

actnow  
theatre

# Annual Report

2020



# actnow theatre

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# Always was, always will be First Nations Land.

ActNow Theatre is based on the traditional lands of the Kurna people near Wauwi (Light Square) and Tarntanya Wama (Adelaide Plain/Oval) on Karrawirra Parri (River Torrens).

We acknowledge the Kurna people as the traditional custodians of the Adelaide region and that their cultural and heritage beliefs are still as important to the living Kurna people today. This land was never ceded.



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# Our Work

“The search for a postcapitalist theatre has to start from the thing that is at the centre of the postcapitalist proposition: the networked individual. The new kind of human being who extends their self into devices; adopts multiple selves; creates their own narrative and their own vapour trail of imagery, words, actions recorded on film — both voluntarily and involuntarily.”

- Paul Mason

**A**t a very fundamental level, our work, our principles and our company structure supports communities to respond to seismic changes in our society, sometimes described as a period of late-stage capitalism. Our work is borne from this world of social media, share-economies, peer networks, Wikipedia and co-everything. Our work finds the theatrical languages of communities in an increasingly networked society through practices of interactive theatre. Looking at the company as a whole, our program can be seen as a network of activity, each performance or workshop an intersection between artists, audiences, organisations.

Our new venue is a central node of that network, a place of exchange and deep collaboration between seemingly disparate projects, unlikely pairings and new audiences and performers.

The value of our program does not come from any one link or project, but in the entire network itself within the South Australian context: the young artist that sees themselves reflected in our work, gets involved in community workshops, develops career pathways, and is then employed on our projects that present diverse artists and stories to new audiences. Our network creates positive feedback loops which are truly changing culture and leading the cultural development of communities within South Australia and Nationally.



**Edwin Kemp Atrill | Artistic Director/ CEO**



# Timeline

## January

- MakeSpace Fringe hires:
  - *Moof* development
  - *Of Desert and Sea* dance rehearsal hire
  - *Queer House Rules!* Rehearsal hire
  - *Late Bloomers* rehearsal hire
- ActNow Theatre begins to advertise for new actors and facilitators to deliver programs such as *Responding to Racism* and *Like Me, Like You* with over 100 responses
- Planning and preparation for the Arts Pathway Program 2020 begins
- ActNow's final preparation for *Virtual Intimacy* and APAM pitching of the same show

## February

- MakeSpace continues to be a rehearsal space for upcoming Fringe Shows
  - *Queer House Rules!* rehearsal hire
  - *Moof's Adventures* rehearsal hire
- ActNow Theatre holds auditions for actors and facilitators (50 people), hires some of these actors and facilitators
- Co-produced Long Lunch with Country Arts SA on 18 February for 30 independent artists to meet industry professionals, capitalising on Fringe World presence
- Community workshops (8 local participants) in the lead up to the premiere of *Virtual Intimacy* at Asia TOPA begin in Melbourne and ActNow Pitch at APAM with work *Virtual Intimacy* (ActNow's inaugural national pitch at an arts market) with endorsement for work commissioner, Stephen Armstrong. Co-Directors of *Virtual Intimacy* also are panellists for an international residencies talk in the wider APAM program
- A number of bookings happen in February including a *Responding to Racism* at Youth Inc, workshops at St Peter's Girls (20), Adelaide Youth Orchestra (99), and regional outreaches led by Alexis West and Yasmin Gurreeboo in the lead up to the Arts Pathway Program
- Theatre of the Global Majority perform publicly for the first time as part of the SANAA Festival to a crowd of 300 at the Kerry Packer Civic Gallery in the Bob Hawke Centre

## March

- *Virtual Intimacy* final development and premiere season at AsiaTOPA between 12-15 March at Martin Myer Stables, with associated Artist Talk at MPavillion and Workshop at VCA. Low turnout (225) due to impending COVID-19 changes. We were the last show in a major arts centre in Melbourne before the lockdown began.



- *Jumu'ah (Friday Prayers)* community workshops involving Manal Younus and Yasmin Gurreeboo, alongside consultation with the Muslim Women's Association. Consultation sessions took place with the Bosnian Mosque (30) and Islamic Society of South Australia.
- Continued Soul Lounge workshops and Soul Lounge event in March is cancelled due to COVID-19. COVID-19 Lockdown required working from home, staff return from Melbourne and go straight into working from home
- Rehearsals for *Like Me, Like You* which are the first of our events to be cancelled due to lockdown
- Instigation of Artist Support Meetings and generation of resource and support documentation, alongside the beginning of Zoom integration into everyday working practices - first meeting 27 March 2020 (20 participants) with fortnightly follow ups
- Advertised for First Nations Emerging Producer position
- Confirmation of four year funding from Australia Council for 2021-2024

## April

- Set up an auspice service in response to consultations with our artists and participant communities. This service is still continuing in 2021
- Appointed and inducted First Nations Emerging Producer, Louise Wellington, and started reproducing, in consultation with Yunggorendi
- Soul Lounge continued, shifting online
- Internal conversations about BLM and its relevance to our staff, communities and activities
- Continuing to feel our way through pivoting, unproducing, rescheduling and working in remote access ways. Artist Support Meetings continue fortnightly with regular attendances of between 10-20 independents, as does working from home and regular Zoom meetings
- Theatre of the Global Majority pivoted to online workshops

## May

- Internal training and development on systems such as Xero, Hub Docs, Podio, and marketing
- Team building: Kurna Language workshop through Ochre Dawn with Jack Buckskin
- Online Soul Lounge workshops and event
- Theatre of the Global Majority hosted an online reading and Q&A via Zoom of Houman Zandi-Zadeh's *The Creepy & The Crappy* (20 audience) on 21 May
- Interviews and development of queer research podcast continue
- Online artist support meetings continue fortnightly with regular attendances of between 10-20 independents, despite some of the ActNow team returning to office
- *Decameron 2.0* planning and initial sessions begin. Co-presented and produced with State Theatre Company South Australia. Jennifer Greer Holmes is hired as project producer

# June

- LIFT Mentorship - bulk of meetings from June - November between Rhen Soggee and Kate Larsen - examining of fundraising, sponsorship and philanthropic activities
- Filming takes place at ActNow's venue MakeSpace for community and artist vox pops from *Jumu'ah (Friday Prayers)*
- *Decameron 2.0* writing continues, first episodes filmed, edited and aired and workshops with key communities through Theatre of the Global Majority, Queer 2.0 and our First Nations writers group
- Preparation for the rescheduled Arts Pathway Program begins

# July

- Internal team building: communications workshop
- *Decameron 2.0* continues to be written, recorded and presented with great acclaim
- Queer podcast interviews resume (having paused with *Decameron 2.0* activity)
- Ongoing consultations with the sector at various levels - Assitej Australia (GM is a representative on the Advisory Council), APAM, TNA, local arts industry and our community of artists and participants

# August

- Final *Decameron 2.0* development & filming and subsequent presentations
  - 879 views online of the show to date
- ActNow's distribution list increased from 1500ish to 2000ish
- On demand bookings in schools
- Selected actors and facilitators from earlier in the year begin training in for *Like Me, Like You*, *Responding to Racism* and *Generation of Change* ready for delivery in September
- Continued preparation for Arts Pathway Program
- MakeSpace opens up again
  - Clement Rukundo play reading
  - Cadance Belperio creative development
  - SUPERS creative development
  - *Call of the Malleefowl* rehearsal hire
  - Brink rehearsal hire
  - Sam Dugmore rehearsal hire

