *BEDROOM* - partnered by economic discourse.

We also started concept development and planning for *DUMB*, which will premiere in 2006. Drawn from the ensemble's visual art practice, *DUMB* seeks to realise a large-scale production devoid of spoken text. Presented for proscenium arch venues, *DUMB* will be a tourable production for the future.

In August Back to Back presented *COW* at the Sydney Opera House Studio. The season was complemented by a masterclass, which sold out, led by Bruce Gladwin and Mark Deans. In this scenario, the developmental program becomes a marketable arm of our work, as well as representative of our philosophy and creative process: we are sought out as experts in the realm of disability arts and collaborative work process. Increasingly 'how we do something' is as important as 'what we do'.

After piloting a new residency model, *POD*, in Geelong in the first half of the year as part of our Night School, Back to Back undertook a second residency in Horsham in October. Presented at the Awakenings Festival, *POD 3* was rooted in Back to Back's collaborative philosophy, an intense and concentrated community event. *POD* residencies offer opportunities for Back to Back to experiment and contemplate potential creative direction. We hope to extend *POD*'s collaborative relationships and presentations to Ballarat, Warrnambool and Colac in 2005.

# small metal objects

## creative development

SMO is a multi disciplined theatrical event that merges economic and cultural theory, architectural and sound design, and screen and live performance.

The work is a collaboration between the Back to Back ensemble, sound artist Hugh Covill, animator Rhian Hinkley, director/designer Bruce Gladwin and lighting designers Bluebottle. In its development and presentation it refers to visual arts (particularly '*brut*' or outsider art), architectural / performative dynamics, economics, disability and social advocacy.

SMO will be in two discrete parts – an outdoor performance, STATION, and an indoor performance based installation, BEDROOM.

SMO examines cultural and individual identity as it is determined by the capacity to produce. The work explores the social implications of the '*financialisation*' of culture, with particular relevance for those traditionally perceived as less '*productive*' - the disabled, the unemployed, the outsider and the third world. It examines notions of respect and those who are not respected, people who are not '*seen*' or accounted for as full human beings.

The development was informally undertaken along with distinct periods of technical, narrative and design research and development. SMO will be created over a two year period. For Back to Back this rich and contemplative working process is made possible by the liberty afforded in a full-time ensemble.

As Back to Back does not work from commissioned or existing text, the development process allows the individual ensemble actors and collaborators opportunity to reflect and contribute to the emerging thematic.

With the support and permission of Connex we decided to build the work around the concourse at Flinders Street Station. As our research and initial explorations evolved, our interest in attempting to embrace the world of economic theory increased. The work developed into two separate concepts:

**STATION:** a narrative based drama that advocates for human dignity over economic gain

**BEDROOM:** a performance that aims to model a new economic theory

# {SMO} Station work in progress

**CO-DEVISORS / PERFORMERS:** Sonia Teuben, Simon Laherty, Jim Russell, Genevieve Morris

**DIRECTOR / DESIGNER:** Bruce Gladwin

**WRITER / DRAMATURGE:** Melissa Reeves

**SOUND COMPOSITION / ENGINEERING / DESIGN:** Hugh Covill

**PRODUCTION MANAGEMENT:** Paul Summers, Andrew Livingston

**ENSEMBLE SUPPORT:** Deb Barclay

**PRODUCTION ASSISTANCE:** Mark Cuthbertson

**DOCUMENTATION:** Rhian Hinkley, Chris Brown

**FLINDERS STREET STATION** concourse Melbourne 17 September 2004



The narrative for STATION was generated from ensemble actor Sonia Teuben's interest in developing a character that was a series of contradictions to her own identity. The character, Gary, was male, successful with his own business, financially independent and surrounded by a loving family. Gary became an alter ego to Sonia and a vehicle for her unique home spun philosophy.

Via improvisation, Gary's world expanded and grew to include his apprentice, Steve, played by Simon Laherty. The world of these characters is textured by Sonia and Simon's real life perceptions of what defines success in contemporary society.

Further improvisations with actors Genevieve Morris and Jim Russell placed the characters with a successful Lawyer (Alan) and Psychologist (Carolyn) who attempt to buy an unknown commodity from Gary and Steve in a public place. The story is of a financial transaction gone wrong. Presented at the station, the story is of the everyday in real time, a contrast of intimate and public.

The 40-minute narrative was presented as a work in progress to an audience of 45. As the audience was the only visible presence in the venue, a dual performance was created. The first is the performance of the narrative constructed for the audience. The second is created as the general public watch the seated audience react to an invisible narrative. Power dynamics between the audience and the general public became valid content alongside the narrative driven drama.

Using the in ear foldback for the actors, direction can be relayed directly as the drama unfolds, supporting the performers in a chaotic environment and maximising the dramaturgical evolutionary life of the art work. The technology represents a truly exciting development in the actor - director relationship.

STATION was preceded by drinks and a welcome at Taxi Dining Room in Federation Square. The audience was then escorted to the performance venue.



# bedroom

**CO-DEVISORS / PERFORMERS:** Rita Halabarec, Mark Deans, Nicki Holland, Sonia Teuben, Simon Laherty  
**DIRECTOR/ DESIGNER:** Bruce Gladwin  
**PRODUCTION CREW:** Mark Cuthbertson, Deb Barclay

**GORDON GALLERY GEELONG 30 NOVEMBER – 3 DECEMBER 2004**  
In conjunction with International Day of People with a Disability

The installation models economic theory through a performance work. To create an artificial market economy that uses the actor's performance as the marketable commodity, we place the actors in competition with each other. The greater the attendance income for each performer, the greater their merit or value.

Housed in individual bedrooms with an audience of one, the actors aim to be as engaging as possible to develop their market share, yet as brief as possible to reap maximum income.

A short development on this concept culminated in an informal / experimental installation at ARTITUDE, a showcase of works by people with disabilities for Geelong's International Day celebrations.

A small room was constructed in the gallery and administered by an attendant who allowed a single audience member to enter. Our focus was to gauge the ability of the ensemble to sustain an extended gallery based performance. Each of the actors developed a solo performance that could be repeated for successive showings

# COW@ the Sydney Opera House

**CO-DEVISER / PERFORMER: Mark Deans**

**CO-DEVISER / DIRECTOR: Bruce Gladwin**

**PRODUCTION MANAGER: Mikkel Mynster**

**THE STUDIO AT SYDNEY OPERA HOUSE 3 - 6 AUGUST 2004**

Created in 1999, COW has been performed in Melbourne, Geelong, Shepparton, Adelaide, Spain, Hanover, and London.



The Sydney season was presented as a double bill with Gerard Van Dyck's **COLLAPSIBLE MAN**. The bill was perhaps some of the more avant-garde programming for The Studio for this year, offering some challenges for the marketing department. The audience attendance was disappointing and perhaps reflected the Opera House's difficulty in marketing the double bill. The bill, titled **VERBAL (Two strange acts with no words)**, was presented at daytime school shows and general evening performances.

COW was also presented as a solo work, as a package with venue tours of the Opera House. Drawing a rather diverse and sometimes

bewildered tourist based audience, the tours included a large number of schools and people with disabilities. In fact, the Opera House did an excellent job at drawing audiences representative of the disability community, much higher than our more recent seasons in Melbourne and Geelong.

The final performance of COW was as a feature act of **CLUB WILD**, the nightclub dance party event. This was the first **CLUB WILD** at the Opera House and NSW. Sold out three weeks in advance the event was a huge success. COW received its most vocal and enthusiastic audience response in its five-year history.

In addition, Mark Deans, together with Bruce Gladwin, led a workshop with a pedagogical perspective called **COWMAKERS**.



# pod3

## a residency at the AWAKENINGS Festival

**PERFORMERS:** Davey Bowe, Mark Deans, Nicki Holland, Judy Jongebloed, Nicole Jongebloed, Simon Laherty, Betty Little, Kym Mackenzie, David Niehus, Jim Simpson, Stable Steve, Chantelle St John, Sonia Teuben, Sharon Williams **Film / Animation:** Mark Deans, Ryan Haustorfer, Nicki Holland, Tom Leembruggen, Campbell Ray, Darryl Williams  
**Inflatable:** Deb Barclay, Rhonda Crafter, Katrina Doolen

**DIRECTOR:** Marcia Ferguson  
**DESIGN & DRAMATURGY:** Bruce Gladwin  
**FILM / ANIMATION:** Rhian Hinkley  
**DESIGN & CONSTRUCTION:** Mark Cuthbertson  
**LIGHTING DESIGN / PRODUCTION MANAGER:** Jenny Hector  
**ARTISTIC DIRECTOR:** Bruce Gladwin  
**GENERAL MANAGER:** Alice Nash  
**ENSEMBLE SUPPORT:** Deb Barclay  
**DOCUMENTATION:** Mardi Janetzki, Rhian Hinkley  
**FRONT OF HOUSE:** Sue Hartigan, Leanne Stein, Alice Nash  
**AWAKENINGS FESTIVAL DIRECTOR:** Denise Leembruggen

**AWAKENINGS FESTIVAL HORSHAM TOWN HALL 20 - 23 OCTOBER 2004**

POD 3 was a residency project, a collaboration between Awakenings Festival participants and Back to Back Theatre.

