



2010 Artistic Report

Prepared by Alicia Talbot and Michelle Kotevski
With contributions by Lina Kastoumis, Bibi Serafim, Ahilan Ratnamohan, Alan Lao,
Paul Gazzola, Harley Stumm, Effie Nkrumah & My Darling Patricia

Table of Contents

Executive Summary

Urban Theatre Projects (UTP) undertook a wide range of activities in 2010 in the research, development and presentation of theatre and performance new works, including:

- *The Fence* public season for the 2010 Sydney Festival, directed by Artistic Director Alicia Talbot;
- National tour of *The Folding Wife* through Mobile States, managed by Performing Lines;
- *The Football Diaries* redevelopment and tour to South Africa during the FIFA World Cup;
- *Stage 1 of Michael Essien I want to play as you-* research in South Africa, Ghana, Belgium and Austria.
- *Stories of Love and Hate* a conference format presentation at Sydney University;
- *Posts in the Paddock* a creative development stage of a new work co-produced with Marguerite Pepper Productions for My Darling Patricia;
- *Negotiating Bankstown* a video-based project mapping spaces important to local people in Bankstown by Paul Gazzola.
- Four weeks in residence at London International Festival of Theatre to undertake a research and development period for the creation of a new work in East London for 2012.
- A series of short developments with Belvoir on the new co-production *The Quarry*.
- In View - a young and emerging artists support program, run over 13 weeks culminating in a showing of ideas.
- Intersection 2010 artists Alan Lao and Effie Nkrumah undertook a period of conceptual development for the new work *Ama and Chan*.
- A 3-week creative development of *Ama and Chan* with director Drew Fairley.
- The company presented a Searchlight pitch at The Australian Performing Arts Market in February 2010 in Adelaide.
- The company attended the IETM Meeting in Glasgow in October 2010 as part of its international market development strategy.

In 2010, UTP presented a 3-week public season of *The Fence* for the 2010 Sydney Festival. *The Fence* is a tale of love, belonging and healing. It is an emotional and tender work that looks at the adult lives of five family and friends who spent their childhoods in orphanages, institutions and foster homes. *The Fence* community consultation process focused on Indigenous and non-Indigenous Australians who had been brought up in care settings, such as orphanages, foster homes and child welfare institutions as part of either the Stolen Generations or the Forgotten Australians. There were 16 programmed performances of *The Fence* between 13th and 30th of January. A total of 2341 audience members attended the show. The Fence was created and presented on the grounds of Old Kings School, Parramatta.

The Folding Wife underwent a national tour, managed by Performing Lines through the Mobile States initiative. The show contrasts the iconic imagery of a fierce, impenetrable Australian landscape with that of the resilient Filipina. Three generations of women shared a goal: to leave the poverty and uncertainty of their homeland for the promises of the First World. Writer Paschal Daantos Berry, in collaboration with Anino Shadowplay Collective, creates a series of narrative fragments drawing on the selected memories of Grace. In the folds and

creases of her possessions, in the images and anecdotes about Clara and Dolores, she is able to unravel her own identity.

In February UTP attended the Australian Performing Arts Market to present a Searchlight pitch on the company's Intellectual Property, its process and *The Fence* to national and international producers, venues and presenters.

UTP delivered In-View in 2010 facilitated by Iina Kastoumis. This was a development program for emerging artists and their ideas where invited artists meet on a fortnightly basis to develop their individual short performance ideas with support from UTP. In-View was a practical forum for artistic advice, development and creative process planning and delivery. The program saw the presentation of ideas in progress in May 2010.

2009 Intersection artists Paul Gazzola and Rosie Dennis returned to create *Negotiating Bankstown*. Over 9 days in 2010, 13 local people from Bankstown were video interviewed asking a series of questions on their relationship to city and a chosen route through it. They were then filmed walking this route. The daily movement narratives and stories in these video works expose the memories and histories inherent within site, whilst producing a mapping of each individual's personal relationship to the city of Bankstown.

In 2010, UTP continued the Intersection residency program. This initiative offers artists wages, venue, artistic and management support in the research and development of new performance works. Effie Nkrumah and Alan Lao undertook a 3-week residency to develop their new work *Ama and Chan*. UTP took the decision to produce this work and in November the company invested in a further development period with comedy director Drew Fairley.

Posts is the Paddock is a collaboration between My Darling Patricia with Indigenous artists Nadeena Dixon and Rhonda Governor-Dixon. An Intersection residency seeded this project in 2009. Through visual and physical performance, the project explores the story of Jimmy Governor. In 2010 the creative team worked on a puppet and set build combined with a research/writing period, followed by a research trip with collaborating artists through regional NSW, following the route of Jimmy Governor. The work underwent a further creative development period in 2010 in association with Marguerite Pepper Productions. The development for this work took place in Bankstown, Wauchope, Bundanon and regional NSW.

In July 2010 UTP toured *The Football Diaries* to the National Arts Festival in Grahamstown South Africa. The show was the first-ever Australian work presented at this festival. This tour was during the football World Cup in South Africa. With the assistance of the Australian High Commission, the tour was extended to include a performance at Football for Hope (Streetworldfootball and FIFA) and the prestigious Market Theatre in Johannesburg. The work was performed a total of seven times in South Africa.

Building on the opportunity presented by the South African tour of *The Football Diaries*, UTP undertook a stage of research for a new project called *Michael Essien I want to Play as you*. Over the next two years UTP will produce a new piece across continents exploring football as a movement language and the experiences of individuals and families who have been part of football trafficking out of Africa and

into Europe. Ahilan Ratnamohan and Daisy Wouters travelled to South Africa, Ghana, Belgium, France and Austria to research the phenomenon of football trafficking and the concept of migration from Africa to Europe through and for football.

Alicia Talbot, Artistic Director, was selected to be part of the Australian Theatre Forum Curatorial Committee; was a peer facilitator at Sitelab- Campbelltown Arts Centre; and took part in a two week masterclass with Chiara Guidi, Societas Raffaello Sanzio.

Michelle Kotevski, Executive Producer, was selected to participate in the IETM Australia Council Producing Producers program in Europe for a six week period; and was a guest presenter for Penrith Council's Toolkit Series- Arts practices in communities.

The CEO's also attended the IETM Plenary Meeting in Glasgow in October to further the company's international market development plan.

The Fence

Presented by Urban Theatre Projects and Sydney Festival 2010 and winner of the Sydney Theatre Award for Best Independent Production in 2010.

This is a show – the best I've seen from UTP - that creeps up slowly and then stays with you for a long time afterwards.

John, McCallum The Australian

Artistic Team

Director / Original Concept
Performers / Devisors

Alicia Talbot
Helen Dallas, Richard Green, Kelton Pell,
Skye Quill and Vicki van Hout.

Set Design

Alison Page

Story Consultant

Wayne Blair

Lighting Design

Neil Simpson

Sound Design

Liberty Kerr

Community Liaison

lina Kastoumis

Costuming &

Katia Molino

Assistant Stage Manager

Production Manager

Chris Axelsen

Stage Manager

Frank Mainoo

Development Co-Devisor

Queenie van de Zandt

Development Story Consultants

Wayne Blair, lina Kastoumis, Maude Davey

Consultants

Garry Ansell, Lily Arthur, Shane Carter, Kevin Grills, Jessica Hartley, Mark Hartley, Mark Hayes, Mary Hooker, Robert House, Diane Mancuso, Wesley Marne, Kerry McKenzie, Peter, Stan Towel, Pamella Vernon, Valerie Wenberg, Paul Whitton.

Advisors and Contributors

Bonney Djuric, Eris Harrison, Teddy Hart, Vic Morrow, Sai Oo, Joanna Penglase, Deborah Pollard, Ryan Sadlier, Lily Shearer, Leonie Sheedy, Leanne Tobin, Aunty Edna Watson, Uncle Alan Watson, Lee Wilson, Fiona Winning,

Project Partners

The Alliance for Forgotten Australians, Link Up NSW Aboriginal Corporation, Mount Druitt Men's Shed, Origins Inc, Parragirls, The Stolen Generation Alliance (SGA), South West Sydney Stolen Generations Support Group.

Walking Map

Bonney Djuric and Leanne Tobin.

Supporting Partners Sydney Festival, Arts NSW, Australia Council, Parramatta City Council, Bankstown City Council, Thyne Reid Foundation, State Property Authority.

Timeline

Creative Development	22 June – 17 July 2009
Rehearsal	2 November – 11 December 2009
Re-rehearsal	4 – 12 January 2010
Premiere Season	14 – 30 January 2010

Venue

Creative Development	Parramatta Swimming Pool
Rehearsals & Season	Old Kings School, 3 Marist Place, Parramatta

Project Description

In November, the parliament came together to apologise to half a million Forgotten Australians—men and women who grew up in orphanages and institutions, abused, mistreated and forgotten. The Fence tells their story—the story of people who do not know how to love because no-one ever loved them; people who do not know how to be parents because they never had them.

The title for the play was inspired by a man who went into an institution at the age of four. All he remembers of the next 12 years is the fence that kept him in.

It is powerful, painful and compelling.

The Hon. Jason Clare MP
Member for Blaxland and Parliamentary Secretary for Employment
Hansard 10 March 2010

The Fence is a tale of love, belonging and healing. It is an emotional and tender work that looks at the adult lives of five family and friends who spent their childhoods in orphanages, institutions and foster homes. *The Fence* focuses on the present and how a small group of friends and family members have searched to make sense of their need for home and belonging.

The house belongs to Mel and Joy, who have been married for 20 or more years and it is watching their relationship in action that carries the audience throughout the piece. Their home is a haven for long-time friends and the night starts out like any other – TV, dinner on the couch and a couple of drinks. The unexpected return of Mel's sister after a 10-year absence, unearths the past and an ordinary night turns upside down.

The Fence chronicles a night, and through it a lifetime, of loss, survival and reconciliation.

Caroline Wake, RealTime

Set in a purpose-built suburban-Sydney home, on the grounds of a former institution, with the audience seated in the 'backyard', the protagonists engage the audience in an honest, poetic and poignant portrait of contemporary life.

Over the 90 minutes the characters who are gathered at this place reveal, as much in their silences as in their speech, a deep past of neglect and loss. The effect is very powerful.