# September

- Wrap up of delivery of *Decameron 2.0* on final screening on 11 Sept - leading to conversations with APT about publishing/future life of monologues, Theatre of the Global Majority had an in-house screening of *Decameron 2.0* at MakeSpace
- Modified delivery of *Generation of Change* and *Like Me, Like You* in partnership with Reconciliation SA, across 10 schools
- Ongoing training of facilitators/jokers (forum theatre)
- MakeSpace activity included
  - Soul Lounge
  - *SUPERS* creative development
  - Cadance Belperio creative development towards *The Bubonicles*
  - Queer 2.0 worked with Joshie Belle as consultants on *The Bubonicles*
- CASE (Council for Advancement and Support of Education) APIEF (Asia Pacific Institute in Educational Fundraising) course commences through Creative Partnerships Australia for General Manager. APIEF provides newcomers to educational fundraising with solid foundational knowledge through a compact and enriching programme. Experienced advancement professionals can gain new ideas and strategies to invigorate your team and further advance your institution's strategic goals. APIEF is packed with sessions covering a diverse range of topics - annual and regular giving, major gifts, bequests and legacies, campaigns, stewardship, ethics, making the case for support and many more.

# October

- AD/CEO won Channel 7's Young Achievers Award in the arts & culture category
- Delivery of Arts Pathway Program, 6-10 October, to 3 regional participants and 8 metro participants - identified new talent to come into our programs. Unbound Collective, Trevor Jamieson and Nara Wilson (SAFC) were key proponents of the program and have opened doors for 2021 program delivery updates. AAA Talent were also involved, providing workshops, and have identified participants they want to engage with in the future from the process.
- Venue hires
- Brink rehearsal hires
- Internal use by ActNow for Virtual Intimacy
- Artistic Director/CEO unexpectedly announced intention to not renew his contract at its conclusion on 31 December 2021. Board initiated a recruitment process to find replacement.
- Resumption of Training and Assessment Accreditation training for key staff (Yasmin Gurreeboo and Edwin Kemp Attrill)
- *Virtual Intimacy* rehearsals and redevelopment of work commence in MakeSpace for hybridised digital delivery of Australian arm of program in Taiwan due to travel restrictions

# November

- Delivery of *Virtual Intimacy* at National Theatre and Concert Hall of Taiwan in Taipei with Very Theatre. ActNow's input was done through digitally pivoting, which included photography, pre-recorded film, live streaming and voice and video calls. The season was sold out (500).
- Initial script reading of Manal Younus' new play, *Bilal* with Theatre of the Global Majority participants and with a dramaturg (Ben Brooker)
- Modified *Generation of Change* delivery regionally and in metropolitan areas, across 5 schools, in partnership with Reconciliation SA
- Presented SA leg of Safe Theatre Workshops (26 participants) in partnership with Theatre Network Australia
- MakeSpace activity
- Soul Lounge rehearsals and bookings
- Internal rehearsals and delivery of *Virtual Intimacy*
- Internal training and rehearsing of on the road repertoire
- Conclusion of LIFT Mentorship for GM - key thing identified is that whilst there is so much room to grow and play in this space, resourcing to make it happen is an issue

# December

- Finalisation of recruitment for new AD/Co-CEO. Yasmin Gurreeboo to commence in this role in Late February 2021 to account for prior commitments. GM Rhen Soggee to be Acting CEO until this time.
- MakeSpace activity: Fringe rehearsal bookings -
  - Sam Dugmore of LateBloomers
  - Soul Lounge workshops and presentations
  - Brink were booked in but snap lockdown meant cancellation
- Initial *Racism in the Workplace* development with Reconciliation SA - new collaboration
- Annual performance reviews and other HR wrap up
- Queer *Decameron 2.0* screening fundraiser at Palace Nova as part of the Feast Festival program - low turnout (likely due to COVID and shifted dates due to snap lockdown when originally planned). Queer 2.0 participants had a transformational experience seeing their writing/work on the big screen together
- Farewell AD/CEO



# Organisational Updates

## Board | Current Membership

TAMSIN ANSPACH	Chairperson
CASSIE MAGIN	Treasurer, Chair Philanthropy & Fundraising Sub-Committee
JDEN REDDEN	Secretary
SIMONE TUR	Board Member
PRIYA PAVRI	Board Member
SIMON KRIEG	Board Member
CHELA BETT	Board Member
YASMIN GURREEBOO	Board Member (Ex-Officio)
RHEN SOGEE	Board Member (Ex-Officio)

## Staff | 2020

Edwin Kemp Attrill  
Rhen Soggee  
Yasmin Gurreeboo  
Caitlin Ellen Moore  
Louise Wellington  
Jennifer Greer Holmes

CEO/Artistic Director  
General Manager & International Producer  
Associate Director  
Marketing & Development Coordinator  
First Nations Emerging Producer  
Program Coordinator (Decameron 2.0)



## Volunteers | 2020

Matcho Cassidy	jden redden
Frankie Frick	Samantha Schaefer
Chiara Gabrielli	Kieara Simmons
Yvonne McAuley	Caitlin Tait
Zaph Messenger	Nelya Valamanesh
Penn O'Brien	Hui Zhao

## Artists | 2020

Lur Alghurabi	Elaine Crombie	Apoorv Jaiswal
Jacinta Anderson	Matt Crook	Trevor Jamieson
David Arcidiaco	Miranda Daughtry	Nescha Jelke
Maggie Aylett	Teddy Dunn	Haidarr Jones
Shabana Azeez	Samantha E Schaeffer	Ezra Juanta
Lachlan Barnett	Piri Eddy	Philip Kavanagh
Arran Beattie	Pontsho Eva Nthupi	Finnegan Krukemeyer
Emma Beech	Jack Fenby	Alex Kwong
Cadance Belperio	Chi-Chun Feng	Verity Laughton
Valerie Berry	Laura Franklin	Rachel Lee
Chris Best	Lauren Fraser	Autumn Lennard
Chela Bett	Layla	Jessi Lewis
Grace Boyle	Lewis Frick	Hai-Ting Liao
Holly Brindley	Ali Gumillya Baker	Chien-Yu Liu
Krystal Brock	Sue Grey Gardner	Lyn Lobbo
Ben Brooker	Jermain Hampton	Gregory Lorenzutti
Jack Buckskin	Sally Hardy	Martha Lott
Rachel Burke	Natalie Harkin	Cameron Magusic
Mitch Butell	Murisa Hasanovic	Jamila Main
Josh Campton	Elizabeth Hay	Jason Marsiglia
Elena Carapetis	Alysha Herrmann	Jess Martin
Matcho Cassidy	Teddy Hodgeman	Annabe Matheson
Kevin Chai	Gabby Hornhart	Nathan May
Kate Cheel Dazai Chen	Jamie Hornsby	Lochlin Maybury
Jin Chong	Amela Hrnjic	Rebecca Mayo
Vee Chu	Michal Hughes	Zaph Messenger
Louie Collins	Matt Hyde	Rebecca Meston
Edoardo Crismani	Julian Jaensch	Caroline Mignone