POD 3 was developed over a period of four days at the Horsham Town Hall. This involved remodeling the interior art deco venue with a multi-roomed inflatable. Working with 16 participants from around Australia, the content reflected the performers' relationship to space as punctuated by major events in their lives: a birth in the back seat of a car on the Dimboola Road, being lost in Japan, homeless and alcoholic in Auckland...

As the culmination to the workshop, POD 3 was presented as a promenade theatre event to an audience of 350. The title POD describes the central design concept: large bubble-shaped inflated spaces capable of containing performers and audiences as participants.

A 50 metre inflated tunnel led from the foyer of the Horsham Town Hall into a 400 cubic metre room bubble where the audience was free to walk around, viewing projected films, slides and animations and shadow performance and to engage with Mark Deans sealed inside a large, clear plastic bubble, rolling amongst the crowds. Mark improvised with the audience who, at this stage, seemed stunned by the reverence of the overall structure and the emotional quality of projected testimonies on the internal wall of the room.

A second tunnel led off the central pod to a smaller inflated space bathed in a magenta light, originally designed by Night School participants in Geelong. This smaller space was pierced by windsocks framing performers' faces, who were seated outside looking in on the audience. Many audience members, who were free to move into this room in their own time, felt confronted. Subject to the unswerving gaze of performers with "disabilities", they were exposed, they were

# pod3

a residency at the AWAKENINGS Festival



observed, feeling and showing feelings at the same time. Many audience members interacted with the performers, touching or holding hands, having a chat, offering food and drinks. Mostly this room had a reassuring, local, easy going feel; sometimes the air was stiff with apprehension.

The audience exited the interior world at this point. They were redirected back into the Town Hall to gaze at the exterior face of the installation, where they were able to witness performers and technicians developing the work in real-time. This included a TV crew, housed on the proscenium stage, relaying the live testimonies performed by the

community participants onto the internal and external surfaces of the inflatable rooms. The testimonies were personal stories, excavations of their route to Horsham, fantasies, or mythical stories of escape.

***"The inclusion of POD was brilliant. Residency workshops have created excellent outcomes in the past but the sheer dimensions of POD in its scope and creativity were something not achieved before at Awakenings."***

Awakenings' Festival Director, Denise Leembruggen

# pod3

## related activities



### **Community Workshops (4 - 5 October 2005)**

Prior to the POD residency, Bruce Gladwin, Sonia Teuben and Simon Laherty led workshops in performance making in the Horsham region with Horsham College, Rapunzel Youth Theatre, UBH Players and Marion College Ararat.

### **Awakenings Keynote Address (23 October 2004)**

Bruce Gladwin delivered the Keynote Address of the Festival at the annual Festival Breakfast.

### **Awakenings Sponsors' Reception (23 October 2004)**

At the end of POD, Awakenings hosted its Sponsor's Reception.

### **Showdown Session at *Meeting Place*, Regional Arts Australia's National Conference (22 October 2004)**

Bruce Gladwin participated in a showdown (a facilitated forum) with Jenni Sharman (Arts Roar Tasmania) and Denise Leembruggen (Festival Director Awakenings).

### ***Meeting Place*, National Conference of Regional Arts Australia (21 - 23 October 2004)**

Bruce Gladwin and Alice Nash attended *Meeting Place* as delegates.

### **Regional Theatre Companies Summit (21 October 2004)**

Alice Nash and Bruce Gladwin attended the Summit convened by the Australia Council for the Arts to meet and share perspectives with regional counterparts and discuss with the Australia Council Theatre Board support to the regional theatre sector.

# spank (School of Performance, Art & new Knowledge) 2004

Made up of four strands, SPANK, our training and development program, represents Back to Back's ongoing commitment to grass roots arts practice in Geelong. SPANK encourages individuals and organisations to work within the philosophical theatre making framework, which is Back to Back's house style. Seeking a balance between skill development and performance projects, SPANK initiates projects that collaborate with the Geelong community.

The program has built its own participant / audience base. The Back to Back ensemble takes an active part in the direction and operation of the programs. As role models, they represent people with disabilities as engaged, active and professional: they are the experts. A variety of guest directors are engaged to extend the participants, the ensemble and the company's previous experience, via exploration of new processes and media.

## nightschool

**DIRECTOR:** Bruce Gladwin

**DESIGN AND CONSTRUCTION:** Mark Cuthbertson

**BACK TO BACK ENSEMBLE:** Mark Deans, Rita Halabarec, Nicki Holland, Simon Laherty, Sonia Teuben

**PERFORMERS:** Peter Abbey, Smelj Berisha, Adam Berry, Russell Clarke, Robert Croft,

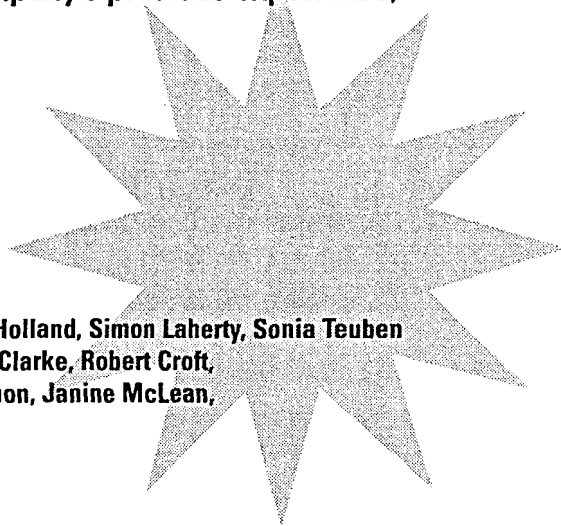
Marie Fitzgerald, Megan Humphries, Terry Kelly, Richard McKinnon, Janine McLean,

Ariana Migliore, Joel Pollard, Jordan Williams

**SUPPORT WORKERS:** Jordana Langridge, Leanne Stein

**WORKSHOP COORDINATOR:** Sue Hartigan

**PRODUCTION ASSISTANT:** Deb Barclay



**COURTHOUSE YOUTH ARTS CENTRE GEELONG 19 APRIL – 21 JUNE 2004 SHOWINGS 21 JUNE 2004**

To extend the skills of the developing community of artists, the 2004 Night School shifted focus from skills-based workshops to developing a group devised performance. The aim and focus of the sessions was to write, design and refine an original performance in a purpose built venue. This was presented at the last session to family and friends.

Content for the performance was generated from the first workshop where participants were asked to fill in their major personal historical markers on a giant time scale from 1900 to 2004. People reflected on such things as their parents' meeting, deaths of family members, accidents, tragedies, births and moments of great achievement. The timeline, drawn directly on to the tyvec material of the



inflatable, meant the stories that inspired the performance would take a physical presence in the final design.

Further inspiration came from Eric Fromme's notion that humans in the West define themselves by '*I have*' and '*I use*' as opposed to '*I am*'. Performers improvised a list of things they have and use as well as their perceptions of themselves as '*I am*'.

We decided the performance space needed to be small and protective, a sacred space where the audience enters only at the invitation of the performers. Only the audience's heads could enter. Inflatable artist Mark Cuthbertson constructed a small bubble with 35 sock openings for the audience to view the show. The sock structure framed the audience's heads, rendering them dismembered from within the POD.

Many of the participants performed to an audience for the first time. The 2004 Night School lifted the bar for many, acknowledging that theatre is meaningless without an audience.

# dietgirls MORNING DROP IN

**WORKSHOP LEADERS:** Jordana Langridge, Stephen Noonan, Rita Halabarec, Nicki Holland, Simon Laherty, Sonia Teuben, Mark Deans

**COURTHOUSE YOUTH ARTS CENTRE GEELONG 20 APRIL – 22 JUNE 2004**

DIET GIRLS is a free open fitness and drama program every Tuesday morning during Term 2 for individuals and disability organisations in Geelong. Participants came from Scope (Shannon Park) and Karingal.

Driven by ensemble actors Rita Halabarec and Nicki Holland, the one-hour sessions began with an aerobics and stretching workout, followed by a different drama activity each week. Guest artist Stephen Noonan focused the group on a different body part per session. Exercises challenged the featured area and movement and devising tasks stimulated its function.

DIET GIRLS sessions offer a chance for the ensemble to gain valuable experience in facilitating and creating new work. As a result the second half of the session often resembled a laboratory of ideas with performance as experiment.

Shannon Park and Karingal have consistently attended Diet Girls so the group has a dynamic where participants are empowered to operate beyond the mores and expectations of their service providers. The familiarity and development of trust over the years has seen an increasing willingness to collaborate and experiment with the ensemble. The ensemble's directness and uninhibited approach breeds a culture of inclusiveness and participation.

The DIET GIRLS sessions have worked at their best when we find the appropriate balance in the leadership between the guest artists (Jordana Langridge and Stephen Noonan in 2004) and the ensemble.