John McCallum, *The Australian*

Director Alicia Talbot's signature style has a filmic quality enhanced by the evocative setting and rich soundscape. Described as 'fictionalised reality', action and images unfold gradually and simultaneously with raw impact.

The Fence is powerful and sad, elusive and funny, tender and joyous.

James Waites

In light of recent political apologies to Indigenous and non Indigenous Australians suffering the "care" of the State in past decades, *The Fence* offers a fierce political commentary, with sensitivity and beauty.

This is not merely real Australian theatre, but the theatre of real Australia.

Australian Stage Online

In developing *The Fence*, the creative team spent 12 weeks working with Indigenous and non-Indigenous Australians who had grown up in orphanages, foster homes and other forms of State care. These individuals are part of the Stolen Generations and Forgotten Australians. Industry professionals also took part including health professionals, peak organisations, advocates, activists, cultural thinkers and academics. Urban Theatre Projects describes the process as public dialogue and positions the collaborators as experts within the process. Lead by Alicia, the artistic team engage in regular open dialogue to develop the script and images throughout the piece.

The Theatre Experience

It's a moving piece that packs a subtle punch...

Sun Herald

The Fence offers audiences an unusual theatre experience. The site of the performance, a former Institution, was not revealed to audiences. Instead a meeting point at a well known venue was established. Audiences were met by company members, then directed on a 10 minute walk to the performance site. Audiences were given a 'walking map', with an essay, specially commissioned by Urban Theatre Projects, detailing the multiple layers of history of the site (Indigenous, post Colonial and contemporary). Perusing the 'maps', audiences walked between buildings boarded up for decades, past sandstone walls made by convicts, and onto a disused tennis court surrounded by cyclone wire fencing, before taking their seats.

This very intimate work was presented in a purpose-built house located in the grounds of a former institution. The old brick walls of the former Marsden Institute rose up behind the small domestic setting, evoking a sense of past experiences which were almost never referred to throughout the piece. Audiences were seated looking through the backyard and into the back of the house and shed. It was as if the back wall was taken off and audience became witnesses to events played out before them.

this is an astoundingly important show- a show which lingers and leaves an impression- a sticky residue – like that of our history.

Augusta Supple

Rather than illuminating the traumas of the past, *The Fence* is a reflection on how characters carry themselves in their adult lives. The fragility and the joy, the humour and the beauty and ultimately the wisdom in which they make choices.

A key factor of *The Fence*'s success was its lengthy development period: an initial research and development phase, followed by a four-week creative development, a six-week rehearsal period followed by a final production stage in which the work was staged as part of Sydney Festival 2010. This development period greatly contributed to the work's dramaturgical sophistication and cohesion of form.

Community Consultation Process

To see this story come alive in such a powerful way was truly marvellous. It will remain treasured in my memory for many many years and I was most proud to be able to be a small part of the process. Even more, it brought healing, to myself.

The Fence –Community Consultant Surveys, February 2010

I felt overwhelmed by taking part in the project. I feel, that deep down, there was a spiritual belonging place for me.

The Fence –Community Consultant Surveys, February 2010

The Fence community consultation process focused on Indigenous and non-Indigenous Australians who had been brought up in care settings, such as orphanages, foster homes and child welfare institutions as part of either the Stolen Generations or the Forgotten Australians.

The Fence employed a unique process and devising method that Alicia Talbot has developed through previous works, where community consultants are positioned as experts within the devising process. This consultative process involves community consultants and industry professionals attending rehearsals on a weekly basis, and responding to material and scenes generated through extensive discussions and long-running improvisations. The sessions were not recorded electronically - notes were taken by lina Kastoumis and distributed as comprehensive transcripts for cast, crew and the consultants. The consultants' critical and dramaturgical feedback greatly impacts on the believability of the work and brokers a relationship between opinions and observations of real, lived experience and artistic enquiry.

LA: There's less aggression than last time. You've toned down that aggression.

AT: That's what we been working on – trying to make the brother sister thing believable.

PW: That's a lot better. They didn't seem to be standing so long – they got into it. A lot better than it was. What would you call it?

*AT: More believable? Yes?
Many consultants nod or vocally agree, "Yes".*

AT: What would make it (the 'sister' scene) better?

WM: Isn't this just the introduction? It doesn't need more. It's just starting up.

VW: Well, before it was hurtful. Now, well he hasn't seen his sister for a long time. It brings more happiness. More joy.

KG: They are closer together.

Excerpt from *The Fence* consultation November 2009

Consultants are not asked to disclose their personal stories to then be characterised on stage by actors, but rather invited to share their opinions and observations about the world as they see it. The consultants are paid a fee for their contribution.

I was fascinated from day one. Beyond just enjoying it – I was enthralled by the process! I have never been on that side of the process. I've been an audience member – but no, never been backstage, behind the scenes.

You took the time to seek us out, to authenticate stuff. To make it real. That's a major thing – It validates us and gives us recognition. That's unique for us.

The Fence –Community Consultant interviews September 2009

Beginning in 2007 UTP developed relationships with a number of key advocacy organisations, in particular Link Up NSW and CLAN (Care Leavers Australia Network). As the project start date grew closer we also continued working relationships with previous community partners including The Men's Shed, Emerton. These organisations provided introductions to a number of individuals who then became involved in the project as consultants. As *The Fence* gathered steam UTP developed individual relationships with care-leavers who in turn brokered relationships with representative organizations such as; Origins HARP, Forgotten Australians Alliance, South West Sydney Stolen Generations Support Group, Parragirls and the Stolen Generations Alliance.

Final rehearsals and the premiere season of *The Fence* took place in January 2010 as part of the Sydney Festival. Consultants who were able to attend the performance during the season were invited to complete a final consultant survey form that outlined their observations at this last stage of engagement.

It was very well received in the community. The Elders who went there asked me if I knew about it and I said "Yes, I was a part of it!"

Having the feeling that I had lived thorough the emotional turmoil of the actors, also a sense of validation that such experiences were being played out for an audience.

My family, friends and acquaintances who came and saw the performance all commented on how moving it was, and how powerful the performance was. They are still talking about it to others and it has opened even more stories up.

The Fence – Community Consultant Surveys, February 2010

The National Library of Australia and the National Museum also made contact with UTP through this process and UTP has contributed its materials, documentation and contacts to the projects that acknowledge and remember the experiences of these children.

Challenges of Community Consultation Process

Alicia Talbot has been using the process of working in public dialogue with community members as experts over the last 12 years. The works are often created over a two-three year timeframe and the subject matter is always considered difficult and emotional. *The Fence* is the fifth major work to be created using this process, and perhaps the most difficult.

Anecdotally, it would seem that the subject matter was extremely painful and still very raw as individuals and families continue to live with the intergenerational effects of being displaced from family. Service organisations and advocacy groups (mostly on a volunteer basis) are working at over capacity to attend to the many needs of the constituents. Resources for the sector are extremely limited and the needs very high. These factors made building sustainable partnerships with key organisations more difficult than in previous projects.

During the rehearsal process, the national apology to Forgotten Australians was announced and delivered. This was a very important and emotional time for Forgotten Australians and Stolen Generations, family and friends.

One of the other difficulties during the process was ensuring the work represented Forgotten Australians' experiences. After the creative development CLAN declined to continue the partnership with the project, as the CEO articulated that the work did not adequately represent the experience of non-Indigenous people who had grown up in care and welfare institutions. One of the criticisms was that it was felt that it focused too much on the experience of Stolen Generations. This was also articulated by a community consultant who felt that story needed to focus exclusively on Forgotten Australians to honour and represent their story.

I felt let down- not seen, misrepresented, & very disappointed but do believe that it was aptly named "The Fence" as that was where your producer, writer sat "On The Fence" so politically correct....I spoke to a few people after the play ended & asked them What they thought the play was about? The majority responded with "The stolen generation of course...So finishing up this experience for me has left a sour taste in my mouth & that there is a story about just us that has not been told yet!!

The Fence – Community Consultant Surveys, February 2010

However, the CEO of CLAN did attend a performance of *The Fence* during

season and gave positive feedback on how the work had changed and developed since the creative development showing in regard to the representation of Forgotten Australians.

Sydney Festival Season

Co-commissioned by Sydney Festival, *The Fence* premiered on 14th of January 2010. This year was Artistic Director Lindy Hume's first Sydney Festival and UTP was delighted to continue its long association with the Festival.

Lindy's program reflected a sense of communal and individual connection, ideas of happiness and optimism after the upheavals of the last year. Lindy's description of the 2010 Sydney Festival is that it included works '*whose creators once again remind us that great art from any period should tell us something about our lives today*'.

There were 16 programmed performances of *The Fence* between 13th and 30th of January. A total of 2341 audience members attended the show.

This is represented as:

	Total Capacity	Attendance	Total %	Paid %	Comp %
Parramatta	2590	2341	90.38	74.88	25.12

Audience members met at the Riverside Theatre where Urban Theatre Projects' Front of House team greeted them, handed out 'walking maps' and directed them on a ten minute walk to the performance site.

Once on site, refreshments and snacks were available, as well as programs and plenty of mosquito repellent.

Audience Data and Survey

At the conclusion of the show, out on the disused tennis court and bar area, audience members were invited to complete a survey to gauge their response to the work and demographic information.

The Fence attained a **23.71%** response rate from audience members. From this response we are able to say that overall audience members rated the show and their experience positively (**93%** of respondents 'loved' or 'liked' the show), and **less than 1%** of respondents had a negative response.

Audiences cited the location, the atmosphere and the experience of seeing a work on site as what they liked most about their experience of *The Fence*. This was closely followed by another top three answers:

- Realism, intimacy, honesty of the show, authenticity.
- Production values and skills of performers.
- Music

The majority of respondents heard about *The Fence* through the Sydney Festival

guide (41%). Many respondents (17%) heard about the show through multiple channels, mostly a combination of the Sydney festival guide, a media segments and word of mouth.

Close to a third of respondents heard about the show through word of mouth (30%). This point highlights UTP's strong reputation amongst audiences. Of these respondents, 28% attended the show because it had been recommended to them, representing the most stated reason for attendance. This was followed by subject matter (25%) and then company reputation (20%).