## Artists| 2020 cont.

Kiara Milera  
Dylan Miller  
Moamin  
Eddie Morrison  
Tom Murdock  
Roisin Murphy-Hanes  
Anthony Nicola  
Gitonga Njeru  
Penn O'Brien  
Faris Osman  
Adam Ovadia  
Toshi Owens  
Chrissie Page  
Sarah Peters  
Jacqy Phillips  
Britt Plummer  
Wu Po-Shan  
Susan Prior  
Jessika-May Robinson  
RubinA  
Jessika-May Robinson  
Faye Rosas Blanch  
Rami Saaid  
Shammu Shailendra  
Sophia Simmons  
James Smith  
Scotty So/Scarlet So-Hung Son  
Clara Solly-Slade  
Emily Steel  
Anna Steen  
Maiah Stewardson  
Merissa Tang  
Mémé Thorne  
Eira Thorstensson

Shih-Yi Tseng  
Chou Tung-Yen  
Simone Ulalka Tur  
Nelya Valamanesh  
Alex Vickery-Howe  
Rory Walker  
Evander Wan  
Yu-Chen Wang  
Theor Warner  
James Watson  
Jacinta Way  
Kyron Weetra  
Louise Wellington  
Alexis West  
Kira Wilson  
Nara Wilson  
Ben-Hur Winter  
Manal Younus  
Ray-Pei Yu  
Houman Zandi-Zadeh  
Kidaan Zelleke





# Chairperson's Report

**M**onths and years into the new normal, we are still discovering the ways in which the pandemic has made us vulnerable. At ActNow, we have always been aware of how our communities, including First Nations, BIPOC and Queer folk, find themselves poorly represented in the South Australian theatre scene – and that this is only a reflection of the wider world, and how these voices are marginalised and sidelined.

**As the pandemic rages on, it has made the work ActNow does in building resilient platforms, creating opportunities and championing social justice through theatre, more important than ever.**

In the face of COVID-19, I am proud that our team's instinct was to build community and to innovate. Edwin Kemp Attrill, Rhen Soggee, Yasmin Gurreeboo, Caitlin Ellen Moore, Louise Wellington, Jennifer Greer Holmes and many incredible artists re-envisioned our artistic practice for a socially distanced and digital-focused world. With our friends at the State Theatre Company of South Australia, the creation of *Decameron 2.0* is now a pivotal moment in ActNow's history.

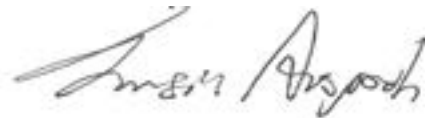
The commitment and enthusiasm that my colleagues on the Board have shown has ensured a stable continuation of governance. We welcomed Priya Pavri to our board. Although an Adelaidean at heart she is currently based in Narrm/ Melbourne. Priya's addition signifies our desire to ensure ActNow's changemaking practice isn't bound just to South Australia. Sadly, Lisa Hanson had to resign and we will miss her presence and contribution.

We also farewelled ActNow's CEO & Artistic Director and Board Member, Edwin

Kemp Attrill. As one of the founders of ActNow, Edwin was instrumental in defining our vision for democratising storytelling, and his commitment to socially conscious theatre shaped many of our most successful projects. We will be forever grateful for his 14-year legacy. An upside to this new normal is we know you'll never be too far away.

**We're looking forward to the new team in 2021, a team will continue to create the kind of pioneering work that ActNow has come to stand for, work that empowers and enriches our communities and supports a more inclusive and just Australia.**

Here's to furthering the democratisation of storytelling in 2021!



**Tamsin Anspach | Chairperson**

# Artistic Director's Report

**O**n a global, organisational, and personal level, 2020 has been a turbulent year marked by huge accomplishments and challenges. It resulted in significant transformations and unexpected outcomes. After several years of development in Australia and Taiwan, we premiered *Virtual Intimacy* in Melbourne (March) and Taipei (October), poetically book-ending the year with a work about creating intimacy through virtual spaces.

In Melbourne it was an eerie foreshadowing of things to come, becoming the last performance presented by Arts Centre Melbourne before the lockdown. In October it became a representation of things as they now were, with Australian artists present in Taiwan through voice and video only.

**Our other programs were almost entirely canceled or postponed, except for some in schools presentations when possible. That didn't stop the team from working towards extraordinary outputs.**

We welcomed Louise Wellington, our First Nations Emerging Producer, to the team, delivering the First Nations Pathway Program. Partnering with State Theatre Company of South Australia, we undertook the mammoth task of *Decameron 2.0* - commissioning, rehearsing, filming, and streaming 100 new stories over 100 South Australian artists and arts workers - probably the largest COVID-Theatre project in the country, and a creative lifeboat for artists and audiences alike.

While dealing with these programming challenges, we were amongst (too) few organisations nationally to be awarded Australia Council for the Arts 4-year funding, a huge milestone to achieve and long in the waiting. As if there weren't enough surprises, at the end of the year I had come to the decision to finish my role as Artistic Director/CEO, ending a tenure spanning 14 years. I can't say enough to adequately thank everyone that has been involved in the company and my life over this time, and I look forward to seeing the exciting and surprising, and inspiring directions that the company will take in the future.



**Edwin Kemp Atrill | Artistic Director/CEO**

# General Manager & International Producer Report

**A**s this report demonstrates, despite the significant challenges that 2020 has brought to us and the world, ActNow has been successful in navigating the waves of change together, as a community. Starting the year off at full pelt, MakeSpace was an active rehearsal space for Fringe whilst we were recruiting new actors and facilitators, performing at SANAA and prepping for our national premier of *Virtual Intimacy* with Very Theatre at AsiaTOPA. Alas, the pandemic had other plans for the rest of the year, and we, as many did, 'pivoted' to situational change.

Zoom became commonplace and we used it to build community and connect in other ways, supporting it through establishing an auspice service and online readings and workshops across our programs.

We joined forces with State Theatre Company of South Australia's team and hatched *Decameron 2.0* over an intensive ten weeks, a project that propelled many of the artists we work with across all our communities into a new way of working, whilst writing themselves in.

**It was also a year of firsts - securing organisational funding from Australia Council for the future, onboarding a First Nations Producer and developing our first podcast.**

As lockdowns eased we began training of the actors and facilitators auditioned earlier in the year before beginning to dabble with delivery of our repertoire program, generating new content to complement the final development of our new Islamophobia work, *جمعة Jumu'ah (Friday Prayers)*, delivery of the re-scheduled Pathway Program and welcoming the communities back in to MakeSpace for a multitude of creative developments.

We also had to redevelop *Virtual Intimacy* for a hybrid presentation remotely, as our international premier rounded the year out, and rounded out Edwin Kemp

Attrill's time with us as Artistic Director.

I'd like to deeply thank the Board led by Chairperson, Tamsin Anspach; Secretaries, Simon Krieg and then Jden Redden; Treasurer, Cass Magin, and Board Members, Simone Ulalka Tur, Lisa Hanson, Chela Bett and Priya Pavri, for their enthusiastic and ongoing commitment, support and belief in the work ActNow Theatre does.

ActNow is very grateful for our community of volunteers - your time, energy and commitment are hugely appreciated, as is the warmth and enrichment of your presence in the space. Thank you for being part of our journey!

**We are very grateful too, for those who support us through donations - cash or in-kind. These gestures mean that our reach and activity can have a greater, deeper and ongoing impact.**

We'd also like to thank Kate Larsen for her mentorship whilst the world was on pause.

To the artists and arts workers ActNow is privileged to have worked with in the last year - and the resounding community we had despite lockdown. I can't say enough about how wonderful it is to work with you - participants, actors, directors, designers, writers, thinkers, producers, workshop leaders - the list goes on. Your creativity, professionalism and adaptability during the tumult of 2020 is ever inspiring!