# summerschool

## **WORKSHOP LEADERS**

**LIGHTING FOR THEATRE:** Jenny Hector

**DANCE & MOVEMENT:** Luke George

**SINGING & VOICE:** Wendy Grose

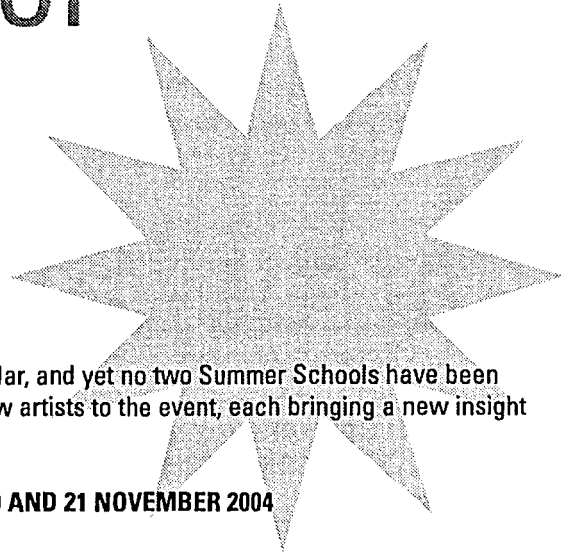
**PUPPETRY:** Jai Hartnell, Polyglot Puppet Theatre

**SINGING SONGWRITING:** Rose Ertler

**IMPROVISATION:** Jason Geary

**SUPPORT WORKER:** Leanne Stein

**SPANK COORDINATOR:** Sue Hartigan



This is a regular event on the Back to Back calendar, and yet no two Summer Schools have been the same. The 2004 Summer School brought six new artists to the event, each bringing a new insight into the creative process.

**COURTHOUSE YOUTH ARTS CENTRE GEELONG 20 AND 21 NOVEMBER 2004**

## **LIGHTING FOR THEATRE**

Led by Jenny Hector, participants had the chance to experiment with manipulating various theatre lamps as Jenny outlined some basic principles of lighting design. Demystifying the technology, Jenny encouraged everyone to operate the lighting desk, rig and focus lamps. The final quarter of the session involved lighting a series of improvisations developed by the participants and Back to Back Artistic Director Bruce Gladwin.

## **SINGING & VOICE**

Voice is a primary tool of the actor and the workshop, lead by local opera singer Wendy Grose, focused on the skills required to maintain, build and expand the voice in performance.

## **SINGING / SONGWRITING**

A second singing workshop, led by Rose Ertler, took a different approach: the group collaboratively wrote two songs. Lyrics suggested by the participants were weaved around collective themes and titles.

## **PUPPETRY**

The design based workshop, led by from Polyglot Puppet Theatre, began with a simple process: drawing characters, cutting them out and manipulating them as shadow puppets. The process allowed for detailed observations and imaginative images. The workshop concluded in the afternoon with the showing of a small performance.

## **DANCE AND MOVEMENT**

Luke George, Co-artistic Director of Stompin' Dance in Tasmania, conducted two half-day movement and dance workshops. Dance is always in high request when we seek programming suggestions for the Summer School. Working on solo, duet and group pieces, the explorations were given form by Luke's choreographic direction.



## IMPROVISATION

Jason Geary, improviser, took 12 participants through the mechanics of improvising live on stage. Covering the basics, such as offering and blocking, the workshop was constructed to give a crash course in creating your own characters and narratives with a live audience. One of the philosophical offerings from Jason was that 'the task in acting is to make the other person look good'.

# theatre of speed

**GUEST DIRECTORS:** Kate Sulan, Marcia Ferguson, Rhian Hinkley

**BACK TO BACK ENSEMBLE:** Mark Deans, Rita Halabarec, Nicki Holland, Simon Laherty, Sonia Teuben

**CREATIVE COLLABORATORS:** Mark Cuthbertson, Luke George, Bec Reid, Fiona Cameron, Jerril Rechter, Ingrid Voorendt, Gerard van Dyck, Becky Hilton, David Franzke, Byron Scullin, Luke Smiles, Hugh Covill

**THEATRE OF SPEED PARTICIPANTS:** Adam Berry, Joan Black, Robert Croft, Voula Hristeas, Megan Humphries, Joel Pollard, Eric Rebernik, Tamika Simpson, Ken Smith, Brian Tilley, Allan Watt

**SUPPORT:** Jill Romanis

**WORKSHOP COORDINATOR:** Sue Hartigan

From its beginnings, Theatre of Speed has operated with the dual aims of creating a pool of artists with theatrical skills - an Ensemble B - and teaching the ensemble leadership skills. Participants are drawn from St Laurence Community Services working with the Back to Back ensemble and collaborating artists one day a week for 42 weeks of the year. In 2004 Theatre of Speed worked on the development of **THE MINOTAUR PROJECT**, their new production for 2005; a dance video project; and the development of a film script for production in 2005.

## THE MINOTAUR PROJECT (TERMS 1 & 2)

COURTHOUSE YOUTH ARTS CENTRE GEELONG FEBRUARY – JUNE 2004

Theatre of Speed worked with Guest Director Kate Sulan to research and develop a framework for a 2005 production. Inspired by the possibility of a performance at a disused motel, the group explored the Greek myth of The Minotaur, with its themes of youth, beauty, adolescence and the journey to adulthood.

The group began by exploring classical Greek and Roman myths. Workshops encouraged actors to create their own 'god', including, for example, the god of steps. The god and mortal relationship has led to a diverse dynamic of the forces that underscore destiny, fate and self-determination.

Shifting from the original concept of a site specific work, we feel Theatre of Speed's development would best be supported by expanding their opportunities for performance. So we have developed a minimal design that can be transported with the cast in a 20 seater bus. This will increase opportunities for one-off performances in Melbourne, Geelong and the South West of Victoria.

THE MINOTAUR PROJECT WILL PREMIERE IN GEELONG IN 2005.

## **DANCE VIDEO PROJECT (TERM 3)**

COURTHOUSE YOUTH ARTS CENTRE GEELONG JULY – OCTOBER 2004

In July Theatre of Speed began working with filmmaker Rhian Hinkley in collaboration with independent choreographers on the development of a dance film clip. Each choreographer worked with the group for one session. At the end of each day the movement was filmed within an inflatable construction to provide a white, abstracted recording space.

Aimed at expanding the pool of artists working with Back to Back, the project has seeded multiple creative relationships and ideas. Two separate scores for the work have been composed: one by Hugh Covill and one by David Franzke with Byron Scullin and Luke Smiles, the latter of which features Theatre of Speed in a pastiche of current commercial music styling.

The rationale behind the video project was to allow Theatre of Speed to create its own slick popular culture product, reinterpreting form and placing themselves as the talent, the object of desire.

For many of the choreographers it was their first opportunity to work with Back to Back or Theatre of Speed and for some their first experience of working with artists with disabilities.

The videos will be screened at the Courthouse Youth Arts Centre in 2005. We believe the videos will be an excellent vehicle for informing the broader community about the creative life and abilities of people with disabilities.

## **DRAG RACERS IN LOVE FILM (TERM 4)**

COURTHOUSE YOUTH ARTS CENTRE GEELONG OCTOBER – DECEMBER 2004

In term 4 Theatre of Speed worked with filmmaker Rhian Hinkley on an adaptation of Back to Back's 2003 production, DRAG RACERS IN LOVE. Developed during a residency at Nelson Park School in Geelong in 1999, DRAG RACERS IN LOVE centres on an epic drama immersed in the world of illegal and legal car racing in the automobile crazed Geelong suburban fringe.

Theatre of Speed is a group of young adults whose interests differed in many ways from the style of the original script. We felt the main task was to bring the group energy with all its anarchy, humour and aggression, into improvisations and thus into the re-write.

The improvising group's main interests also guided the development. Their cultural repertoire of influence included the racing car genre – "Grease", "Fast and Furious" and gang war films. Their improvisations were populated by contemporary newsworthy references such as the anarchic family who were paid by their local council to leave the district, Iraq and President Bush. The characters they pitched were "fully westie", maniacs driven by the adrenalin rush of noise, death, the race, and love. Working with the group's personal CD collections, we found grunge music inspired high-energy improvisations about two families at war.

The major area of content development revolved around parents' motivation to

sacrifice their kids in acts of vengeance. This opened good discussions about the way the script reflected "Romeo and Juliet" and other stories about parental sacrifice (Icarus, biblical stories, Persephone, "Sophie's Choice" etc). We feel there is strong interest in this theme for future works.

Theatrically, this was where the group found, to use Philippe Gaulier's phrase, 'the most pleasure'. Days were split equally between these intense, warring and funny improvisations, theatre games and relaxations. Theatre games were modeled around the dramatic actions of the play: teams (families), opposition, strategy, separation, liberation, sacrifice and so on.

Perhaps the only difficulty during the term was the sporadic attendance of some key actors. Otherwise the workshops maintained a good mix of theatrical exploration, cultural review and theatre skills, which sustained the group's enthusiasm till the end of term.

In the last few weeks Bruce Gladwin ran a music workshop exploring songs as the major language form.