Over a quarter (28%) of the respondents had seen a UTP show prior to *The Fence*.

Based on the survey responses, generally speaking the median audience member attracted to *The Fence* was female, between 35 and 44 years old, a regular theatre goer and Australian born. It is worth noting that *The Fence* attracted an older audience than is customary for UTP with 22% of respondents in the 45-54 year old bracket.

Over a third of the respondents were from western Sydney (36% including 7% from Bankstown), reflecting an increase in attendance from audiences in the region to UTP's festival shows. Over forty percent (43%) of the respondents came from other areas in Sydney, most notable the North shore, Easter and Inner West suburbs. The next largest geographical group were from the rest of NSW (15%) and there was a small portion of International audience members (2%).

Almost three quarters of respondents were born in Australia (74%), six percent (6%) identifying as being of Aboriginal or Torres Strait Islander ancestry. Over a quarter (26%) were born overseas with the majority (63%) coming from another English speaking country.

The Folding Wife - national tour

A national tour managed by Performing Lines

Artistic Team

Director	Deborah Pollard
Writer	Paschal Daantos Berry
Performer	Valerie Berry
Multimedia Artists	Datu Arellano and Teta Tulay, Anino Shadowplay Collective
Lighting	Neil Simpson
Production Tour Manager	Josh Emmanuel

Project Description

Grace, a young Filipina woman, is placing her family to rest by packing them up in little boxes. Alone, equipped only with anecdotes, she breathes life to the two women of her family who have led her to the Australian landscape. There is Clara, the grand matriarch who remembers an opulent Philippines of the Spanish era and is comforted by long-gone wealth and an impeccable breeding. Her daughter Dolores is a disappointment having given birth to Grace, after a scandalous affair. For Clara all

their problems would be solved if only her daughter would marry a foreigner – preferably an American.

Delicate, inventive and revealing ... this ability to shape-shift - to fold into whatever is required - lies at the heart of Filipina resilience.

The Sun-Herald

The Folding Wife explores the external and internal landscapes that propel people to scatter across the face of the earth and the consequences it has for personal and cultural identity. It captures the anxiety of post-colonial poverty in the Philippines and the lure of the First World dream, a circumstance that sits at the heart of many contemporary migrant experiences. Does a country and the promise of a new life measure up to its imagined expectations?

This work is directed by Deborah Pollard and is written by Sydney writer Paschal Berry for his sister Valerie Berry. The work made in collaboration with Anino Shadowplay Collective, a multi media ensemble from the Philippines.

Anino Shadowplay Collective combine high tech video with low-tech object puppetry projected through an overhead projector and a data projector. Simple mediums such as lace, sand, dye, water and transparent objects are used to create potent images that support and juxtapose the narratives. The simple mediums mixed with high tech video give Anino a particular and unique aesthetic that becomes an integral part of the visual style of *The Folding Wife*.

Like painters playing with liquid light, colour and form, they create the visual sensuality and texture of memory so powerfully evoked in the text. ... Sweet, sour, bitter – all the tastes of memory are present in this powerful work. The audience is left with sensual impressions of lace, blood, laughter and sorrow.

RealTime

The Folding Wife first premiered at Balcktown Arts Centre in 2008 and was selected for a Mobile States tour, produced by Performining Lines. Below are excerpts from Producer Halrey Stumm's tour report.

National Tour 2010

Darwin, Cairns, Townsville, Mackay, Sydney, Melbourne, Brisbane.

Dates

Touring nationally after a successful season in Sydney, The Folding Wife has attracted wide critical acclaim. And with good reason... Writer Paschal Daantos Berry delivers a script so textually rich that word enthusiasts may experience goosebumps. Others will be content simply to bathe in the evocative storytelling. Valerie Berry is a confident but beguilingly humble performer in the triple roles of Clara, Dolores and Grace... But it is a testament to Berry's self-sufficient strength as a performer that the rug is not stolen from under her by the two captivating multimedia artists, Datu Arellano and Teta Tulay (of Anino Shadowplay Collective). Low-tech and resourceful, it is difficult to believe - in fact it

must be seen - that the mesmerising visual effects are achieved by such simple apparatus as overhead projectors, shadow puppets and sand drawings. To say that they are shadowplay artists seems insufficient; they are subtle, generous and inventive multimedia experts. The Folding Wife is a rich and warm invitation into the world of three captivating Filipina women.

Sommer Tohill, *The Brisbane Times*, May 13, 2010

The work was received extremely positively by audiences, critics and presenters in all tour venues. Existing relationships with artists and organisations were strengthened and new ones initiated, with benefits to the artists, the touring company, the presenters and the tour producer. In Darwin, a workshop with local artists including Filipino artists, hosted by Darwin Community Arts Inc, was extremely successful. It may lead to future collaborations between the Sydney-based and Manila-based touring company members, as was the case with our 2008 tour of Branch Nebula's Paradise City, with DCA later inviting Filipino-born breakdancer Lamaroc to work on projects in Darwin.

In Cairns, we were hosted by Jute Theatre, which is primarily a producing company rather than a touring presenter. Indeed, this was the first time the company has participated in a Playing Australia-supported tour. The company put a lot of effort into building relationships with the local Filipino community, engaging key local people and organisations as partners in the event, rather than merely sending them marketing material. These included programming strategies (inviting a local dance group to perform after our show, and a Filipino band to perform in the bar, consulting community leaders regarding the best time to stage the shows prior to committing to the tour), marketing strategies (distribution of information), and sales strategies (involving community organisations as financial partners, by giving them a cut of sales income, thereby giving them a financial stake in the success of the event. These strategies were extremely successful, and ensured that Cairns had the best attendance of the tour.

Elsewhere, unfortunately, attendances were disappointing. Sometimes it is difficult to create a buzz around a small scale production, and for presenters with relatively little at stake financially, and a crowded calendar of events through the year all screaming for marketing attention and resources, it is tempting to cut their losses on the small show. Certainly it seemed this was so in a couple of cases.

It's slippery terrain- it could so easily slip into another "worthy" migrant story. It could easily slip into the romanticisation of the east or "home." But it's not. This story is more than a cliché, or a cautionary tale about racism, or a hard luck story. Or a rags to riches story. It is more than any of that. More than your expectations. It is beautiful. It is honest. It is heartfelt. It is confronting. It sneaks in, charms you with two large dark eyes. I search for words that fit. It is amusing, painful. Simple. Tightly woven. Economical. Astute. Visually rich. Poetic. Inventive- elegant.

Writer Paschal Daantos Berry, has written an astute and resonating story- which goes beyond geographical borders- and gender. Director Deborah Pollard has done an exemplary job, and has orchestrated a show which balances hi and lo tech aspects of multi media – has put the character and the cultural politics in firm view without being didactic or

righteous. Pollard is a dramaturgical master- and the structure of the piece is exquisite. Her directing is inventive and intelligent without being pretentious or indulgent.

This is an exquisite piece of contemporary performance which everyone should see- because it is simple, elegant, entertaining and brimming with beauty.

Augusta Supple, www.augustasupple.com

Additional Activities

One post-show artist talk for school audience at Mackay matinee
In Cairns, the presenter worked closely with local Filipino community organisations, and organised performances by a local Filipina dance group after our show, and a Filipino band performed in the bar.

Workshops were presented in Darwin & Sydney. The Darwin workshop was hosted by Darwin Community Arts, with participation from local professional visual and theatre artists, and community members. The Sydney workshop was hosted by Performance Space, specifically designed for a group of secondary school teachers of theatre and visual arts.

The planned Hobart season was cancelled prior to the tour commencing, due to the presenter's changed financial situation, having had a substantial reduction in its income subsequent to the funding application having been made. This was noted in correspondence with Playing Australia staff, and a revised budget reflecting the cancellation was submitted.

Matinees were cancelled by the Darwin & Sydney presenters; in Sydney, prior to the tour commencing, due to a change in presenter policy, and in Darwin, in production week, due to the small number of bookings taken.

Excerpts of Tour Report, Harley Stumm Producer Performing Lines

The Football Diaries- South African Tour

Presented by Urban Theatre Projects, the National Arts Festival and the Australian High Commission

***The Football Diaries** added significant value to the Festival programming in 2010 ---- a time when South Africa hosted the Soccer World Cup ---- and by presenting this slick and professional play on our Main programme, we were able to strongly affirm that sports and arts need not be two separate contestable spaces but that they can both co-exist in the same spaces, at the same time and speak to the same audiences.*

Mr Ismail Mohammed, Artistic Director National Theatre Festival

Artistic Team

Director / Co- devisor	Lee Wilson
Performer / Co-devisor	Ahilan Ratnamohan
Set & Lighting Design	Mirabelle Wouters
Video Artists	Fred Rodriguez and Lara Thoms
Sound Design	James Brown
Dramaturg	Alicia Talbot

Tour Manager	Bibi Serafim
Production Manager	Mick Jessop
Technical Manager	Frank Mainoo
Australian Publicist	Siobhan Waterhouse
Financial Administrator	Amanda Smith
Graphic Designer	Gabriel Porras
Tour Producer	Michelle Kotevski
Project Partners	The National Arts Festival Grahamstown, Football for Hope, The Market Theatre, The Australian High Commission South Africa, the Department of Foreign Affairs and Trade, Fresh Promotions, the Australia Council for the Arts, Arts NSW, Bankstown Sports Club, Bankstown City Council.
Timeline	
Redevelopment	April and May 2010
Re-rehearsal	14 – 25 June 2010
NAF Season	3- 4 July 2010
Football for Hope	8 July 2010
The Market Theatre	9 -10 July 2010
Venue	
Redevelopment & re- rehearsal Season	Hackett House, Bankstown Rhodes Theatre in Grahamstown; Football for Hope Camp in Johannesburg; The Market Theatre, Johannesburg.

Urban Theatre Projects will take their production, The Football Diaries, to the world during the 2010 FIFA World Cup. This is the first Australian show and company to be invited to the National Arts Festival in Grahamstown, South Africa and by showcasing Australia's artistic excellence overseas, it will also assist to create an international career pathway for Australian artists.

The Hon Peter Garrett, MP.
Minister for the Arts.