To the staff of ActNow Theatre - your passion, your dedication and the incredible ways in which you pivoted in delivering our programs, supporting our communities and working towards our vision of democratising storytelling has been exemplary in 2020 and we thank you greatly for your involvement.




**Rhen Soggee | GM & International Producer**



2020 PROJECTS:

# PATHWAY PROGRAM



**A**ctNow's First Nations Arts Pathway Program took place on the 6th to 9th October in partnership with Yunggoorendi - Flinders University, at Flinders day one and two, Wigg and sons/State Theatre on day three and RUMPUS Theatre on day four. The Program was led by Alexis West, with support from Kiara Milera, Yasmin Gurreeboo and First Nations Emerging Producer Louise Wellington.

11 participants attended the program over the four-day period, with 10 on the first day, 11 through the week and 10 on the last day. Three of those attending were from Port Augusta, Gawler and Meningie. ActNow were successful in securing additional funding from Yunggoorendi unit at Flinders University. Yunggoorendi are a key partner with the Pathway Program.






4 days  
14 sessions  
11 participants  
19 workshop leaders

*“Listening to Kiara [and] her sharing copy of scripts [and] then Kiara’s showreel motivated me [and] felt like a real success model, and how to write/lead to something being made”*

*“Speaking because afterwards I would feel good about myself, Games with Alexis, Yasmin and Sarah because they make me feel positive about myself and safe, It was also fun.”*

*“I wasn’t aware of how progressive, ‘safe space’, and evolved the SA arts was now, [and] performing arts industry more professional [and] exciting than I knew.”*


# JOURNEY SOMEWHERE

A woman wearing a dark cap and a long dark scarf is shown in profile, looking towards the right. She is wearing a dark jacket and pants. The background is dark and textured.

*J*ourney Somewhere is a new work by leading South Australian artist and playwright Alexis West. It explores key concepts of repatriation, artefacts, bones and bodies, drawing from Alexis West's personal story and experiences, historical events, lived experiences and interconnected songlines of Alexis and other First Nations creatives and consultants hailing from South Australia and interstate. The work is expected to be a multimedia experience which will activate as site-specific performances. ActNow is supporting the project as 'removable scaffolding' to provide auspicing, grant writing, mentorship and venue as needed.

2020 PROJECTS:

# THEATRE OF THE GLOBAL MAJORITY



**A**ctNow's Theatre's CALD workshop project, Theatre of the Global Majority (TOTGM), is a free fortnightly program for people aged 18+ from culturally diverse backgrounds. Conceived of by Yasmin Gurreeboo, the program recognises non-white people make up the biggest population of people in the world — and the Australian arts scene needs to hold up their voices. Theatre of the Global Majority focuses on crafting a fertile, exciting, and supportive environment for artists to make work and develop skills. It follows traditional CACD principles, enabling the form and content to be responsive to the needs and wants of the group. The group is led by ActNow Associate Director Yasmin Gurreeboo, alongside local artists Valerie Berry and Nelya Valamanesh.

The existing cohort has expressed an interest in intersections of dance, film and poetry, which has set the direction for current exploration around the question “What is our shared experience?”, interrogating the role of Greek chorus to represent the global majority, and themes of Peter Brook’s interculturalism.

In February, TOTGM partnered with SANAA and provided a performance of the 2019 developed work, *This is My True Story*, with Valerie Berry, Nelya Valamanesh, Chris Best, Murisa Hasanovic, Matcho Cassidy and Chela Bett rehearsing in and then performing to an audience of 320.

**Due to COVID-19 the planned program altered significantly. We had five online workshops during the first lockdown with over 29 participants.**

Subsequently, the TOTGM cohort were heavily involved with *Decameron 2.0* - writing, performing or contributing to the process of making. Participants from emerging and early career were given the same resources as mid-career and established artists, and an opportunity to taste it as a platformed profile. Featured artists, writers and actors, included notably Chela Bett and Gitonga Njeru, Shabana Azzez, RubinA, Rami Saaid, Matcho Cassidy, Nelya Valamanesh, Houman Zandi Zadeh, Valerie Berry and Manal Younus.

The two commissioned short scripts by Manal Younus and Houman Zandi Zadeh were still developed with the cohort, with writing taking place collaboratively with the participants in person and online as appropriate.

The *Creepy and the Crappy* by Houman Zandi Zadeh had a virtual table read with 20 audience members.

*Bilal* by Manal Younus had a closed reading with TOTGM participants in person and an online dramaturg. Subsequently this work has secured an InSPACE residency in early 2021 to develop the work further.

*“The workshop was very interactive and engaging. It enabled us to think with the creative side of our brain, become a more confident woman, and also allowed us to explore other people’s interpretations and ideas. Overall it was a very interesting and enjoyable session.”*

A woman with curly hair, red face paint, and large earrings is shown from the chest up. She is holding a bundle of sticks or straw. The background is a blurred pink and purple light.

5  
online workshops

29  
participants

320+  
audience members


*"The second session was really insightful. I understand that we need to empower ourselves in order to empower other people. We also need to overcome our fear to become more confident and powerful. It is definitely another step forward in understanding what leadership is."*

*"It was very fun! I got to work on my acting skills and learn to communicate differently because usually you would talk to communicate but instead we used body language."*

*"On the whole, the youth enjoyed meeting new people, learning to work confidently in teams while tapping on each others' strengths and realised they were able to step out of their comfort zones."*

2020 PROJECTS:

# QUEER YOUTH THEATRE WORKSHOPS



**Q**ueer Youth Theatre workshop program was the first long-term community engagement program established by the company in 2017, and in 2020 will be the central pin in our queer work and artists development. It engages queer — LGBTQIA+ — young people aged 18-to-30 in a weekly workshop program of skills development.

As a result of the inclusion of LGBTQIA+ people within arts, the Queer Youth Theatre program attracts many people already engaged in tertiary training, but who engage with Queer Youth Theatre as their first community-based activity. For many, it is the first time that they are able to express their gender and sexuality through performance. The group regularly engages 20-30 young people each week. After the core workshop leader Teddy Dunn has moved interstate, in 2019, we have engaged multiple rotating workshop leaders and are working with participants to create three podcast episodes relating to queer culture. In 2020, the group continued to work on the podcast, led by Caitlin Ellen Moore, with sessions facilitated by Annabel Matheson and Lachlan Barnett.



**With the COVID-19 pivot, a curated group called Queer 2.0 of 20 was selected from the wider group to write for Decameron 2.0, contributing weekly to the writing and acting.**

This again was facilitated by Annabell Matheson and Lachlan Barnett. This culminated in a presentation of *Queer Decameron 2.0* at the Palace Nova East End Cinemas as part of Feast Festival.

Cadance Belperio also worked with Queer 2.0 to consult and develop their new podcast, *The Bubonicles*, over a series of consultations and a table read of an initial draft. There were over 16 in-person workshops across 2020.