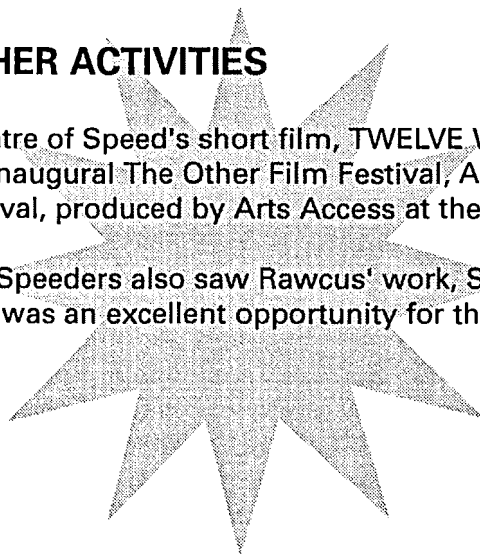
Guest Director, Marcia Ferguson, brought a draft screenplay to the group in the second last week. Bruce Gladwin and Mark Cuthbertson ran a design workshop in the morning with a reading of the play in the afternoon. Drawings were projected onto cardboard. These magnified images were cut into large self-standing set pieces yielding both naive and expressionistic aesthetics. It is possible our discussions during script development excluded a disparity between the gentleness of this design imagery and the energy of the script and group.

There is always a rewarding exchange between the Back to Back ensemble and Theatre of Speed. It is wonderful to work with such a committed community, whose continued development as a theatre group is a great stimulus for imagining new work.

## **OTHER ACTIVITIES**

Theatre of Speed's short film, TWELVE WAYS TO OPEN A DOOR, was screened at the inaugural The Other Film Festival, Australia's first International Disability Film Festival, produced by Arts Access at the Melbourne Museum.

The Speeders also saw Rawcus' work, SIDESHOW, at North Melbourne Town Hall. This was an excellent opportunity for the group to witness the work of their peers.



# ancillaryprojects2004

Back to Back's annual calendar of programming also includes a variety of performances and presentations for festivals, seminars and conferences. These include commissioned performances, showings of work in progress, film screenings and speaking engagements. In 2004 these included:

- Screening of the Back to Back Films MULLET, MARK DEANS HUMAN CANNONBALL and DUCK at the 6th London Disability Film Festival, National Film Theatre 3 December 2004
- Screening of interview with Sonia Teuben and Bruce Gladwin on Channel 31
- Participation in the 2004 Australian Performing Arts Market Adelaide, Feb - March 2004
- Participation at Evolve Ideas and Innovations International Conference and attendance at the Highbeam Disability Arts Festival Adelaide, 3 - 4 May 2004
- Workshops for the Geelong Performing Arts Centre Board, June 2004
- Workshops for Carclew Youth Performing Arts Centre Adelaide, June 2004
- Participation at Asialink Forum Melbourne, 23 July 2004
- Representation at the Tokyo Performing Arts Market, August 2004
- Workshops for Melbourne University, School of Studies in Creative Arts Students 2004
- Workshops for Kardinia College Year 8 Students Geelong, October 2004

# ensemble report 2004

## Simon Laherty

Last year was pretty nerve racking with all the things we had to do. When we did SMO at the station, we had two collaborators working with us – Jim Russell and Genevieve Morris. I played a guy called Steve; Sonia played a guy called Gary. POD and night school – we had some people come in who'd never done this kind of thing before, it was very interesting. We did Night School for, at least, I think 19 weeks. All the things we did in Night School were turned into a little performance for people to come and watch.

Theatre of Speed was pretty good. I liked working on the script we had for DRAG RACERS IN LOVE. I offered to play the lead role. It didn't actually get to go on because it got changed too many times. I felt disappointed.

Back to Back is good – it's a good place to work and it's easy for me to get here. I like working in new plays and getting ideas and helping.

## Rita Halabarec

I like working with Kate. I'm a queen Minotaur. Brian is a king. I love Theatre of Speed, working with St Laurence and Jill and Kate. Spunk, her role is the bull. BEDROOM at the Gordon Gallery.

It's my room, people staring, come in my room, talking about me.

Iraqi drawings, army. Iraqi prisoners. Brucey help me, people help.

I like SMO, Melbourne Streets, The Station, so many people walking around.

The guy doing the flashing camera.

DIET GIRLS – I play Gloria Marshall, she's a person. Fitness, get fit, I like healthy people – I don't like fat boys. I am a woman

I didn't go to Horsham – I stayed at home.

POD at Night School.

## Nicki Holland

It was a good year. I walked in every morning from East Geelong.

We did POD workshops in Horsham. People come in and watch our work.

Theatre of Speed - I like working with Kate; with Rhian doing animation and drawing.

## Mark Deans

COW at the Sydney Opera House – lots of people in there; eat food. People watch me in the theatre. Me: do COW. People have talk meetings  
Diet Girls workshop – good show.  
Theatre of Speed – Marcia – people watching  
Walk Monday – Night School Tuesday  
Holidays!  
Back to Back Theatre – us people  
Summer School – a play, workshop. Saturday, Sunday.

## Sonia Teuben

Last year we did STATION [SMO] at Flinders Street. This was my favourite show because it was different and new. It was hard too, with a different atmosphere. It was fun working at the station and Gen and Jim are very good actors. I enjoyed playing a bloke – I think that's the best character I've had at Back to Back.

Another highlight of the year was Night School - it was fantastic. I loved going to Horsham too. We did the POD thing. Things were great last year. Deb did a great job looking after us. I enjoyed working with people we've never worked with before.

I loved doing BEDROOM. We met bikies; they were fun to meet. It was very confronting working one on one with the audience.

Making the dance videos was good as well. It was different again. I liked working with the spunky choreographers especially Ingrid. It was fun. It was also fantastic working with Kate on the Minotaur development. It was a brand new show and it's new stuff for Back to Back. I love making new work.

I found Diet Girls a bit hard to do – it was hard to blend in with the new people. Maybe I wasn't focussed enough at the time.

I like working with fresh people and working on new ideas.

# backtobackensemble

## Mark Deans

"Mark Deans is a modern day Chaplin" (The Adelaide Advertiser 2002). He is also a comic actor and performer of rare talent and exquisite timing. Mark has created some of the most memorable characters in the Back to Back repertoire, including the legendary MR SEPTEMBER, Tom in MENTAL, the infernally frustrated magician in COW, the flatty inventor in MINDS EYE, the man from the future in SOFT and a host of other characters. He has performed in BLUE HEELERS and NEIGHBOURS and made a series of Super8 films, including the prize winning MULLET and MARK DEANS HUMAN CANNONBALL.

## Rita Halabarec

Rita is the longest serving member of Back to Back. An original member of the company she has been developing and refining her writing and performing skills for many years. Rita's idiosyncratic voice circumnavigates the universe, dissecting heaven and hell, good and evil. Social institutions such as family and the church are simultaneously vilified and vindicated. Her characters are plucked from all corners of the globe and relocated in a surreal world where she sits as Queen. Her poetic lucidity and sharp observations conjure a magical realism that ultimately questions your own reality. Rita's roles include Tinkerbelle in PETER PAN, the Mermaid in MINDS EYE, the nurse in MENTAL, and the femme fatale in FISHMAN. Her drawings about Iraq have informed BEDROOM in 2004.

## Nicki Holland

Nicki joined Back to Back in 1997 after a stint with Warrnambool's Break of Day Players. Her first role for Back to Back was Mrs Darling in PETER PAN, and since then she has gone on to create a series of emotional and romantically thwarted characters including the tragic Sally in Sally and Bunce (part 1 of DOG FARM), the fantasy Rabbit in MENTAL, the distraught Mother in FISHMAN and the hysterical Meagan in MR SEPTEMBER, as well as a scientist in BOOMTOWN. Melodrama and soaps inspire Nicki. She played the doctor in SOFT. She is the other famous Diet Girl.

## Simon Laherty

Simon first worked with Back to Back when he was a student at Nelson Park School, devising and performing in DRAG RACERS IN LOVE (1999). From 2001 to 2003 Simon was an important contributor to the development and growth of Theatre of Speed, taking lead roles in the productions ARNOLD and FISHMAN. Since joining Back to Back in 2003 Simon has contributed to the company's body of work with a strong performance in INSIDE THE ANGEL HOUSE. In SMO Simon created the role of Steve, a young man who "has problems with himself". In 2004 Simon played the lead character, Rodney, in Andrew Coyle's film SHORTBREAD. Simon is Back to Back's Quizzmaster.

## Sonia Teuben

Sonia has been a professional actor for almost ten years. She is a key member of the Back to Back ensemble, with her powerful, passionate, intensely emotional, and at times confronting performances. As she says, she is "not afraid of the deep end". Sonia brings her own unique, and at times highly personal, view of the world to each character she creates. Sonia has performed in joint productions with Melbourne Workers Theatre, Handspan Visual Theatre, Circus Oz and Arena Theatre Company. Her film, PORN STAR, (from the DOG FARM trilogy) has been screened at festivals in Germany and Montreal in 2002 and in London in 2003. Sonia participated in a workshop season with Muse Company in Japan in 2002 and was acclaimed for her role as Marianne in SOFT. In 2004 she created Gary in SMO, an ambiguous man into shady dealings.