As the premiere arts festival in South Africa, ...we are delighted that our inaugural partnership with Urban Theatre Projects was enormously successful.

Mr Ismail Mohammed, Artistic Director
National Arts Festival, Grahamstown

In July 2010 Urban Theatre Projects (UTP) toured *The Football Diaries* to the National Arts Festival in Grahamstown South Africa. This tour was during the football World Cup in South Africa. With the assistance of the Australian High Commission, the tour was extended to include a performance at Football for Hope (Streetworldfootball and FIFA) and the prestigious Market Theatre in Johannesburg. The work was performed a total of seven times in South Africa.

The Football Diaries is an exceptional and original piece of theatre that will appeal to audiences of all demographics. If you are looking for a show that can 'talk' sport as effectively as it 'talks' theatre, this production is especially for you.

Adam J Levin

The Football Diaries is a work by Ahilan (Ahil) Ratnamohan, who has been working with UTP on various projects since he was 18. The work was developed by Ahil based on 5 years of his diary entries whilst playing football in Europe, trying to gain a European club contract.

Ahilan Ratnamohan is a remarkable phenomenon: a footballer who can dance and a sportsman who weaves philosophy, history and spirituality into his stories about the beautiful game.

Theresa Eldmann, Cue Newspaper

Building on the opportunity presented by the South African tour of *The Football Diaries*, UTP also undertook a stage of research for a new project called *Michael Essien I want to Play as You*.

Over the next two years, UTP will produce a new performance piece across continents exploring football as a movement language and the experiences of individuals and families who have been part of football trafficking out of Africa and into Europe. By investigating migration paths and the transience of young African footballers transplanted in Europe, this new work looks at the line between hope and desperation.

In 2010, Ahilan Ratnamohan and Daisy Wouters undertook an initial research phase in South Africa, Ghana, France, Belgium and Austria. Key partnerships include the Paris-based support organisation *Culture Foot Solidaire* and leading arts centre KVS in Brussels. In 2011 this work will undergo further research and creative development in Antwerp, focusing on transient communities of players (often on temporary or expired visas) who bond together on suburban training grounds.

The Football Diaries Performance

Played at close range, confined in a small space and patterned into something approaching dance, Ratnamohan's ball skills are enviable and entertaining...His narration is engaging and his observations on the ugly side of the so-called "beautiful game" are acute.

Sydney Morning Herald

On a life-long quest to create football that is beautiful, Ahil encounters curious relationship between sport, art and philosophy. Athletic virtuosity, explosive physicality and dreams of professional football in far-flung places converge in this intimate spectacle of image, sound and body to transport the audience onto a surreal playing field.

The Football Diaries is a fascinating exploration of new and fresh theatrical possibilities in which different worlds come together....His use of visual imagery and video footage are also fascinating.

Theresa Elmann, Cue Newspaper

The work, punctuated by video installations, is a personal and engaging meditation on art and sport that encompasses not only the blood, sweat and tears of a footballer, but pop culture and contemporary Australian life. The narrative, devised

by Ahil and director Lee Wilson, is drawn from Ahil's journal entries whilst seeking and failing to gain a professional player's contract in Europe, and showcases his virtuoso football skills alongside his insights into an athletes' experience of space, time and emotion.

Enveloped by sound and video, the experience is one of being on the field, ready for a pass, and a part of this unique and moving journey!

Bankstown-Canterbury Express Torch

The Football Diaries was first presented by Urban Theatre Projects in Bankstown in April and May 2009. An overwhelming majority of the audience (97%) who responded to our post-show survey in Sydney said they 'loved' the work.

Activity for South African Tour

The invitation for the tour came directly from the National Arts Festival Director Mr Ismail Mohammed. On a Department of Foreign Affairs and Trade cultural visit to Australia in early 2010, Mr Ismail spent a day with UTP. Mr Mohammed was interested in the work or the company and began a critical dialogue with UTP to gain a greater understanding of the geographical/social/political context in which work is made. Prior to visiting the company Mr Ismail spent some time walking around the Bankstown Old Town Plaza to familiarise himself with the home of the company.

Preparation

In preparation for the tour, performer/devisor Ahil, director Lee Wilson and dramaturge Alicia Talbot worked to re-develop the work created for the 2009 Bankstown season. In particular, developing and refining the text elements of the piece. Chris Mead from Playwriting Australia also provided dramaturgical feedback on the script. Prior to the redevelopment, Ahil began a program of intensive training to reach the fitness level necessary to perform the work. Adjustments were also made to the audiovisual score and additional material of Ahil's soccer career in Europe was included in the show.

The redevelopment also offered the opportunity to prepare the show technically for the realities of touring and presenting in differing venues.

Designer Mirabelle Wouters re-designed both the set and lighting design. Mirabelle and production manager Mick Jessop oversaw the building of a new portable and adaptable set, capable of contracting and expanding to the specifications of each venue.

UTP undertook a pre-tour publicity campaign focused on Australian media. The aim of this campaign was to generate positive news stories in local and national media, building a positive profile of the involvement and contribution of an Australian theatre company and young western Sydney man to events in South Africa during the World Cup.

Mayor of Bankstown, Cllr Tania Mihailuk, gave a Mayoral Reception for UTP and the touring team to recognize the importance of the tour to the Bankstown community. The Hon Peter Garrett (MP) Minister for the Arts attended and gave an inspiring speech, as did local Federal Member The Hon. Jason Clare MP. The Hon. Daryl Melham MP and Ms Helen Westwood MLC also attended the event.

UTP held two pre-tour showings of the work on Thursday 24th June and Friday 25th June for an audience of approximately 100 people, including invited supporters, colleagues and project partners.

National Arts Festival, FIFA Festival of Hope and The Market Theatre

Our audiences loved the show. It was an ideal production that tied in significantly with the Soccer World Cup buzz in South Africa. Added to the relevance of the play, our audiences and arts critics were impressed by the quality of the performance and the production values of the show....

Since this was the first production from Australia to be presented at the National Arts Festival, we were delighted that it was a really good success and that it sets the groundwork for the exploration of further collaborations between ourselves and companies from Australia.

Ismail Mohammed, Artistic Director National Theatre Festival

Following the National Arts Festival, Streetworldfootball/FIFA invited UTP to present *The Football Diaries* during the Football for Hope Festival as part of the World Cup in Johannesburg. The Football for Hope movement is the key element of a strategic alliance, lead by FIFA in its capacity as world football's governing body and Streetworldfootball as the driving force behind a global network of non-governmental organisations, developing projects on the ground, in which football is the common denominator.

The Football Diaries team travelled to Johannesburg to perform at the Football for Hope Festival, playing to over 700 disadvantaged young people from around the world. The venue was a school hall and not without its difficulties, including technical challenges and an audience expecting a different type of performance.

...Although it was not the ideal environment we appreciate the hard work that everybody went to make the Football Diaries happen at the festival. We had excellent feedback from the delegations and they really enjoyed the performance.

Kevin Fine, Project Manager, Festival for Hope.

The team then moved on to The Market Theatre. The Market Theatre is famed for producing and presenting outstanding work in the region, and

Themes of the production resonated within South Africa, owing to World Cup at the time and the themes of racism...The performance was seen by up to around 1000 people, with close to full houses at all performances and received positive reviews.

...it was a pleasure working with Urban Theatre Projects. The cast, crew and production team of "Football Diaries" were professional, courteous and well-prepared...

Mr William Blomfield, Third Secretary
Australian High Commission, Petoria

The Australian High Commission hosted three very successful performances at The Market Theatre. Urban Theatre Projects is keen to build on connections formed and strengthened before and during the tour to pursue new opportunities in Africa.

Successes of The Football Diaries Tour

He is a flawless performer and the choreography is seamless...

Ratnamohan is an endearing, witty and insightful performer whose raw honesty adds certain sincerity to his interaction with the audience. Ratnamohan delivers an accomplished performance which makes this production compelling to watch at all times.

Adam J Levine

Presentation of a high quality work

The re-development and a tour of *The Football Diaries* allowed for the strengthening of the work, a rare opportunity. Artistically, the work improved, developing a greater clarity and cohesion overall.

The touring work had higher production values than the initial season and refined Ahil's unique soccer language.

Ratnamohan's emerging style and genre are well worth keeping track of in the future.

Theresa Eldmann, Cue Newspaper

Ahil grew in maturity as a performer and developing the confidence to experiment with his performance, adapting it to each new audience and setting.

As a performer I was exposed to the atmosphere of an international festival, which meant performing to a new and diverse audience; networking with international artists and producers, journalists and high commissioners.

The networking was a particularly pleasant surprise for me; I didn't imagine the possibilities it would open up for me and the new ideas for future works and collaboration. Performing at the Market Theatre was another highlight for me, its prestige really translated in terms of the atmosphere for an artist.

Ahil Ratnamohan

Market Development and future projects

The team's effort into building relationships with the key individuals and organizations in South Africa was important for future collaborations and new work. The National Arts Festival (NAF) is interested in continuing to develop the relationship with UTP in relation to new work development and tours. There is also an interest in the idea of an artists' exchange and co-production from team members at the Market Theatre. These relationships will provide a solid base to explore collaborations between the organisations and Australian artists in the future, specifically the new work in development, *Michael Essien I want to play as you*.

Discussions regarding a possible artists' exchange have been further developed with Ms Annabel Lebethe CEO of the South African Arts Council.

Audiences

Responses from audiences ranged from very to extremely positive, with the performance receiving a standing ovation at the NAF. The shows at the NAF attracted a significantly higher level of non-white audiences than other shows in the festival (informal feedback from Festival staff and team observations). The 700 young people at Festival for Hope came from over 32 countries, and the audiences at the Market Theatre comprised of a high number of cultural, business, institutional, government and non government dignitaries and senior staff from several different countries.

Approximately 1,120 people saw the show in South Africa over 7 performances.

Public profile and critical responses

The Australian media campaign was very successful, especially considering that there was no opportunity for Australian audiences to see the work at home. The coverage was successful in promoting Australia's contribution to the events in South Africa and in shining a light on the skills and talent of an Australian company and culturally diverse artist.

Highlights of the coverage included a national ABC TV news story, a page 5 major article in the Sydney Morning Herald and ongoing coverage in The Torch.