Our partners and funders included State Theatre Company South Australia, Arts South Australia, Feast Festival, QueerGiving Campaign



16 in-person workshops

30 participants

20

writers for *Decameron 2.0*

*"It was lovely opportunity to connect with other creatives within the theatre community, and be creative during a time in which it was difficult to be. Also being the centre of attention, that was pretty cool."*

*"I had such a wonderful time and this has been so healing and wonderful and I've made so many new friends."*

*"I LOVE the more focussed and creatively-oriented workshops, and working towards a collective goal really helps to ensure attendance and engagement, I think, rather than being somewhat aimless. It's nice to know that the group has been hand selected, too, and that we're all of a high calibre and can work well as a collective to create together."*



2020 PROJECTS:

# Like Me, Like You



**L**ike Me, Like You is an interactive performance introducing children in grades 1-to-4 to the idea of diversity, exploring all of the different people, cultures and stories that make up Australia today. The piece, conceived and directed by Yasmin Gurreeboo, is performed by three actors. All three actors live in Adelaide, but they and their families come from different parts of Australia and the world. Some of the actors are Aboriginal Australians and their families have been in Australia for over 60,000 years. Some of the actors were born overseas and moved to Australia. Following the ongoing demand of a *Responding to Racism* for primary schools, this show was funded by Fund My Community and was developed in partnership with Reconciliation SA.

*Like Me, Like You* was created in 2018 as ActNow's first primary schools'

performance (grades 1-3). The work has several stylistic features which are new to our body of work as a means to engage younger audiences: the incorporation of ensemble-led song and dances; puppetry; and modified techniques of Augusto Boal's Forum Theatre. *Like Me, Like You*, demonstrates how vital it is to teach students of all ages about racism and effective ways to tackle it. On this front, ActNow Theatre is leading the way in Australia.

Exploring all of the different people, cultures, and stories which make up Australia today, *Like Me, Like You* is about three characters Arthur (First Nations Australian), Jonno (white-Australian) and a swing role between Millie (Australian-Filipino) and Khadija (Australian-Muslim).

The piece, like most of our works, went through a heavy consultation and research period in its development. It was performed to a number of schools in 2018, premiered at the 2019 DreamBIG Festival and was booked for many performances in 2020, but due to COVID-19 delivery was much reduced - 5 schools across 500 students.



A woman with dark curly hair, wearing a dark t-shirt, is holding a white paper airplane in her right hand. She is looking slightly to the right of the camera with a neutral expression. The background is dark and out of focus.

5 schools  
500  
students

*“Children learnt that it is important to be kind to each other no matter what culture or background they have.”*

*“With a superb adult cast and intelligent direction, Like Me, Like You is a joyous, interactive and educative adventure into our world, our wondrous differences and our shared humanity.”*

*“It was quite emotional hearing the students offer articulate and caring solutions about the issue of racism and I was reminded that a racist attitude is a learned viewpoint rather than an inherent characteristic.”*

2020 PROJECTS:

# RESPONDING TO RACISM & GENERATION OF CHANGE



**S**ince 2014, Reconciliation South Australia and ActNow Theatre have delivered *Generation of Change* to over 1,600 students, 340 teachers, and 261 schools throughout South Australia. A full-day program, *Generation of Change* is the most effective anti-racism program for young people in South Australia and continues to be unique on a national level.

The program allows students to lead a discussion about race, culture and discrimination, and the ways in which these are addressed within their schools. Over the last six years the two have brought together hundreds of people in the same space to share stories, connect with each other, actively respond to instances of racism in interactive theatre performances, and undertake planning activities to create cultural safety in their schools. The objectives of the *Generation of Change* program are to build student awareness and resilience, providing a space for individuals to share their experiences of racism, learn skills

to identify and respond to racist behaviour and create action plans for schools to maintain motivation to improve cultural safety. The centrepiece of this program is an interactive theatre piece called *Responding to Racism* — which highlights the impact of persistent racism in the daily lives of Aboriginal Australians, migrants and refugees.

It shows a scene with a young Aboriginal footballer, his non-Aboriginal friend and a Muslim young woman as they ride the bus home from school at the end of the school day. This scene was extensively workshopped with young people from different cultural backgrounds in May 2014 and examines negative stereotypes of Aboriginal people, islamophobia, and the ongoing and inescapable presence of racism on social media.

Using forum theatre techniques, the audience is invited to intervene in the play and trial the different ways in which they can react as bystanders, role models or victims of racism.

**Dubbed theatrical brainstorming, the audience is encouraged to step out of the realm of the spectator and become a part of the solution, rehearse for the real world.**

Whilst we had intended to do major delivery of this work in 2020, COVID-19 delayed the deployment of this work interstate to Queensland, Victoria and New South Wales. Within SA delivery did occur but at a reduced rate (19 cancelled deliveries, lots of enquiries for 2021 to rebook them and also new bookings in both regional and metro SA), and for *Generation of Change* there wasn't mixing of schools due to COVID-19 requirements. We visited 9 education institutes and delivered to over 600 young people/students.





9 schools  
600  
students


*“ActNow is able to break down the taboo around racist language, it is upfront and doesn’t hide what takes place around us.”*

*“It helped show me how real racism is today and how hidden it can appear. Looking back now, I can see situations where I or others were racist without even realising it.”*

*“Before today I didn’t know I could make changes at school.”*

2020 PROJECTS:


# جُمُعَة JUMU'AH (FRIDAY PRAYERS)



**T**he newest work in ActNow Theatre's repertoire, *جُمُعَة Jumu'ah (Friday Prayers)* is a theatre-in-education piece that explores the daily lives of Muslim Australians through a 25-minute performance bookended by an interactive workshop.

Built by a predominantly Muslim team, *جُمُعَة Jumu'ah (Friday Prayers)* was directed by Yasmin Gurreeboo who also served as a dramaturge for the production along with Ben Brooker. This performance set to display the multiplicity of voices and experiences of Islamophobia in Australia as not every experience of being a Muslim in Australia is the same. Written by Lur Alghurabi, an Iraqi memoir writer, and Manal Younus, a young Muslim woman of Eritrean heritage and a South Australian-based writer and performer.

The play explores the relationship between three siblings, Layla, Fatimah and Musa, and their experiences at school before and after a racially charged attack on the youngest sibling. The performance has three actors, no props, and is accompanied by a soundscore developed by Adelaide-based DJ Nelya Valamanesh. The soundscape incorporates samples of electronic and middle eastern rhythms, alongside samples of Muslim artist Mona Haydar, a Syrian/American rapper.



Vox Pops with Muslim community members outside of our artist pool were recorded in mid-2020, and research to develop an educational resource alongside the performance as well as developing the bookend workshops took place in 2020. Several consultations had been planned in 2020 but several were put on hold because of COVID-19. In 2020 we completed 4 workshops (1 at a school virtually, 3 in person in community settings) across approximately 80 participants. Final consultations prior to a premier season at DreamBIG Festival will take place in early 2021.



Yasmin Gurreeboo developed the project in consultation with members of the Muslim community, and with Muslim Women's Association of South Australia, Australian Refugee Association, Multicultural Youth Australia and for the education resource we have worked in 2020 with the Centre for Islamic Thought and Education.

4 workshops  
80 participants



2020 PROJECTS:

# VIRTUAL INTIMACY

## 《虛擬親密》



**V**irtual Intimacy 《虛擬親密》 is a collaboration between Australian and Taiwanese queer artists and community members, using mobile phone technology to create an interactive performance which explores, with the audience, queer intimacy and identities across cultures. The project was initiated following ActNow Theatre's 2017 queer community work *Zero Feet Away* and a partnership established with Taiwanese company VM Studio + Very Theatre through a joint commission of AsiaTOPA and National Theatre of Taipei, with a premiere season in Melbourne, March 2020, and tour to Taipei in October 2020.