# committee of management

**BOBBIE HODGE / Chair**

Bobbie has extensive expertise in the fields of cultural development, project management and event production. As Executive Officer with Arts Victoria she had her first exhilarating contact with Back to Back. She is General Manager of Astra Chamber Society.

**DAVID MCGINNESS / Treasurer and Public Officer**

David has over twenty years experience in Accounting and Finance. After completing a B.Business David worked in the Chartered Accounting profession for four years, half that time in London. Since then he has worked in private industry from hotel management to manufacturing. He currently holds CPA status of the Australian society of CPAs.

**JULIE DYER / Secretary**

Julie is Arts Development Officer with Surf Coast Shire and has a long history of involvement in community arts in regional Victoria. She is a passionate supporter and facilitator of the arts and the coordinator of Surf Coast's High Tide Festival.

**NICKI HOLLAND / Ensemble representative**

Nicki joined Back to Back in 1997 after a stint with Warrnambool's Break of Day Players. Her first role for Back to Back was Mrs Darling in PETER PAN, and since then she has gone on to create a series of emotional and romantically thwarted characters including the tragic Sally in Sally and Bunce (part 1 of DOG FARM), the fantasy Rabbit in MENTAL, the distraught Mother in FISHMAN and the hysterical Meagan in MR SEPTEMBER, as well as a scientist in BOOMTOWN. Melodrama and soaps inspire Nicki. She played the doctor in SOFT. She is the other famous Diet Girl.

**PATSIE FRAWLEY**

Patsie is a freelance trainer and researcher in the disability service sector. Currently she is working on an advocacy project and running workshops on sexuality and disability. Patsie will be beginning a PhD in June 2004 which will focus on enhancing the participation of people with disabilities on committees, advisory councils and consultative forums.

**ROSE HISCOCK**

Rose has more than ten years' experience in service marketing and extensive networks in the arts, media and tourism. Career highlights include project managing the public launch and marketing campaign for Melbourne Museum and the launch of the Planetarium at Scienceworks. In her current role she manages marketing across the four Museum Victoria venues, Melbourne Museum, Scienceworks, Immigration Museum and the Royal Exhibition Building. The Museum has infiltrated its way into her kitchen, where she pickles and preserves a fine collection of fruit every season.

**PATRICK OVER**

Patrick has been a lawyer for 9 years, and is currently a barrister at the Victorian Bar practicing in personal injury law, administrative law and commercial law. Before he donned the wig and gown, he had a life that included working as a creator of programs for Scienceworks, presenting science shows in regional Australia, and being a radio announcer. He sometime seeks to reclaim his youth by hiking and travelling. Fortunately, he knows how to read maps.

**YONI PRIOR**

Yoni is a writer, performer, dramaturg and director. She is currently Coordinator and Lecturer in Drama at the School of Communication and Creative Arts, Deakin University. She was a member of the Theatre Board of the Australia Council from 1999 to 2002. A founding member of Gilgul Theatre, under the artistic direction of Barrie Kosky, she collaborated on the creation and performance of THE DYBBUK, ES BRENT, LEVAD and THE WILDERNESS ROOM. Recent works include JAWS, THE MUSICAL, and DANCES WITH PIGS (as director/devisor), DEAREST (as choreographer/performer) and FRAUGHT (as dramaturg). A further collaboration with choreographer Sandra Parker and Danceworks, SYMPTOMATIC, was part of the MIFA program in 2003.

**ANN TONKS**

Ann is still General Manager of Melbourne Theatre Company. Whether that's because she has impressive financial, organisational, personnel and planning skills, or because she hasn't been found out, is unknown

# staffandguests

## **DEB BARCLAY ADMIN & SUPPORT**

After completing two years of studies in community theatre in Geelong, Deb found herself performing with Skipjack Theatre, stage managing with Circus Oz, administrative support for Courthouse Youth Arts Centre, production assistant/tech operator for Halit Mueller Productions, coordinating theatre day at Karingal, stage manager for High Tide Festival Torquay and admin assistant/support worker/tech operator for a wonderful theatre company called Back to Back Theatre.

## **MARISA CHIAPPI FINANCE WORKER**

Marisa has worked as a bookkeeper for not-for-profit organisations and small businesses for five years. She also brings experience as an administrator, office manager and performer to her work at Back To Back, having spent many years as a star of both stage and desk over her working life. She likes the columns to balance, the dancing to be passionately in time and the tea to be hot.

## **MARCIA FERGUSON GUEST DIRECTOR**

Marcia is a performer, theatre maker and lecturer with a particular interest in avant garde and community theatre. Recent work includes writing and directing projects commissioned by Back to Back, including *INSIDE THE ANGEL HOUSE* (2003), *DOG FARM* (2000), and *FISHMAN* (2001), and Arena Theatre Company (*AUSTRALIAN MARRIAGE ACT*). *POPIES* (Westside Circus) premiered at the 2002 Next Wave Festival. Marcia co-founded *Crying Out Loud* (*PROMISES, INFECTIOUS*) and the Australian Women Directors' Group. In 2003 she directed *Theatre of Speed* in *INSIDE THE ANGELHOUSE*.

## **BRUCE GLADWIN ARTISTIC DIRECTOR**

Before joining Back to Back Theatre as Artistic Director, Bruce worked as a free-lance director specialising in the development of new theatrical work. He created the *ANTHROPOP TRILOGY* (*AUTOPSY*, *MASS* and *PANACEA*) in collaboration with Rosemary Myers at Arena Theatre Company.

At Back to Back Theatre, Bruce has created three major new works: *MENTAL* (1999), *DOG FARM* (2000) and *SOFT* (which premiered at the 2002 Melbourne International Festival). *SOFT* won The Age Critics' Award for Creative Excellence in 2002 and was nominated for a Helpmann Award in the category of Best Play. In 2002/3 his short film, *PORNSTAR* (with Back to Back Theatre, lowercase and Drofenik Films) screened at film festivals in Salsrund, Montreal, Sydney and London. In 2002 Bruce presented Back to Back's work in regional Australia, Madrid and Tokyo and in 2003 toured *COW* (from the *DOG FARM* trilogy) to the London International Festival of Theatre and Hannover's Long Night of the Churches and *SOFT* to the Zurich Theatre Festival and Hamburg Laokoon Festival.

Bruce's current project with Back to Back is {SMO} *SMALL METAL OBJECTS*, which will premiere in Melbourne in 2005.

### **SUSAN HARTIGAN ADMINISTRATOR**

Sue spent the 80s and 90s working freelance in London with arts organisations such as the Hackney Empire, Women's Media Resource Project and the Diorama Arts Centre. She has a BA(Hons) in Photography from the University of Westminster. She was Community Coordinator for BLUE SHEEP, the first pilot of *such fertile ground*, for Geelong Arts Alliance and Regional Arts Victoria and has coordinated Geelong Arts Alliance components of the last three Next Wave Festivals including ARTISTS REPUBLICS OF GEELONG. Sue coordinates Back to Back's SPANK program and its Quality Assurance requirements.

### **RHIAN HINKLEY GUEST DIRECTOR**

Rhian Hinkley is a Melbourne based film maker with a history in animation and experimental media. His recent works, both with and without Back to Back, have focused on the possibilities available to digital story tellers. The animations created for INSIDE THE ANGELHOUSE and POD3 are the result of a collaboration/experimentation between Rhian, the ensemble and workshop participants, and a vast array of new media technologies.

### **TRISH JARDINE ENSEMBLE ADVOCATE**

Trish has worked for Back to Back as Ensemble Advocate for more happy years than she can remember. The other part of her working life is with Villamanta Legal Service, a statewide community legal service which works on disability related legal issues.

### **ALICE NASH GENERAL MANAGER**

Alice was appointed as Funding & Development Manager from June – December 2003. Alice was General Manager of Back to Back in 2000. Previous appointments include: Associate Producer – Performance and, subsequently, Acting General Manager, Next Wave Festival 2000 – 2002; and General Manager, Big West Festival 1998 – 2000. She has worked extensively in theatre and festival production and administration including for: Snuff Puppets; Melbourne Fringe; the Melbourne Moomba Festival; the Maribyrnong Festival; First Night Festival (Canada); and Catalyst Theatre (Canada). Alice is Deputy Chair of Snuff Puppets.

### **JILLI ROMANIS SUPPORT WORKER**

Jilli is Support Worker for Theatre of Speed but she also travelled to Europe with Back to Back on the SOFT tour. She has a Diploma of Performing Arts (Theatre) and Advanced Certificate of Aboriginal Music Theatre from Western Australian Academy of Performing Arts. She has worked in theatre in Sydney and in 2002 was a cast member of The Torch Project and Youth Coordinator for Pako Festa. Jilli also has another life as a Safari Guide at Werribee Zoo.