	Print	Online	Television	Total
Australian Media	15	25	1	41

In Australia the media segments generated an Advertising Equivalent of \$55,302 and a Public Relations Value \$109,230. As the national news item appeared on ABC TV News we are unable to estimate a commercial value for this media segment.

The Mayoral reception and the attendance of the Federal Minister for the Arts provided significant local print media and online media attention.

In South Africa there was a good level of coverage connected to NAF season in print media, radio and online. UTP does not have access to all media generated in South Africa by the work.

The production received excellent responses from critics in South Africa. Critics in South Africa had a high level of engagement with numerous aspects of the work and the tour. The full reviews and articles are enclosed with the media report.

Challenges of The Football Diaries Tour

What is a one-man show?

In South Africa the presenting venues had never seen a solo show with this level of lighting, set, sound, and video. The team came across a very different expectation of what a solo show should be and therefore at times there was a mismatch in the expectations in regards to technical provisions for the show. The usual experience in the venues in South Africa is that of one performer with a minimal set and very minimal lighting.

In further international tour plans UTP will ensure the multi-media layers of the work are discussed in further detail.

Shipping

Due to shipping delays (weather, force majeure, industrial action), the set did not arrive in time for the tour. Building new sets in situ was time-consuming and technically difficult, but the team pulled together and did a fantastic job. While each venue required changes to the set, which looked somewhat different from the original set, this didn't detract from the quality of the show. In evaluating and debriefing the project, the team came to the conclusion that there was nothing that could have been done to avoid this unforeseen event - in that the set itself had been sent with more than a 3 weeks leeway and the Shipping Agent himself said he's never missed an opening night in 40 years. We were sad to ruin his impeccable record.

Festival for Hope

Upon arriving at the venue the team discovered that the facilities were not suitable to the show nor had they been set up as discussed with the Streetworldfootball team. Young people coming in and out of the venue disrupted the performance.

This highlights the challenges in working internationally, with limited access to information about venues and with the differing languages and expectations between production professionals and non-arts organisations. However, with the assistance of the High Commission the team were able to hire a local production company to bring in the equipment and labour needed to make sure this presentation of the show was as high a quality as any other. Whilst the performance was less than ideal, later feedback from Football for Hope was positive and acknowledged the difficulties facing the team.

Football Australia

Initially in a meeting with the Director of Marketing and PR, a verbal agreement was made with Football Australia for their financial support of the project. Upon follow up we discovered the Director had abruptly left the organisation. Numerous attempts were made to engage the organisation again but to no avail. UTP knew there was significant opportunity for this project to support Australia's World Cup bid. Given that Australia's bid was very heavily based on the cultural diversity of our country, this project could have added a valuable dimension to the activities of Football Australia. This was a lost opportunity for a major sporting organisation to partner with a cultural organisation for mutual benefit.

Michael Essien I want to play as you...

Activity

Building on the opportunity presented by the South African tour of *The Football Diaries*, UTP undertook a stage of research for a new project called *Michael Essien I want to Play as you*. UTP aims to produce a new piece across continents exploring football as a movement language and the experiences of individuals and families who have been part of football trafficking out of Africa and into Europe.

Team

Researchers Daisy Wouters and Ahilan Ratnamohan

Timeline

7 July- 2 September 2010

Location

South Africa, Ghana, Belgium, France, Austria.

Partners

Australia Council for the Arts

Ahilan Ratnamohan and Daisy Wouters travelled to South Africa, Ghana, Belgium, France and Austria to research the phenomenon of football trafficking and the concept of migration from Africa to Europe **through** and **for** football.

The research was divided into 3 key areas:

- Locating and speaking with football players looking to migrate, players who had already migrated and asylum seekers and victims of football trafficking.
- Discussions with organisations involved in combating human trafficking and supporting migrants without paper
- Discussions with arts organisations and making contacts in view to producing a performance piece based on this research.

The main goals for this research phase were:

- To develop a better understanding of the issue of young Africans migrating to Europe for or through soccer
- To build a network of contacts, advocates and potential participants for the second stage of the project- a further research and creative development phase.

Ahil and Daisy had the opportunity to develop a better understanding of the various issues that are at play, and to see the nuances of the phenomenon. It was invaluable to be able to return to speak with players more than once, and to understand the depth of this story across different countries and continents.

...The repercussions of acts of football trafficking weren't always one-sided and negative...

Ahilan Ratnamohan

Successes and benefits

Making Contact with Players

In Africa, meeting players happened very easily, especially with the hype of the world cup. Games were taking place on every street corner and Ahil could easily enter into games with players and chat informally. From Ahil's initial discussions he gained the impression that players in Africa had common ambitions to play in Europe. Players from clubs were also relatively frank in expressing their frustration with the situation in professional football in Africa.

In Europe it was much harder to access African migrant players. These players were in most cases illegally in Europe and hence were not visible on just any street corner. If they weren't illegal they were quite possibly tied to a club and unwilling to speak out about any injustices for fear of retribution.

Establishing a Wide Network

The team worked to understand the asylum seeking process in Belgium, undertaking detailed research, including trips to 3 different asylum centres. They then made contact with people and organisations working in the field of football trafficking in various European countries. Makers of documentaries, journalists and others who had made work on this topic were also contacted and this resulted in a multi-layered and interdisciplinary network of contacts across Europe.

Some of the biggest breakthroughs in the team's knowledge and contact with players came through this wide network. The team established a very solid dialogue with Heidi Maris. Heidi Maris is a Belgian lawyer who specialises in sports and who has done almost every case in Belgium of soccer players who had become a victim of abuse and human trafficking in the last 5 years. Heidi has a strong knowledge on the topic and was very enthused about the project and assisting its development. Through Heidi, Daisy and Ahil were able to locate the training ground where all the African footballers in Antwerp without contracts go to train each day (about 30-40 players each morning).

As planned, Ahil and Daisy visited Culture Foot Solidaire in Paris and spent 4 days with founder Jean-Claude Mbvoumin. Mr Mbvoumin facilitated meetings with 6 players who had been trafficked to France. Jean-Claude Mbvoumin, a former Cameroonian soccer player himself, has a strong connection with the illegal circuit in Europe of African soccer players. He tries to help young Africans who have become a victim of abuse and/or human trafficking. Mr Mbvoumin was also very enthused by the project and Ahil and Daisy consider him an essential partner in any further stages of the project.

Development of skills and experience in working internationally in a community context.

"We never really thought of the persons we worked with as non-artists. Partly because this research was all about seeing the real people 'behind' the articles we had been reading in advance."

Daisy Wouters

"Throughout the process of interviewing we analysed our methods and discussed what types of responses we received from different questions and phrasings. I definitely feel we improved our interviewing techniques as things progressed.... The use of my background in soccer helped to broach the issue of trust."

I personally had some ideas for generating different responses, which were different from normal interview responses, by giving creative tasks or asking interviewees to hold a conversation in front of the camera. I found mixed results from some of these attempts, which was great as part of a learning curve."

In Europe when we were unable to find the leads we needed, both of us responded well by broadening our focus and being creative in our attempts. Through this period of difficulty I was proud of the way that we overcame such obstacles."

Ahil Ratnamohan

Challenges and Lessons

Cultural and Economic Differences

“A general challenge for the research in Africa was the difference in culture and constantly being perceived as a rich person. This sometimes lead to interviewed people expecting more from us...It made a big difference though that Ahil is a soccer player himself and shares similar dreams to these African players”

Daisy Wouters

Another challenge was that the team was acutely aware that they were asking for the time, energy and information of people whilst only having as a counter gesture ‘that it will help the overall situation’, but not them. This was even more complex as the team’s work was not to develop and aid program but an arts project.

Time

Even though a solid and diverse network was built and the team managed their time very carefully, to understand the full socio-economic, cultural and political context of this phenomenon of migration/trafficking through sport requires more than two months. This is a very broad subject and it is also a delicate subject and the team and the project have just scratched the surface. However, through the next stages of development, this understanding and knowledge will grow and will shape the project and the final performance outcome.

Ivory Coast

In Africa, visa issues can be complex and difficult. As a result of changing visa requirements whilst in Ghana, and the expectation that the team pay a very substantial bribe, Ahil and Daisy were unable to go to the Ivory Coast as planned. These flights were forfeited.

Outcomes

The outcomes of the project were:

1. Capitalising on the tour of *The Football Diaries* to develop relationships with people and organizations of influence for the development of the *Michael Essien project* including cultural leaders, cultural organizations as well as football and community development organisations.

As a result of individuals and organisations accessed through the tour, the team was able to make connections with a number of organisations and individuals in Africa and Europe that were relevant to the artistic and community participation aspect of the *Essien* project.

2. Development of a potential market for Australian community-based processes for creating new work and community engagement.

In South Africa, the Market Theatre and the National Arts Festival have shown interest in the developing project. In Belgium, France and Austria, a number of artistic and non-arts contacts are interested in the process and eventual product of this work.

3. Exploration of a model for trans national community dramaturgy on a global social issue. Based on the opinions expressed and the images described by members of the African football-aspirant community Ahil has been able to develop the first drafts of a potential treatment-styled script from which to work in a second-stage creative development. This script will continue to evolve as it becomes more informed by community throughout the process and in particular as the performers bring their experiences into it.

Next Stage - 2011

A man moves through the audience selling Gucci sunglasses. He switches effortlessly between languages, charming people with his charisma. One player recounts names whilst sitting down in the corner juggling a ball; names begin to be coupled with football positions, eventually even clubs, descriptions of their attributes. He stops at one name Mbaye Ba. With disbelief he recalls how - 3 years after having been at the World Cup - Mbaye had been hung out to dry by the football world. The last time he'd seen him was year's back, in the streets of Antwerp still hoping to find a club.

Ahil Ratnamohan

The next stage of development will be undertaken in Antwerp and Brussels over a period of 7 consecutive weeks. Beginning with a 3-week period of relationship building (April 4 – 24 2011), Ahil will re-establish contact with communities of players he met during the research & development in 2010. He will attend daily training sessions with these groups and play matches with them. The aim of this work is to establish solid relationships with up to 6 young men who will participate during the 4-week creative development.