The project has engaged with queer communities in development across Taipei, Melbourne, Sydney and Adelaide over the past two years. Throughout these engagements, we have developed and will continue to develop broad community engagement. Due to its being an international collaboration, the project was presented and marketed bilingually in English and Mandarin, particularly but not exclusively to Mandarin-speaking and Queer audiences. In Melbourne 2020, these community members were engaged in storytelling workshops led by local artist and dramaturg Teddy Dunn and supported by actor/facilitator Yuchen Wang. We had 7 core community performers across the Melbourne performance and had incredibly emotional reactions on stage and in audience from the personal stories shared (in a safe and supportive way).



**We worked on creating a series of modular stories, some told for the first time each night.**

This community engagement process will be replicated in each presenting city, providing local relevance, authentic representation and queer engagement, within a fixed overarching dramaturgical structure.

The premier season was at the Martyn Myer Arena, Victorian College of the Arts (VCA), for Asia TOPA. We were the final show to close in Victoria before the sector closed down prior to the announcement of lockdown, and as such, numbers in attendance vs. tickets sold varied dramatically.

The next iteration of the work was in Taipei, Taiwan in October/November 2020. As Australian Residents we were unable to travel out of the country, therefore the delivery of this performance (which was not delayed in Taiwan as their situation was less dire) was a hybrid remote adaptation of the work, involving pre-recordings, live feeds, and use of many different social media platforms. It engaged 7 community members in a similar process. It was a sold out season with 500 audience members across 5 performances.

*Virtual Intimacy* was directed by Edwin Kemp Attrill and Tung-Yen Chou. Lighting by Rachel Lee and Dazai Chen. Sound by Hai-Ting Liao. Videography by Chien-Yu Liu. App developed by Samantha E Schaffer. Performed by Jason Marsiglia and Shih-Yi Tseng with community members Cameron Magusic, Evander Wan, Jessi Lewis, Jin Chong, Kevin Chai, Scotty So, and Ping Wen.



20

workshops

22

participants

10

shows

775

audience members

2020 PROJECTS:

# DECAMERON 2.0



**D**ecameron 2.0 was a watershed collaboration between State Theatre Company South Australia and ActNow Theatre, made possible through the support of Department of the Premier and Cabinet's Arts COVID-19 Arts Organisations' Collaboration Grant, that resulted in almost 9 hours of digital content, reached an audience of 14,675 people and resulted in the employment of 98 South Australian emerging and established writers, actors and directors and which provided storytelling platforms for many diverse groups – First Nations, Queer, culturally diverse and for those with lived experience of disability.

It contained 100 original South Australian works, aired over 10 weeks in 10 episodes, broadcast on the Youtube channels of both organisations. Each episode contained 10 monologues or short-form pieces, each based on a weekly provocation set by our Supervising Directors, Anthony Nicola and Yasmin Gurreeboo, who went on to supervise the filming and production of individual episodes. These provocations were inspired by the tales contained in Giovanni Boccaccio's *The Decameron*, his 14th century collection of novellas set during the Black Death plague. While not specifically about the COVID-19 pandemic, the new works often used the pandemic as a backdrop for their thematic concerns, concerns which also traversed who we are, how we live and who we want to be.

The project was widely acclaimed by professional reviewers and by our audiences. It extended the practice of both of our emerging and established artists (as writers, actors, directors, filmmakers and technicians); provided mentorship opportunities between these groups; introduced new artists to both companies who have since been engaged on other projects with both companies; and created fibres of collaboration which are now rippling through other theatre and cultural projects around Adelaide and South Australia. The project also managed to give hope and purpose to many members of our artistic community who lost jobs and were anxious about their creative futures as a result of the Covid-related shutdown of our industry during the lockdown months.

## **The project also attracted national media coverage for both companies and has been very useful in garnering new philanthropic interest.**

Each week, five core writers (Ben Brooker, Sally Hardy, Alexis West, Alex Vickery-Howe and Supervising Writer and Concept Creator, Emily Steel) gathered on a Zoom call with our Supervising Directors and were joined by five new writers each week, many from three subsets of artists aligned with ActNow's communities – First Nations, Culturally and Linguistically Diverse (The Theatre of Global Majority) and Queer (Queer 2.0). The writers ranged in age from early twenties to mid-70s. Similarly, the project's actors ranged in age from teenagers to mid-80s. Both the writing and acting artists of the project pieces contained artists with lived experience of disability. A number of core directors from both companies directed the works, joined occasionally by other directors such as Sasha Zahra. Edwin Kemp Attrill also acted as Director of Photography with camera support from staff members from both companies, in particular Jessica Zeng and Caitlin Ellen Moore. Jennifer Greer Holmes was hired as Production Coordinator and she liaised between the artists and staff of both companies.





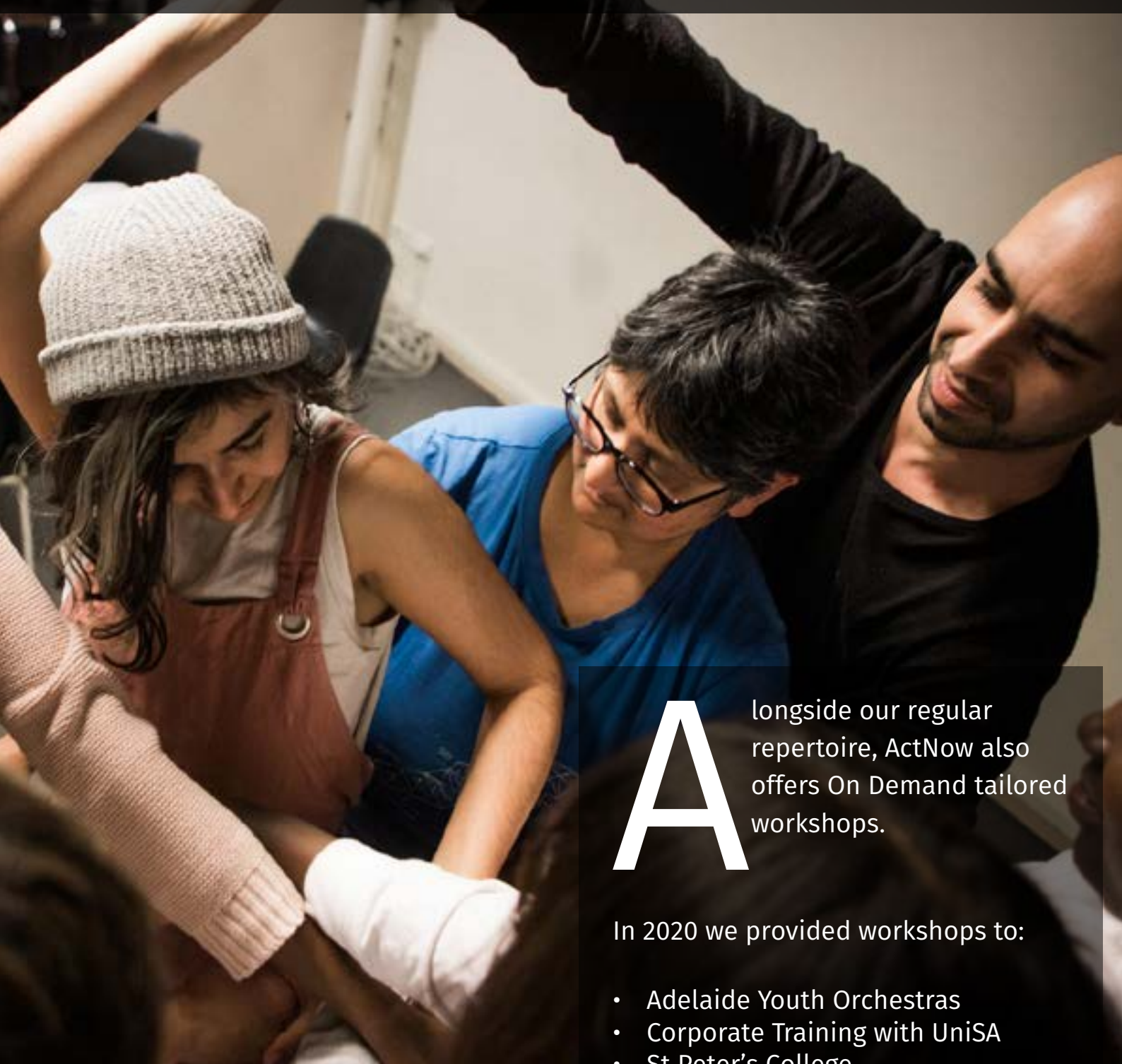
100 South Australian performers  
10 weeks  
98 creatives  
14,675 audience members