### **KATE SULAN GUEST DIRECTOR**

Since graduating from the Victorian College of the Arts with a postgraduate diploma in Animateuring, Kate has worked as a director, choreographer, performer and dramaturg. Kate has been the artistic director of Rawcus, a theatre company with actors with and without disabilities, since its inception, developing the productions FLIGHT, DESIGNER CHILD (Next Wave Festival 2002), BORN RAWCUS (Art of Difference Festival 2003) and SIDESHOW (Next Wave Festival 2004). Kate currently teaches for Ignition Theatre Training at Northern Metropolitan Institute of TAFE, a theatre-training course for people with intellectual disabilities. Kate was a member of the 2004 Next Wave Festival's curatorial committee and recently directed a production with the Women's Circus.

# backtoback productions 1989-2004

**BIG BAG** (1989) DIRECTOR Cas Anderson  
**STINKING HOUSES** (1989) DIRECTOR Cas Anderson  
**CINDERELLA, THE FAT COW DEPARTS** (1989) DIRECTOR Rosemary Myers  
**THE PEG MACHINE** (1990) DIRECTOR Cas Anderson  
**EVERYTHING AND THE MERMAID** (1990) DIRECTOR Patricia Cornelius  
**I DON'T WANT TO LIVE IN LARA ANYMORE** (1991) DIRECTOR Patricia Cornelius  
**YELL BLUE MURDER** (1991) DIRECTOR Cas Anderson  
**WOODENHEAD** (1992) DIRECTOR Cas Anderson  
**THE ADVENTURES OF BOBBI DAZZLER** (1992) DIRECTOR Barry Kay  
**VOICES OF DESIRE** (1993) DIRECTOR Barry Kay  
**FREAK SHOW** (1994) with Circus Oz DIRECTOR Barry Kay  
**BACK TO BACK IN SHORTS** (1995) DIRECTOR Ian Pidd  
**ROAD MOVIE** (1996) with Melbourne Workers Theatre DIRECTOR Bruce Gladwin  
**MINDS EYE** (1996) with Handspan Visual Theatre DIRECTOR Ian Pidd  
**PETER PAN** (1997) with Arena Theatre Company DIRECTOR Rosemary Myers  
**MR SEPTEMBER** (1997) DIRECTORS Ian Pidd and Maude Davey  
**RITUAL** (1998) with Matthew Flinders Girls Secondary College DIRECTOR Ian Pidd  
**BOOMTOWN** (1998) with Snuff Puppets DIRECTOR Ian Pidd  
**DRAG RACERS IN LOVE** (1999) with Nelson Park School DIRECTOR Bruce Gladwin  
**MENTAL** (1999) DIRECTOR Bruce Gladwin  
**DOG FARM** (2000) DIRECTORS Bruce Gladwin and Marcia Ferguson  
**MENTAL** remount (2000) Sydney 2000 Paralympic Arts Festival DIRECTOR Bruce Gladwin  
**FISHMAN** (2001) with St Laurence Disability Services DIRECTOR Marcia Ferguson  
**SOFT** (2002) DIRECTOR Bruce Gladwin  
**INSIDE THE ANGEL HOUSE** (2003) Performed by Theatre of Speed  
DIRECTOR Marcia Ferguson  
**SMALL METAL OBJECTS** work in progress (2004) DIRECTOR Bruce Gladwin  
**POD 3** (2004) Awakenings Festival Horsham DIRECTOR Marcia Ferguson

**BACK TO BACK THEATRE INC.**  
**YEAR ENDED 31 DECEMBER 2004**  
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**BACK TO BACK THEATRE INC.  
COMMITTEE'S REPORT**

Your committee members submit the financial report of the Back to Back Theatre Inc. for the financial year ended 31 December 2004.

**COMMITTEE MEMBERS**

The names of committee members throughout the year and at the date of this report are:

B Hodge	A Tonks
R. Hiscock	Y Prior
N. Holland	D McGinness
J Dyer	P Frawley
P Over (appointed Jun 2004)	D Carlin (resigned May 2004)
T Jardine (Observer)	B Gladwin (Observer)
A Nash (Observer)	S Hartigan (Observer)

**PRINCIPAL ACTIVITIES**

The principal activities of the association during the financial year were to provide the services of a Professional Theatre Company.

**SIGNIFICANT CHANGES**

No significant change in the nature of these activities occurred during the year.

**OPERATING RESULT**

The profit from ordinary activities amounted to \$36,215.35

Signed in accordance with a resolution of the Members of the Committee.

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B. HODGE

---

D. McGINNESS

Dated this      March 2005

**BACK TO BACK THEATRE INC.  
INCOME AND EXPENDITURE STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2004**

	Note	2004 \$	2003 \$
<b>INCOME</b>			
Core Income	2	253,323	239,536
Interest Received		13,612	10,152
Membership Fees		64	70
Sundry Income		5,429	642
Project Income	3	71,366	153,073
Sponsorship	4	47,500	5,000
Box Office		-	1,375
St. Laurence		17,994	19,853
Workshop Fees		1,316	2,118
Contract Fees	5	10,370	83,803
Sundry Project Income		3,068	2,275
<b>TOTAL REVENUE</b>		<b>424,042</b>	<b>517,897</b>

The accompanying notes form part of this financial report.



**BACK TO BACK THEATRE INC.**  
**INCOME AND EXPENDITURE STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2004**

	2004	2003
	\$	\$
<b>EXPENDITURE</b>		
<b>Project Expenses</b>		
Creative Personnel	77,875	96,831
Depreciation	-	-
Marketing of Project	14,862	16,988
Production Expenses	24,519	110,815
Production Personnel	22,799	51,471
Project on Costs	11,741	32,258
Travel – Ensemble	124	156
<b>Core Expenses</b>		
Salaries & Wages	142,449	139,838
Salary on Costs	23,204	32,109
<b>Administration</b>		
Accounting	14,741	11,883
Audit	2,500	1,200
Bank Fees	372	657
BAS Rounding	-1	-4
Board Expenses	727	367
Depreciation	2,424	3,433
Equipment and Repairs	1,253	1,979
Insurance	4,759	7,495
Legal Fees	32	30
Motor Vehicle Expenses	6,011	4,223
Payroll Fees	213	-
Postage	1,559	1,740
Printing & Stationery	4,546	2,037
Program/Entry Fees	258	153
Quality Assurance	5,770	-
Rent	11,108	10,176
Staff Recruitment	709	2,218
Staff Training	-	291
Storage	1,903	945
Subscriptions	581	591
Sundry Expenses	2,699	359
Telephone/Fax	6,707	7,042
Training - Ensemble	-	1,364
Travel – Staff	1,384	1,082
<b>TOTAL EXPENSES</b>	<b>387,828</b>	<b>539,727</b>
Surplus for the year	36,215	(21,830)
<b>RETAINED SURPLUS AT THE BEGINNING OF THE FINANCIAL YEAR</b>	<b>146,080</b>	<b>167,910</b>
<b>RETAINED SURPLUS AT THE END OF THE FINANCIAL YEAR</b>	<b>182,295</b>	<b>146,080</b>

The accompanying notes form part of this financial report.

**BACK TO BACK THEATRE INC.**  
**BALANCE SHEET AS AT 31 DECEMBER 2004**

	Note	2004 \$	2003 \$
<b>CURRENT ASSETS</b>			
Cash	11(a)	253,743	240,225
Receivables	6	82,805	25,166
Prepayments		951	1,004
<b>TOTAL CURRENT ASSETS</b>		<b>337,499</b>	<b>266,395</b>
<b>NON-CURRENT ASSETS</b>			
Fixed assets	7	8,876	14,722
<b>TOTAL NON-CURRENT ASSETS</b>		<b>8,876</b>	<b>14,722</b>
<b>TOTAL ASSETS</b>		<b>346,375</b>	<b>281,117</b>
<b>CURRENT LIABILITIES</b>			
Creditors and accruals	8	36,659	67,846
Grants received in advance	9	94,395	29,989
Provisions	10	30,627	24,686
<b>TOTAL CURRENT LIABILITIES</b>		<b>161,681</b>	<b>122,521</b>
<b>TOTAL LIABILITIES</b>		<b>161,681</b>	<b>122,521</b>
<b>NET ASSETS</b>		<b>184,694</b>	<b>158,596</b>
<b>MEMBERS' FUNDS</b>			
Retained Surplus	13	184,694	158,596
<b>TOTAL MEMBERS' FUNDS</b>		<b>184,694</b>	<b>158,596</b>

The accompanying notes form part of this financial report.

**BACK TO BACK THEATRE INC.**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2004**

	Note	2004 \$	2003 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from Members		64	70
Operating Grants Received		267,101	403,540
Donations Received		47,500	5,000
Payments to Suppliers and Employees		(346,577)	(534,906)
Interest received		13,612	10,152
Other Income		38,178	110,067
<b>Net cash provided by operating activities</b>	<b>11(b)</b>	<b>19,878</b>	<b>(6,077)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Fixed asset purchases		(6,360)	(1,150)
<b>Net cash used by investing activities</b>		<b>(6,360)</b>	<b>(1,150)</b>
Net Increase in Cash Held		13,518	(7,227)
Cash at the Beginning of the Financial Year		240,225	247,452
<b>Cash at the End of the Financial Year</b>	<b>11(a)</b>	<b>253,743</b>	<b>240,225</b>

The accompanying notes form part of this financial report.