Concurrently, Daisy Wouters will build on the established relationships with organisations working in the field of trafficking, people without papers and with African communities. The aim of this work is to support consolidate the partnerships that will support the participation of the young men and the project in terms of its community process and the social, political and economic themes of the work. Lawyer Heidi Maris and CEO of Culture Foot Solidaire, Jean Claude Mbvoumin will work with Daisy and Ahil to networks, advice and consultation on the project.

European Context

Ahil and Daisy will also further contact with players and organizations in Italy and Germany at the end of the creative development. This will be done in order to explore the potential of creating a localized work in different countries and cities.

The Quarry

Urban Theatre Projects & Belvoir

Timeline

Research	July & December 2010
Script Development	January- March 2011

Venue

Belvoir rehearsal room,
Bankstown Arts Centre,
Turbine Hall, Cockatoo Island

Key Artists

Director/Original Concept	Alicia Talbot
Writer	Raimondo Cortese
Performers and Co-devisors	Perry Keyes, Colin Moody, Hazem El Shamas & 3 TBA
Set Design	Mirabelle Wouters
Composer	Perry Keyes
Story Consultant	Eamon Flack
Research Consultants	Effie Nkrumah and Ngoc Fan

Partners

We are in discussions with CFMEU, Workplace Tragedy Survivors Group, Tribal Warrior and Gadigal.

Project Description

The Quarry will take the form of a construction site on which work has stalled traces the relationship of six characters whose lives intersect during the course of a night. Through exploring the interactions and exchanges of security guards, construction, itinerant workers and a homeless teenager this work will investigate conflicting tensions, social hierarchies and lawlessness in a city and society redefining itself.

Set in a construction site, the work will excavate layers of contemporary and colonial Sydney and unearth the emotional, physical and social impacts of urban redevelopment and regeneration. The work will also explore indigenous and non-indigenous perspectives of colonisation, and the entitlements of urban indigenous Australians.

The Quarry continues Talbot's investigation into a series of work that portrays realtime action and events, with an emphasis on the emotional journeys of each of the characters involved in the narrative. While the work draws heavily on the conventions of theatre, the devising process also draws on live art, filmic panoramas, site-specific performance, popular and traditional cultural forms.

This work was conceived during a six-week residency commissioned by Harbourfront Centre in response to the city of Toronto. *The Quarry* will be devised in collaboration with Belvoir, extending the artistic practice of the key artists through new collaborations and building an organisational partnership between UTP and Belvoir.

Directed by Talbot, the performance will involve a professional team of artists working in collaboration and consultation with community members who are positioned as experts within the devising process. Attending rehearsals, these community consultants provide dramaturgical and critical feedback throughout the making process. The consultants are not asked to disclose their personal stories to then be characterised on stage by actors, but rather invited to share their opinions and observations about the world as they see it. The consultants are paid a fee for their contribution.

Research 2010

We undertook a number of short research phases for the project in 2010. This included round table discussions with the key artistic team of writer Raimondo Cortese, designer Mirabelle Wouters, performer and songwriter Perry Keyes and dramaturg Eamon Flack. We began to develop a shared understanding of the work, its aesthetic style and form. We storyboarded a number of images and small scenes.

The team also worked for a week at Belvoir collaborating with performer /devisors Colin Moody, Effie Nkrumah, Ngoc Fan, Hazem el Shamas. We continued to talk around the form and content in the work. We created a series of personas/characters and storyboarded image tables and short scenes.

We also conducted site visits to a quarry in Riley st, Surry Hills and spent a day working in the Turbine Hall on Cockatoo Island. UTP, Belvoir and Sydney Festival staff also spent the afternoon on the Tribal Warrior with guest artists Raimondo Cortese and Perry Keyes.

At the completion of the research phase, Raimondo was commissioned by UTP and Belvoir to write a script for The Quarry.

Ama and Chan

Artistic Team

Devisor/Performer	Effie Nkrumah and Alan Lao
Dramaturges	lina Kastoumis & Alicia Talbot
Director	Drew Fairley

Project Description

Ama and Chan is a theatre show comprising of a live cooking component. It's a comedy about the unlikely marriage between Ama (a Ghanaian woman) and Chan (a Chinese man). The two characters explore their place in Australian society and analyse Australian customs. The banter between Ama and Chan is what makes the show unique, its politically incorrect, racist at times, honest and loving all at once. The cooking show will also explore fusion African and Asian cuisine.

Inspiration

Alan and Effie were enrolled in the same theatre course at University of Western Sydney, and developed a working relationship with one another. The initial interaction of the two characters came out of criticism of others culture and customs; a strong theme which has kept from the beginning.

The inspiration of Chan begins with Alan's father, Chanchai. It started by imitating Chanchai's criticism's on certain Australian customs. The character of Chan further grew when it was the basis of Alan's solo HSC performance. From the character's inception, Chan has gained more depth, incorporating with some of Alan's own personality and interest.

Research and Development

During our research and development, Effie and I brain stormed about the possible storyline of the project and decided on the one with the most potential and the one

that could give us the biggest wealth of material.

We then devised the basic storyline with dialogue, through improvisations, which we reviewed and decided what lines would make it to the final draft. With consults from Lina Kastoumis and Alicia Talbot we provided with direction and constructive criticism to our piece.

Also during this stage, we experimented with fusion African and Asian cuisine. We made the dishes that we hypothesized and fortunately they flavours and textures worked. We came up with the following;

i. Laksa Fufu.

and

ii. Roasted Duck with Stir-fried Green with Soybean paste on a bed of Red Rice.

Research phase stage II

We realised that the storyline we devised in the Research and Development was too much like a narrative, in which there were too many plot points. So the creative development was much about stripping down the material and focusing on the on plot point and using that as our basis. We decided to concentrating on the film of the YouTube cooking pilot.

Direcotr, Drew Failey help us devise the through-line of the piece and added some comedic conventions. Our dialogue had a bit of theatricality, and was more structured. The process gave the piece 2 stages. First a traditional theatre show with the 4th wall, and the second the live cooking performance in front of a studio audience, where the 4th wall broken down.

Alan Lao, Ama and Chan

Negotiating Bankstown

In 2010 the artistic team of Rosie Dennis, Paul Gazzola, Jalessa Donovan and Jeff Stein completed the next phase of a work called Negotiating Bankstown. A transportable site-specific project that explores the shifting ground between private and public space and the question of intimacy within public exposure. The work is was first concienved during the 2009 Intersection residency project *State We Are In*.

Artistic Team

Concept, video and edit

PAUL GAZZOLA

Collaborating artist + Co-ordination

JALEESA DONOVAN

Co-ordination + Collaborating artist

ROSIE DENNIS

Consulting artist

JEFF STEIN

Venue

Development

Hackett House & Old Town Plaza, Bankstown

Project Description

Over 9 days in 2010, 13 local people from Bankstown were video interviewed asking a series of questions on their relationship to city and a chosen route though it. They were then filmed walking this route. Via this personal engagement a series of interviews/video mappings were created revealing how a physical relationship to the urban defines *place* and its *sense of*. In the rendering of daily movement narratives

and stories, these video works expose the memories and histories inherent within *site*, whilst producing a comprehensive mapping of each individuals personal relationship to the city of Bankstown.

Working with the concept of *locals as experts* we sought a broad cross section of the local community to participate. The involvement of a local artist Jaleesa Donovan within the project assisted greatly in instigating connections as well as furthering the already established ones. Her participation as collaborating artist and with project co-ordination was a great asset and will continue in 2011 as the next stage of the project develops.

An initial short work (1 – 2min) will be screened at the opening events at the new Bankstown Arts Centre on February 17th. A longer version/s will be presented at a bigger event in May/June including the possibility of a large outdoor screening. A selection of videos (30 sec versions) to be part of an online interactive mapping project.

Interviewees and Filming locations

Asiyiyah Prahastono	Filming: Interview at Hackett house + plaza
Sala Abraham library	Filming: Interview at Hackett house + streets to
Jason Clare	Filming: Interview at Hackett house + plaza
Tim Carroll around bus stop	Interview at Hackett house + lane ways and
Michael Mohammed Ahmed	Filming: Interview at Hackett house plus streets
Colin Williams Hackett house	Filming: Interview at his home and streets to
Daryl Melham streets to his home	Filming: Interview at his office in Revesby and
Tania Mihailuk streets to playground	Filming: Interview at Bankstown library and
Samah Hadid walkway	Filming: Interview at Hackett house and to
Cathy Quinn walkway	Filming: Interview at Hackett house and to
Lina Kastoumis	Filming: Interview at Hackett house
Bill Reda Greenfield pde carpark	Filming: Interview at Hackett house and top of
Wael Kabbara	Filming: Interview at Hackett house

Posts In the Paddock

Produced by Urban Theatre Projects with visual performance company My Darling Patricia, *Posts in the Paddock* is a new interdisciplinary performance by My Darling Patricia. Harnessing My Darling Patricia's poetically savage visual imagery and delicate performance making, *Posts in the Paddock* is a collaboration with indigenous artists and non-indigenous artists, with a direct family connection to the

story of Jimmy Governor. Through the oral histories of two families, the work investigates broader questions around shared grief and shame and contemporary dialogues of reconciliation. The initial research and development for this work took place in September 2008, supported by UTP's Intersection Residency.

Artistic Team

My Darling Patricia	Clare Britton, Halcyon Macleod & Sam Routledge
Cultural Advisor	Lily Shearer
Collaborating Artists	Aunty Rhonda Dixon-Grovenor & LeRoy Parsons
Video & Photography	Michelle Blakeney
Sound designer	Declan Kelly
Puppet/set maker	Bryony Anderson
Consultants	Alicia Talbot, Djon Mundine OAM, Aunty Lorretta Parsely

2010/11 Timelines

Creative Development- Mon August 30 to Friday September 24
4 week residency – UTP Studio Bankstown and Marrickville Council apartment
Supported by Urban Theatre Projects and Marrickville Council

Creative Development- Thursday September 30 to Sunday October 10
10 day residency – Bundanon Artists Trust
Supported by Urban Theatre Projects and the Bundanon Trust

Set Build- Monday January 17 to Monday January 24, 2011
Bryony Anderson's Puppet workshop, Wauchope, NSW.
Supported by Urban Theatre Projects

Posts in the Paddock is a project that combines research into the life of notorious historical figure Jimmy Governor with installation, storytelling, film and puppetry to investigate contemporary dialogues of reconciliation. Jimmy Governor is the real-life person on which Thomas Keneally's controversial book *The Chant of Jimmie Blacksmith* was based. *Posts in the Paddock* is a collaboration between Indigenous and non-Indigenous artists, with a family connection to the story of Jimmy Governor.