The project has spun out to create other projects and events such as:

- A showing of other works from the Queer Writing Group, inspired by *Decameron 2.0*, at Rumpus
- A screening of the Queer Monologues during Feast Festival at Palace Nova Cinemas, East End
- A screening of the First Nations monologues at Tandanya during NAIDOC Week
- A new commission by Theatre Republic, inspired by one of Emily Steel's monologues/characters for actor James Smith
- Australian Plays contacted State Theatre Company South Australia during the broadcasts indicating its desire to publish the texts of the project
- *Decameron 3.0* is an ongoing discussion of an in-person future iteration

2020 PROJECTS:

# ON DEMAND WORKSHOPS



**A**longside our regular repertoire, ActNow also offers On Demand tailored workshops.

In 2020 we provided workshops to:

- Adelaide Youth Orchestras
- Corporate Training with UniSA
- St Peter's College
- Adelaide High School
- Wilderness School



2020 PROJECTS:

# SOUL LOUNGE



Inspired by other non-white culturally diverse artistic community events, Soul Lounge was facilitated by Matcho Cassidy during 2020 with support from Chris Best and Stevie Zhao. It emphasises escalating developing artists of diverse backgrounds, whether they are bilingual, minorities, or uprooted migrant children who exchange their confusion and calamity into cadence and rhythm. The events are held monthly.

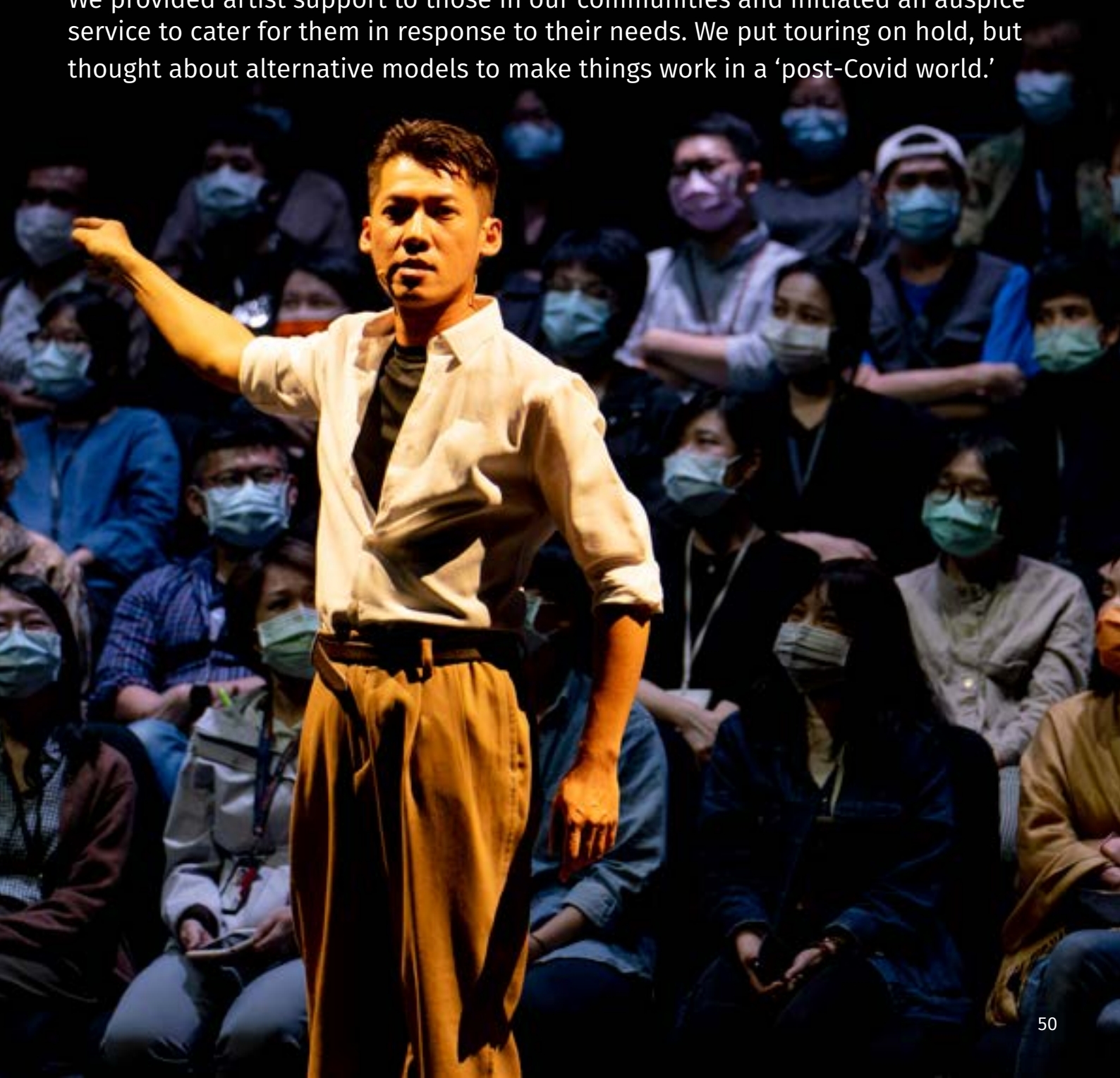
Soul Lounge held sessions and workshops at MakeSpace at the beginning of the year prior to COVID-19 restrictions. Throughout the rest of 2020, they delivered a hybrid program, sometimes solely online, sometimes in person, sometimes a mix of the two. Due to venue restrictions, some of the in-person events were held at alternate locations. However workshops were conducted at MakeSpace in the late part of 2020. ActNow provided in-kind venue and gear hire and paid tech support where required. A group of performers and makers who are regulars at Soul Lounge are working towards presenting a work at Adelaide Fringe in early 2021: Journey. MakeSpace provided in-kind rehearsal space for this project in late 2020.

2020 PROJECTS:

# COVID-19 EFFECTS

**C**ovid-19 impacted significantly on ActNow Theatre's activity in 2020. Whilst our numbers are lower than anticipated in terms of activity and output, like the rest of the sector we had to pivot and provide our services in alternate ways. This meant a reduction in the presentation of our works and working remotely to present our first international premier.