**BACK TO BACK THEATRE INC.  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2004**

**NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES**

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Victorian Associations Incorporation Act 1981. The committee has determined that the association is not a reporting entity.

The financial report has been prepared in accordance with the requirements of the Victorian Associations Incorporation Act 1981 and the following Australian Accounting Standards:

AAS 3	Accounting for Income Tax
AAS 5	Materiality
AAS 8	Events Occurring After Reporting Date
AAS 17	Accounting for Leases

No other applicable Accounting Standards, Urgent Issues Group Consensus Views or other authoritative pronouncements of the Australian Accounting Standards Board have been applied.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets.

The following material accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

**a. Income Tax**

No income tax expense is provided for as the Association is endorsed as an income tax exempt charitable institution.

**b. Fixed Assets**

Office equipment are carried at cost, less, where applicable, any accumulated depreciation.

The depreciable amount of all fixed assets are depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

**c. Leases**

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership, are transferred to the association, are classified as finance leases. Finance leases are capitalised recording an asset and a liability equal to the present value of the minimum lease payments, including any guaranteed residual values. Leased assets are amortised on a straight line basis over their estimated useful lives where it is likely that the association will obtain ownership of the asset or over the term of the lease. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Lease payments under operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses in the period in which they are incurred.

**BACK TO BACK THEATRE INC.  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2004**

	2004	2003
	\$	\$
<b>NOTE 2: CORE INCOME</b>		
Arts Victoria	90,000	75,000
Australia Council	90,000	80,000
Dept. Family & Community Services	73,323	72,036
Dept of Human Services	-	2,500
Dept. Foreign Affairs & Trade	-	10,000
	<u>235,323</u>	<u>239,536</u>

**NOTE 3: PROJECT INCOME**

Arts Victoria (Vic Commissions)	9,000	-
Arts Victoria (International)	-	29,893
Arts Victoria (CCP)	19,600	-
City of Melbourne	15,000	-
DFACS – Project	7,500	-
City of Greater Geelong	954	5,000
Income c/fwd from previous year	19,312	-
	<u>71,366</u>	<u>182,434</u>

**NOTE 4: SPONSORSHIP**

United Way	5,000	5,000
VicHealth	30,000	-
Myer Foundation	12,500	-
	<u>47,500</u>	<u>5,000</u>

**NOTE 5: CONTRACT FEES**

Presentation of play(s)	10,370	83,803
Other	-	-
		<u>83,803</u>

**BACK TO BACK THEATRE INC.**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2004**

	2004	2003
	\$	\$
<b>NOTE 6: RECEIVABLES</b>		
Interest Receivable	-	-
Accounts Receivable	82,805	25,166
	<u>82,805</u>	<u>25,166</u>

<b>NOTE 7: FIXED ASSETS</b>		
Furniture & Fixtures	38,657	48,452
Less accumulated depreciation	32,180	46,248
	<u>6,477</u>	<u>2,204</u>
 Motor Vehicle	 30,358	 30,358
Less accumulated depreciation	27,959	17,840
	<u>2,299</u>	<u>12,518</u>
	<u>8,876</u>	<u>14,722</u>

<b>NOTE 8: CREDITORS AND ACCRUALS</b>		
Trade Creditors	7,284	14,532
Sundry Creditors	11,201	15,420
Accruals	10,111	5,896
PAYG	5,398	3,916
GST	2,491	(1,279)
Grants to be repaid	-	29,361
Other Superannuation	54	-
Sal Sac. S Hartigan	120	-
	<u>36,659</u>	<u>67,846</u>

<b>NOTE 9: GRANTS IN ADVANCE</b>		
Core		
Dept. Family & Community Services	11,349	4,928
Project		
Dept. of Human Services	55,000	-
City of Melbourne – 2005	15,000	-
City of Melbourne – Small metal objects 2004	-	15,000
City of Great Geelong – DUMB 2005	3,046	-
City of Great Geelong – DUMB 2004	-	4,000
The Jack Brockhoff Foundation	10,000	-
Dept. Family & Community Services	-	6,061
	<u>94,395</u>	<u>29,989</u>

**BACK TO BACK THEATRE INC.**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2004**

	2004	2003
	\$	\$
<b>NOTE 10: PROVISIONS</b>		
Annual Leave	7,692	5,162
Long Service Leave	22,935	19,524
	<u>30,627</u>	<u>24,686</u>

**NOTE 11: CASH FLOW INFORMATION**

**(a) Reconciliation of Cash**

Cash on Hand	250	250
Cash at Bank	253,493	239,975
	<u>253,743</u>	<u>240,225</u>

**(b) Reconciliation of Net Cash Provided by Operating**

**Activities to Profit from Ordinary Activities after tax**

Profit from ordinary activities after income tax	36,215	(21,830)
Non-Cash flows in profit from ordinary activities		
Depreciation	2,424	3,433
Changes in Assets and Liabilities		
(Increase)/Decrease in Receivables	(57,639)	(18,656)
(Increase)/Decrease in Prepayments	53	2,127
Increase/(Decrease) in Creditors and Accruals	(31,187)	30,886
Increase/(Decrease) in Grants in Advance	64,071	(18,430)
Increase/(Decrease) in Provisions	5,941	16,393
Net Cash Provided by Operating Activities	<u>19,878</u>	<u>(6,077)</u>

**NOTE 12: LEASING COMMITMENTS**

Operating Lease Commitments

Being for rent of office

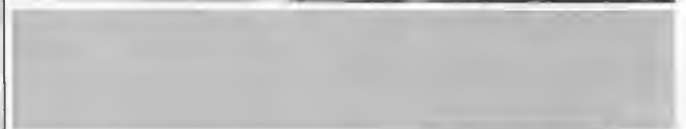
Payable:

— not later than 1 year	660	6,600
— later than 1 year but not later than 5 years	-	660
	<u>660</u>	<u>7,260</u>

The property lease is a non-cancellable lease with a three-year term, with rent payable monthly in advance. An option exists to renew the lease at the end of the three-year term for an additional term.

**NOTE 13: RETAINED PROFITS**

Retained Profits before tax	146,079	167,909
Surplus/(Shortfall) for the year	36,215	(21,830)
Capital Grant Reserve - MV	2,399	12,518
	<u>184,694</u>	<u>158,596</u>





**BACK TO BACK THEATRE INC.**  
**YEAR ENDED 31 DECEMBER 2004**  
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**BACK TO BACK THEATRE INC.  
COMMITTEE'S REPORT**

Your committee members submit the financial report of the Back to Back Theatre Inc. for the financial year ended 31 December 2004.

**COMMITTEE MEMBERS**

The names of committee members throughout the year and at the date of this report are:

B Hodge	A Tonks
R. Hiscock	Y Prior
N. Holland	D McGinness
J Dyer	P Frawley
P Over (appointed Jun 2004)	D Carlin (resigned May 2004)
T Jardine (Observer)	B Gladwin (Observer)
A Nash (Observer)	S Hartigan (Observer)

**PRINCIPAL ACTIVITIES**

The principal activities of the association during the financial year were to provide the services of a Professional Theatre Company.

**SIGNIFICANT CHANGES**

No significant change in the nature of these activities occurred during the year.

**OPERATING RESULT**

The profit from ordinary activities amounted to \$36,215.35

Signed in accordance with a resolution of the Members of the Committee.

---

B. HODGE

---

D. McGINNESS

Dated this      March 2005

**BACK TO BACK THEATRE INC.  
INCOME AND EXPENDITURE STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2004**

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<b>INCOME</b>			
Core Income	2	253,323	239,536
Interest Received		13,612	10,152
Membership Fees		64	70
Sundry Income		5,429	642
Project Income	3	71,366	153,073
Sponsorship	4	47,500	5,000
Box Office		-	1,375
St. Laurence		17,994	19,853
Workshop Fees		1,316	2,118
Contract Fees	5	10,370	83,803
Sundry Project Income		3,068	2,275
<b>TOTAL REVENUE</b>		<b>424,042</b>	<b>517,897</b>

The accompanying notes form part of this financial report.

**BACK TO BACK THEATRE INC.  
INCOME AND EXPENDITURE STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2004**

	2004	2003
	\$	\$
<b>EXPENDITURE</b>		
<b>Project Expenses</b>		
Creative Personnel	77,875	96,831
Depreciation	-	-
Marketing of Project	14,862	16,988
Production Expenses	24,519	110,815
Production Personnel	22,799	51,471
Project on Costs	11,741	32,258
Travel – Ensemble	124	156
<b>Core Expenses</b>		
Salaries & Wages	142,449	139,838
Salary on Costs	23,204	32,109
<b>Administration</b>		
Accounting	14,741	11,883
Audit	2,500	1,200
Bank Fees	372	657
BAS Rounding	-1	-4
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Equipment and Repairs	1,253	1,979
Insurance	4,759	7,495
Legal Fees	32	30
Motor Vehicle Expenses	6,011	4,223
Payroll Fees	213	-
Postage	1,559	1,740
Printing & Stationery	4,546	2,037
Program/Entry Fees	258	153
Quality Assurance	5,770	-
Rent	11,108	10,176
Staff Recruitment	709	2,218
Staff Training	-	291
Storage	1,903	945
Subscriptions	581	591
Sundry Expenses	2,699	359
Telephone/Fax	6,707	7,042
Training - Ensemble	-	1,364
Travel – Staff	1,384	1,082
<b>TOTAL EXPENSES</b>	<b>387,828</b>	<b>539,727</b>
 Surplus for the year	 36,215	 (21,830)
<b>RETAINED SURPLUS AT THE BEGINNING OF THE FINANCIAL YEAR</b>	<b>146,080</b>	<b>167,910</b>
<b>RETAINED SURPLUS AT THE END OF THE FINANCIAL YEAR</b>	<b>182,295</b>	<b>146,080</b>

The accompanying notes form part of this financial report.