Posts in the Paddock sees MDP working to integrate their previous use of layered image and fragmented narrative into a response to an historical event, its re-investigation a century later, and an inquiry into the shared histories of grief and shame. As well as senior family members, consultants on the project include Lily Shearer (Community Cultural Development Officer, Redfern Community Centre), Djon Mundine OAM (Indigenous Curator), Alicia Talbot (Artistic Director Urban Theatre Projects), Aunty Loretta Parsley (great-grand daughter of Jimmy Governor, Elder), Aunty Evelyn Powell (niece of Jimmy Governor and Elder), Aunty Betty Grovenor (relative of Jimmy and Elder).

The project benefits from the voices of the Indigenous collaborating artists – actor and Jimmy's great-great grandson LeRoy Parsons, musicians and Jimmy's relatives

Aunty Rhonda Dixon-Grovenor and Nadeena Dixon and photographer Michelle Blakeney. MDP are excited to confirm the involvement of highly acclaimed artists Fiona Foley and Wesley Enoch in the final stages of design, preproduction, rehearsals and performance.

Project Activity

Mon August 30 to Friday September 24

4 week residency – UTP Studio Bankstown and Marrickville Council apartment

Creative Development

Halcyon MacLeod and Clare Britton worked to create a structure for the performance of *Posts in the Paddock* building on the successes, failures and reflections of our last development. Clare and Halcyon worked to consolidate a proposal of the set design, installation and dramaturgical structure of the work. In answer to the question what did Jimmy actually say? Halcyon prepared a document called “Jimmy Said” “Ethel Said” – a collection of quotes taken from Newspapers and Court Records. We worked with these as texts for performance. We honed in on the elements of the work that were strong at the Casula showing in 2009- the shadow puppets, Aunty Rhonda Singing “A Few More Years Shall Roll”, the dingo puppet, the crow puppet, our story of meeting each other and creating this work. Over the week 13th-17th September, Clare and Halcyon were joined by LeRoy Parsons, Sam Routledge, Aunty Rhonda Dixon Grovenor, Lily Shearer, Michelle Blakeney and Bryony Anderson. This time was used to work on the floor to generate performance material.

“Sam and Leroy generated a beautiful moment of performance where Leroy recited a list of towns- towns that Jimmy had passed through during his 3 months on the run. While Leroy was speaking Sam threw flour at LeRoy’s feet, marked a box around him in tea leaves and slowly poured sugar down his face. The sugar looked like tears, like sand and time passing. These materials and their manipulation by a white man to contain and dominate a black man while the list of place names continues- seemed like a potent discovery.”

My Darling Patricia- notes from September Residency.

Since the development at Casual Powerhouse in 2009, LeRoy has revealed that he is Jimmy Governor’s great-great grandson. Leroy wants to explore Jimmy the man, his context and his motivations. It falls to My Darling Patricia and the other artists involved in the collaboration to support LeRoy in doing that.

Thursday September 30 to Sunday October 10

10 day residency – Bundanon Artists Trust

Creative Development

Supported by Urban Theatre Projects and the Bundanon Trust

In residence at Bundanon Artists Trust

Clare Britton, Halcyon Macleod, Lily Shearer, LeRoy Parsons, Michelle Blakeney and Aunty Rhonda Dixon Grovenor.

During the development that we participated in at Bundanon, we met LeRoy’s Aunty, Loretta Parsley. Loretta brought with her several large plastic tubs containing

20 years of research and photographic materials relating to Jimmy Governor. Aunty Loretta has a fence post that Jimmy worked on, photographs, police records and family photographs of Ethel Page that demonstrate the way that Ethel continued her life and cared for her children after Jimmy was hanged. We learned from Loretta that Ethel was 4 months pregnant at the time when Jimmy was hanged.

While we were working at Bundanon, some powerful emotions came to the surface. LeRoy, Michelle and Aunty Rhonda expressed their anger and frustration at how well mourned, well documented, well acknowledged the 9 white people who were murdered by Jimmy Governor are. We know their names, their dates of birth, how they died, where their graves are, we can even try to understand why Jimmy killed them. They were murdered in 1900 and at that time, before and after, Aboriginal people were being murdered with absolutely no regard for their humanity. As an aboriginal man and as a former black tracker, Jimmy must have known, even anecdotally about this and to focus in on Jimmy's murders without acknowledging this context would be remiss of us. At the end of our residency at Bundanon we created a new draft score that includes Jimmy's story, our imaginative responses to Jimmy's story and our own story of coming together to make this work.

Monday January 17 to Monday January 24

Set Build-Bryony Anderson's Puppet workshop, Pappinbarra, Regional NSW. Supported by Urban Theatre Projects

Bryony Anderson and Clare Britton worked for a week to create a design for and manufacture 20 metres of dry, brittle grass in 17 units.

Please refer to attached photos.

Outcomes

During the development of *Posts in the Paddock* in 2010, we discovered that actor LeRoy Parsons is Jimmy's great-great grandson. LeRoy knew that he had a family connection to Ethel Page (Jimmy's wife), but the exact nature and directness of the connection is something that has been revealed by Leroy's aunty Loretta Parsley. At her father's request Loretta researched her family history and discovered the birth certificate that showed that her dad was Jimmy's grandson.

Loretta was involved in the research and the draft reading of Laurie Moore's recent book *The True Story of Jimmy Governor*. The depth of her research and her cultural knowledge is staggering. Leroy wants to explore Jimmy the man, his context and his motivations as an element within the work. LeRoy and Loretta are going to spend a week together to share research and family history. This relationship will deepen and strengthen the work and empower LeRoy's performance.

Of *Posts in the Paddock*, Loretta says the following...

"The Posts in the Paddock is a sensitive story that reflects the impact of Aboriginal people at the turn of the century. Many political components are as real today as they were the time of Jimmy's infamous life. I am a direct descendant of Jimmy Governor and would like his story told through the eyes of relatives of both Indigenous and non Indigenous families. The Posts in the Paddock will give a dramatic sense of reality and reflect the social impact of our society that has a conscience.

As the great daughter of Jimmy Governor I have made a firm commitment to the ideas and concepts offered in the project. I have extended my own personal resources and verbal information to assist in this project becoming a reality.

I offer my full support to any future ideas and concepts relevant to this project.

Leroy:

" I had the pleasure of being involved in the workshopping (Posts in the Paddock) in 2009 and also this year. One of the story lines in the production revolves around Jimmy Governor and it is a story very close to my heart as I am a direct descendant of Jimmy. To quote my Aunty "LeRoy has a right of passage to tell this story"

And it's a story I feel very proud and honoured to be involved with."

Posts in the Paddock has had a long and careful development supported by Urban Theatre Projects. Allowing time has created the space for deep and personal relationships to form. It has also meant that we have genuinely had the option of not continuing the work at each stage of development. The delicacy of this approach has been very important to the creation of *Posts in the Paddock*. The developments that we undertook in 2010 have helped us to do the artistic work and form the relationships that will see *Posts in the Paddock* come to fruition in 2011.

My Darling Patricia with Marguerite Pepper Productions has now secured support from Arts NSW, Sidney Myer Foundation and the Theatre Board of the Australia Council. We are currently waiting on the result of an application to DFAT submitted in collaboration/association with Moogahlin Theatre.

The presentation relationship with Performance Space is confirmed and *Posts in the Paddock* will world premiere there in November 2011. Please refer to the attached concept drawings of the set and installation in Bay 20 at Performance Space.

My Darling Patricia, Project Report March 2011

High Rise

A COMMUNITY PARTNERSHIP / ENGAGEMENT PROCESS TO DEVELOP A PUBLIC AUDIO VISUAL INSTALLATION EVENT.

Artistic Team

Director/Composition	lina Kastoumis
Film-maker	Fadia Abboud
Sound designer	Khaled Sabsabi
Sound/Verbatim	Roslyn Oades
Guest Performance Artist	Paul Gazzola

Consultants	Omeima Sukkarieh (ACDN) Layla Naji (ACDN) Hong Ong – Auburn Police Multicultural Liaison Officer Two local business owners and two residents.
Timeline	24 & 26 September
Venues	Auburn Central Complex, ACDN & UTP.
Partners	Auburn Community Development Network (ACDN).

HIGH RISE

In September 2009, UTP Artistic Associate, lina Kastoumis, invited the artists Fadia Abboud, Paul Gazzola, Roslyn Oades and Khaled Sabsabi to join her and Omeima Sukkarieh and Layla Naji for a research day at the Auburn Central residential development. Also present was Ms Hong Ong, Multicultural Liaison Officer for the Auburn Police. A debrief session with the artists was later held at UTP. The premise for this undertaking was;

“ In November of 2008, two Chinese sex workers were murdered in a room they were sub-letting in a unit at the Queen Street housing complex in Auburn...no one came forward with help or information to the Police”

“High Rise is not a crime-solving investigation, nor is it a study of sex-work. It’s not necessarily a tragedy either. What intrigues at this stage are the conflicting states of either social connection or disconnection and the mechanics of either silence or communication in a densely populated urban site”

“There are 479 apartments in this complex. This is a ‘vertical neighbourhood’. But is it a community?”

lina Kastoumis – High Rise research proposal June, 2009.

Instinctively, this work would be about silence. Initial research however, revealed that people indeed talked, gossiped and communicated ferociously amongst themselves, at cafes and in the street the days after murders happened. But then the police started asking questions - and all they got was silence. Is this work now about fear or apathy? Not necessarily. But this work is about uncovering knowledge of people that we would never attain unless we ask.

What do the Auburn Central residents and community members themselves think about “community”? This includes social spaces, architecture, recreational activities, public contact and interaction. What would these thoughts and opinions look and sound like?