We provided artist support to those in our communities and initiated an auspice service to cater for them in response to their needs. We put touring on hold, but thought about alternative models to make things work in a 'post-Covid world.'



# Treasurer's Report

**L**ike many organisations, in 2020 ActNow saw the need for a significant pivot from traditional operations. The management team is to be commended for their rapid response to COVID-19 and adapting work practices for the safety of staff, volunteers and audience members.

Despite the challenges of the pandemic, ActNow Theatre received confirmation of the first four-year funding opportunity from Australia Council for 2021-2024 in March, allowing the organisation to look forward and begin making bold plans.

**Whilst some of those plans would have to wait for the world to find its new normal, this was becoming one of the most exciting times in the history of the company.**

A strong position allowed for an auspice service to be developed to assist independent artists to apply for grants funding. Mentoring opportunities were provided along with this, providing artists with education around many of the skills required to confidently manage the financial obligations of their activities.

The overall financial results and position at year's end was ahead of the previous year's results, a great outcome after a challenging year with many cancelled engagements and the requirement to invest in new ways to perform and showcase our works. The company looks forward to more growth and sensational opportunities ahead for 2021.



**Cassie Magin**  
Treasurer | ActNow Theatre

**ACTNOW THEATRE INCORPORATED**  
**ABN: 65 672 485 445**  
**PROFIT AND LOSS STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2020**

	2020	2019
	\$	\$
<b>REVENUE</b>		
Donations	3,869	9,688
Interest Income	584	1,675
Fees	167,768	271,911
Grants	199,949	153,713
Other Income	1,076	-
	<hr/>	<hr/>
	373,247	436,987
<b>EXPENSES</b>		
Accountancy Fees	2,750	3,718
Administration Costs	5,986	5,325
Advertising	3,938	4,343
Bank Charges	357	364
Catering Expenses	7,341	12,152
Computer Expenses	175	1,154
Consultancy Fees	2,984	3,025
Depreciation	926	1,057
Fees & Permits	8	563
Fines	-	92
Freight & Cartage	369	-
Insurance	4,456	5,741
Low Value Assets Written Off	12,485	2,505
Other Operating Expenses	22,672	23,676
Performance Production Expense	110,650	126,485
Postage	325	316
Printing & Stationery	4,079	4,498
Rent	32,971	33,177
Salaries	168,142	203,855
Staff Training & Welfare	2,058	895
Subscriptions	2,711	2,884
Sundry Expenses	2,324	1,515
Superannuation Contributions	21,985	27,118
Telephone	2,845	2,020
Travelling Expenses	15,222	29,778
Website Expenses	1,436	1,005
Workcover RTWSA	-	433
	<hr/>	<hr/>
	429,199	497,693
<b>OTHER INCOME</b>		
Foreign Currency Exchanges	-	(212)
Government Subsidies	33,129	-
	<hr/>	<hr/>
	33,129	(212)
<b>NET LOSS</b>		
	<hr/> <hr/>	<hr/> <hr/>
	(22,823)	(60,919)

**ACTNOW THEATRE INCORPORATED**  
**ABN: 65 672 485 445**  
**APPROPRIATION STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2020**

	<i>2020</i>	<i>2019</i>
	<i>\$</i>	<i>\$</i>
Net loss	(22,823)	(60,919)
Retained earnings at the beginning of the financial year	345,761	50,044
<b>RETAINED EARNINGS (ACCUMULATED LOSSES) AT THE END OF THE FINANCIAL YEAR</b>	<b>322,938</b>	<b>(10,875)</b>

**BALANCE SHEET**  
**FOR THE YEAR ENDED 31 DECEMBER 2020**

	<i>Note</i>	<i>2020</i>	<i>2019</i>
		<i>\$</i>	<i>\$</i>
<b>CURRENT ASSETS</b>			
Petty Cash Imprest		581	113
Westpac Community Solutions		242,333	306,471
BAS and Super Holding Account		46,339	18,344
Westpac Public Fund		9,060	5,186
General Account		-	1
Westpac Term Deposit		11,231	11,231
Term Deposit # 1U Le Guin		5,030	5,000
Expense Ac (Debit 0774 & 0395)		1,792	1,889
Load & Go Purchase Card		-	16
Auspice Account Statement		2,000	-
Accounts Receivable		173,140	88,876
<b>TOTAL CURRENT ASSETS</b>		<b>491,506</b>	<b>437,125</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	3	6,704	7,630
<b>TOTAL NON-CURRENT ASSETS</b>		<b>6,704</b>	<b>7,630</b>
<b>TOTAL ASSETS</b>		<b>498,210</b>	<b>444,755</b>
<b>CURRENT LIABILITIES</b>			
Payroll Liabilities		18,658	24,350
Trade Creditors		5,245	3,220
Provision for GST		17,925	39,678
Grants In Advance		133,443	388,383
<b>TOTAL CURRENT LIABILITIES</b>		<b>175,272</b>	<b>455,630</b>
<b>TOTAL LIABILITIES</b>		<b>175,272</b>	<b>455,630</b>
<b>NET ASSETS (LIABILITIES)</b>		<b>322,938</b>	<b>(10,875)</b>
<b>MEMBERS' FUNDS</b>			
Retained earnings		322,938	(10,875)
<b>TOTAL MEMBERS' FUNDS</b>		<b>322,938</b>	<b>(10,875)</b>

# Donors | 2020

We would like to thank the following people for their contributions to ActNow in 2020:

Joan Ajala  
Tamsin Anspach  
Janeen Brian  
Angela Brugman  
Annette Bulling  
Kate Bulling  
Elena Carapetis  
Chris Drummong  
Margie Fischer  
S. Fong  
Peter Grace  
Ritchie Hollands  
Sharon Holmes  
Vicky Ireland

Simon Krieg  
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PJ Rose  
Claire Sara  
Robin Secomb  
Holley Skene  
Melanie Smith  
Clara Solly-Slade  
Leila Stennett



# Partners | 2020



**Health**  
Women's and Children's  
Health Network



Government  
of South Australia  
Department of Human Services



Government  
of South Australia  
Department of the  
Premier and Cabinet



Reconciliation  
South Australia Inc.



NCAF



Government  
of South Australia  
Arts South Australia



Australian Government  
Department of Social Services



Arts  
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Melbourne



Yunggorendi  
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STATE THEATRE  
COMPANY SOUTH AUSTRALIA



Department of Cultural Affairs  
Taipei City Government

**ASIATOPA**



BLACK BOX FILMS  
CAPTURING AWARENESS

**DREAM  
BIG**



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THEATRE 場**



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CULTURAL INSTITUTE INC.

creative  
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playing   
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GROUP



Australian Refugee Association



COUNTRY  
ARTS  
SA

**Adelaide  
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of the Arts**

**CARCLEW**

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Page 23: *Generation of Change* | Photograph by Phil Brown  
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Page 29: Theatre of the Global Majority  
Page 30 – 32: Queer Youth Theatre Workshops | Photograph by Kate Pardey  
Page 33 – 35: *Like Me, Like You* | Photograph by Suda Shanmugaraja  
Page 36: *Generation of Change*  
Page 39 – 41: *Jumu'ah (Friday Prayers)* | Stills from archival footage  
Page 42 - 44: *Virtual Intimacy* | Photograph by Hsin-Che Lee  
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