**BACK TO BACK THEATRE INC.**  
**BALANCE SHEET AS AT 31 DECEMBER 2004**

	Note	2004 \$	2003 \$
<b>CURRENT ASSETS</b>			
Cash	11(a)	253,743	240,225
Receivables	6	82,805	25,166
Prepayments		951	1,004
<b>TOTAL CURRENT ASSETS</b>		<b>337,499</b>	<b>266,395</b>
<b>NON-CURRENT ASSETS</b>			
Fixed assets	7	8,876	14,722
<b>TOTAL NON-CURRENT ASSETS</b>		<b>8,876</b>	<b>14,722</b>
<b>TOTAL ASSETS</b>		<b>346,375</b>	<b>281,117</b>
<b>CURRENT LIABILITIES</b>			
Creditors and accruals	8	36,659	67,846
Grants received in advance	9	94,395	29,989
Provisions	10	30,627	24,686
<b>TOTAL CURRENT LIABILITIES</b>		<b>161,681</b>	<b>122,521</b>
<b>TOTAL LIABILITIES</b>		<b>161,681</b>	<b>122,521</b>
<b>NET ASSETS</b>		<b>184,694</b>	<b>158,596</b>
<b>MEMBERS' FUNDS</b>			
Retained Surplus	13	184,694	158,596
<b>TOTAL MEMBERS' FUNDS</b>		<b>184,694</b>	<b>158,596</b>

The accompanying notes form part of this financial report.

**BACK TO BACK THEATRE INC.**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2004**

	Note	2004 \$	2003 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from Members		64	70
Operating Grants Received		267,101	403,540
Donations Received		47,500	5,000
Payments to Suppliers and Employees		(346,577)	(534,906)
Interest received		13,612	10,152
Other Income		38,178	110,067
<b>Net cash provided by operating activities</b>	<b>11(b)</b>	<u>19,878</u>	<u>(6,077)</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Fixed asset purchases		(6,360)	(1,150)
<b>Net cash used by investing activities</b>		<u>(6,360)</u>	<u>(1,150)</u>
Net Increase in Cash Held		13,518	(7,227)
Cash at the Beginning of the Financial Year		240,225	247,452
<b>Cash at the End of the Financial Year</b>	<b>11(a)</b>	<u>253,743</u>	<u>240,225</u>

The accompanying notes form part of this financial report.

**BACK TO BACK THEATRE INC.  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2004**

**NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES**

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Victorian Associations Incorporation Act 1981. The committee has determined that the association is not a reporting entity.

The financial report has been prepared in accordance with the requirements of the Victorian Associations Incorporation Act 1981 and the following Australian Accounting Standards:

AAS 3	Accounting for Income Tax
AAS 5	Materiality
AAS 8	Events Occurring After Reporting Date
AAS 17	Accounting for Leases

No other applicable Accounting Standards, Urgent Issues Group Consensus Views or other authoritative pronouncements of the Australian Accounting Standards Board have been applied.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets.

The following material accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

**a. Income Tax**

No income tax expense is provided for as the Association is endorsed as an income tax exempt charitable institution.

**b. Fixed Assets**

Office equipment are carried at cost, less, where applicable, any accumulated depreciation.

The depreciable amount of all fixed assets are depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

**c. Leases**

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership, are transferred to the association, are classified as finance leases. Finance leases are capitalised recording an asset and a liability equal to the present value of the minimum lease payments, including any guaranteed residual values. Leased assets are amortised on a straight line basis over their estimated useful lives where it is likely that the association will obtain ownership of the asset or over the term of the lease. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Lease payments under operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses in the period in which they are incurred.

**BACK TO BACK THEATRE INC.**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2004**

	2004	2003
	\$	\$
<b>NOTE 2: CORE INCOME</b>		
Arts Victoria	90,000	75,000
Australia Council	90,000	80,000
Dept. Family & Community Services	73,323	72,036
Dept of Human Services	-	2,500
Dept. Foreign Affairs & Trade	-	10,000
	<u>235,323</u>	<u>239,536</u>

**NOTE 3: PROJECT INCOME**

Arts Victoria (Vic Commissions)	9,000	-
Arts Victoria (International)	-	29,893
Arts Victoria (CCP)	19,600	-
City of Melbourne	15,000	-
DFACS – Project	7,500	-
City of Greater Geelong	954	5,000
Income c/fwd from previous year	19,312	-
	<u>71,366</u>	<u>182,434</u>

**NOTE 4: SPONSORSHIP**

United Way	5,000	5,000
VicHealth	30,000	-
Myer Foundation	12,500	-
	<u>47,500</u>	<u>5,000</u>

**NOTE 5: CONTRACT FEES**

Presentation of play(s)	10,370	83,803
Other	-	-
		<u>83,803</u>



**BACK TO BACK THEATRE INC.**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2004**

	2004	2003
	\$	\$
<b>NOTE 6: RECEIVABLES</b>		
Interest Receivable		-
Accounts Receivable	82,805	25,166
	<u>82,805</u>	<u>25,166</u>

<b>NOTE 7: FIXED ASSETS</b>		
Furniture & Fixtures	38,657	48,452
Less accumulated depreciation	32,180	46,248
	<u>6,477</u>	<u>2,204</u>
 Motor Vehicle	 30,358	 30,358
Less accumulated depreciation	27,959	17,840
	<u>2,299</u>	<u>12,518</u>
	<u>8,876</u>	<u>14,722</u>

<b>NOTE 8: CREDITORS AND ACCRUALS</b>		
Trade Creditors	7,284	14,532
Sundry Creditors	11,201	15,420
Accruals	10,111	5,896
PAYG	5,398	3,916
GST	2,491	(1,279)
Grants to be repaid	-	29,361
Other Superannuation	54	-
Sal Sac. S Hartigan	120	-
	<u>36,659</u>	<u>67,846</u>

<b>NOTE 9: GRANTS IN ADVANCE</b>		
Core		
Dept. Family & Community Services	11,349	4,928
Project		
Dept. of Human Services	55,000	-
City of Melbourne – 2005	15,000	-
City of Melbourne – Small metal objects 2004	-	15,000
City of Great Geelong – DUMB 2005	3,046	-
City of Great Geelong – DUMB 2004	-	4,000
The Jack Brockhoff Foundation	10,000	-
Dept. Family & Community Services	-	6,061
	<u>94,395</u>	<u>29,989</u>

**BACK TO BACK THEATRE INC.**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2004**

	2004	2003
	\$	\$
<b>NOTE 10: PROVISIONS</b>		
Annual Leave	7,692	5,162
Long Service Leave	22,935	19,524
	<u>30,627</u>	<u>24,686</u>

**NOTE 11: CASH FLOW INFORMATION**

**(a) Reconciliation of Cash**

Cash on Hand	250	250
Cash at Bank	253,493	239,975
	<u>253,743</u>	<u>240,225</u>

**(b) Reconciliation of Net Cash Provided by Operating Activities to Profit from Ordinary Activities after tax**

Profit from ordinary activities after income tax	36,215	(21,830)
Non-Cash flows in profit from ordinary activities		
Depreciation	2,424	3,433
Changes in Assets and Liabilities		
(Increase)/Decrease in Receivables	(57,639)	(18,656)
(Increase)/Decrease in Prepayments	53	2,127
Increase/(Decrease) in Creditors and Accruals	(31,187)	30,886
Increase/(Decrease) in Grants in Advance	64,071	(18,430)
Increase/(Decrease) in Provisions	5,941	16,393
Net Cash Provided by Operating Activities	<u>19,878</u>	<u>(6,077)</u>

**NOTE 12: LEASING COMMITMENTS**

Operating Lease Commitments

Being for rent of office

Payable:

— not later than 1 year	660	6,600
— later than 1 year but not later than 5 years	-	660
	<u>660</u>	<u>7,260</u>

The property lease is a non-cancellable lease with a three-year term, with rent payable monthly in advance. An option exists to renew the lease at the end of the three-year term for an additional term.

**NOTE 13: RETAINED PROFITS**

Retained Profits before tax	146,079	167,909
Surplus/(Shortfall) for the year	36,215	(21,830)
Capital Grant Reserve - MV	2,399	12,518
	<u>184,694</u>	<u>158,596</u>