High Rise will encourage residents to work with the artists personally and over a comfortable span of time so that together they may find the multimedia form best suited to document or fictitiously create the individual answers to questions like;

The material gathered and created for *High Rise* will include;

- Existing photographs/video provided by the residents/collaborators
- Short video pieces of the residents/collaborators in their homes.
- Site derived textural and abstract image and video

- Site derived atmospherics and composed sound pieces
- Voice recordings of residents
- Text

Public Destination: A Site Specific audio-visual installation.

High Rise will run over three consecutive nights. Audiences will be given multilingual maps complete with sequence times so that they can choose which way to follow the components of the audio-visual narrative each night. The audience will begin in the commercial courtyard area where projections will play on surfaces that will be suspended from balconies as well as on actual walls. They will then move through the public spaces to shop-fronts and nooks in and around the Auburn Central complex to view and hear smaller audio-visual installations.

High Rise aims to capture the syncopation, dissonance and undeniable moments of shared public emotional states that literally ‘come with the territory’ of this high-density public dwelling in times of calm and crisis. *High Rise* tells many stories.

London International Festival of Theatre

Artistic Team

Director	Alicia Talbot
Producer	Michelle Kotevski

Timeline

Venue

Development

Project Description

Background on London International Festival of Theatre (LIFT)

Established in 1981 LIFT, has risen to become one of the most important events in the British arts scene, with an influence that reaches far beyond London. Working with artists from across the world to find new ways of seeing the city, LIFT presents stories of the world to every corner and community of London, pioneering new forms of theatre and setting the benchmark for internationalism in the arts. Building on the acclaim and success of the 2010 festival, LIFT’s continued mission is to produce adventurous, innovative and progressive theatre for London and beyond.

Founded on the conviction that theatre has the power to surprise and stimulate as well as entertain, LIFT has constantly challenged the status quo and continues to actively engage different audiences and communities. LIFT both leads and looks over the ever-changing landscape of contemporary theatre and London itself.

Background to the Project

LIFT has invited UTP to create a new site-based work in East London for the 2012 Festival immediately preceding the London Olympics. LIFT sought the delivery of a high calibre festival work which will provide an unusual, intimate and captivating theatre experience in a non-theatre space for the festivals' audiences. Furthermore, LIFT sought the creation of a work in-situ, which would employ UTP's unique process of public dialogue, to include professional artists and a range of unlikely non arts partners and communities.

In May 2010 UTP began a series of conversations with LIFT Artistic Director Mark Ball around the current social and cultural landscape in East London. The subject of London's working poor was mooted as a starting point for the work, allowing UTP to explore the every day reality of London's globalised workforce and the juncture between those earning a London Living wage and those who are not. The London Living Wage is an hourly rate, set independently, every year (by the GLA in London). It is calculated according to cost of living and gives the minimum pay rate required for a worker to provide their family with the essentials of life. Many people are paid at the minimum wage, which is below the Living Wage.

In October 2010 Artistic Director Alicia Talbot and Executive Producer Michelle Kotevski undertook a 4 week research process in London, accompanied by LIFT's Community Participation Producer. We met and consulted with a number of organisations and individuals from numerous sector and reviewed recommended materials, publications and existing cultural products.

During the research period we focused on understanding the context of people who are considered the working poor and those on a London Living wage as well as meeting with a range of artists to draw together a local artistic team.

Through the research we observed a number of recurring themes- those of dignity in work, intercultural silences, optimism.

The New Work

Is this London? is a new theatre work based in a site in and around Canary Wharf, the financial district in East London. The work examines the experiences and reactions of those who are considered the working poor and those on a London Living wage. This new production investigates questions around dignity in work, silence and optimism in the hidden recesses of a global city.

As the last bankers, administration staff and financiers exit the glass doors of Canary Wharf, the late night shift begins. Contract cleaners, rubbish collectors, security workers and maintenance staff inhabit the space from 10pm to 6am. As the city closes down, the path of five night workers intersects and we witness

the encounters of strangers who have come to London from around the world. Over the course of the night this group of people reinvent themselves, making sense of themselves and their world through moments of human connection, kindness and brutality.

“ I was scared how I am going to be accepted in London. Then I realised quite quickly that as much as I might be a foreigner, I was not more of a foreigner than anybody else in London. London is full of foreigners. They did not look at me through the picture of a foreigner as much as I had pictured myself...I began to feel [good with] all the other millions of people who are originally from somewhere else.”

-Bojan, a Polish hotel worker

Quoted from *Global Cities at Work, New Migrant Divisions of Labour: Wills et al.* Pluto Press, New York, 2010

Partners and Stakeholders

UTP and LIFT's partners have a direct interest in and relationship with the subject area of the working poor and The Living Wage, and many directly service and deal with individuals experiencing these lives. These include: Queen Mary University Geography Department; The People's Palace; London Citizens; Unison; Bromley by Bow Community Centre; East Thames Housing Association; Positive East; Peckham Food Bank; London Thames Gateway Development Association; London Borough of Tower Hamlets; East London Street Pastors; East London Mosque and London Muslim Centre; Social Action for Health; Salvation Army.

In View

I think the philosophy and drive behind this programme is genuinely fantastic and I hope that it will continue to grow and get better. Nurturing and developing young and emerging artists is a MUST and I feel that many other theatre companies should open up their doors and allow for more of this.

Josipa Draisma

In-View was a 6-month program of professional development for 13 emerging artists. The program was a practical response to emerging artists who applied to our annual Intersection residency. The *In-View* group met fortnightly and worked on:

- Writing / devising for performance.
- Mapping a creative idea to design a process of development.
- Dramaturgical sessions, individual and group studio time and use of UTP rehearsal studio.
- Grant and proposal writing advice.

On May 15th 2010, the inaugural UTP *In-View* group presented their short works and ideas in development at a specially curated public showing.

Emerging artists who presented were; Josipa Knezevic, Teik Kim Pok, Frank Mainoo, Peter Polites, Ahilan Ratnamohan, Georgie Read and Stephanie Son. Lina invited I Aisyiah Prahastono to operate sound and involved Anthony Blyth & Felicity Malins who attend Bankstown TAFE to assist with lights and stage management.

We were very interested in the feedback and audience response we had to the In-View showing. As a company we are committed to finding new ways to support emerging artists to build their artistic self-determination and create new work, which reflects each artists' distinctive voice and aesthetic.

In-view for me was a great opportunity to engage with other emerging artists from different backgrounds and mediums. It was a place where I could come and just let it all out. It became a place of reflection for me, I gained more knowledge about Western culture in Sydney and the practices that were occurring and had occurred. For me it was a great way to begin my relationship with Urban Theatre Projects.

Frank Mainoo

The second In-View program commenced in August 2010 and builds on the previous model, providing a fortnightly open-studio, artistic and industry advice, one-on-one dramaturgical script and story development support. New artists to the program include; Andy Ko, Katherine Beckett, Mei Sun, Alan Lao and Effie Nkrumah. The In View group have also begun to attend new theatre works to sharpen their dramaturgical skills and develop their critical eye. The current In View group are presently working on new short work ideas.

Alongside In-view, other support for emerging artists provided by the Artistic Associate included period included;

- Mentoring, grant advice sessions, assistance with funding applications and support letters for the following emerging artists and projects;
- Frank Mainoo, Mehal Kreyam (Post-Graduate research project, 'Islam and Representation'), Michal Imielski, The Colourblind Project, Katherine Beckett, Alice Williams, Sime Knezevic, Malcolm Whittaker, Sophie Webb, Christina Theodore (UTS undergraduate research), Fellino Dolloso, Gary Paramanathan, Ahilan Ratnamohan, Samah Hadid (Hijab Monologues).

Lina also coordinated a special public forum to support In-View artists Stephanie Son & Josipa Knezevic with their project, The Colourblind Project. This was held on April 7th with Stephanie and Josipa presenting their cause to establish a showcase event for actors from culturally diverse backgrounds working with culturally diverse writers.

Held at our UTP rehearsal studio, many of senior industry peers such as Susanna Dowling from Playwriting Australia, Eamon Flack from Company B and Annemaree Dalziel from the Campbelltown Arts Centre attended alongside young and established artists and academics.

Indigenous Technical Theatre Production Initiative

Supported by Urban Theatre Projects and Belvoir

Background

In 2009, at the first National Theatre Forum to be held in twenty years, Rachel Maza-Long decried the scarcity of appropriately skilled Indigenous Theatre Designers and Technicians in Australia. At the time Alicia Talbot, Urban Theatre Projects Artistic Director, made a commitment to try to and redress this industry imbalance.

Belvoir and Urban Theatre Projects are currently developing a new work together. Our organisations' artistic skills and working methods are very different but we believe that this is a creative advantage to both companies and the process of working together teaches both companies new skills.

When Urban Theatre Projects approached Belvoir about jointly supporting an Indigenous Technical Production Development initiative, it made immediate sense. Both companies acknowledge that we are in a position to support new professional opportunities for Indigenous Theatre Technical practitioners. We also acknowledge how much we value technical theatre practitioners and how, for a small professional group with a specific skill set, there is such a high and regular demand, across the industry, for their expertise.

The Offer

Urban Theatre Projects and Belvoir will jointly provide a 9-month professional development program to one emerging Indigenous practitioner in the area of Technical

Theatre production and design.

The successful candidate will work across both Belvoir and Urban Theatre Project's programs in 2011. The candidate will gain experience in a range of contexts, from creative development to touring, working with diverse creative teams and guest artists.

The program will be designed in collaboration with the successful candidate to meet their specific skills development requirements and interests. The program will also focus on the development of key competencies and experience that professional theatre companies expect of technical personnel.

The program will be full time between January and September 2011. The successful candidate will be employed in accordance with the National Employment Standards and offered a salary of \$46,800 pro rata, plus 17.5 % annual leave loading and Superannuation.

The Candidate

Belvoir and Urban Theatre Projects are calling for Expressions of Interest from young

Indigenous people interested in a career in Technical Theatre production and design.

In 2010 we conducted an extensive recruitment process. Two applicants were interviewed for the position and Rosealee Pearson was selected. Rosealee commences work in June 2010. Costume Designer Ruby Langton was also interviewed and while she was not successful in the position, she is to undertake a secondment with on the Belvoir production of *The Wild Duck* in early 2011.

