THE 2016 FAIRLEY LA TROBE LECTURE

***“Back of Bourke, Front of Mind”***

***The Performing Arts in Rural & Regional Australia***

6 pm Wednesday 13 July 2016

La Trobe University Campus, Shepparton, Victoria

[*TITLE SLIDE*]

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* Adrienne E Clark AC, Chancellor, La Trobe University,
* Professor Anthony McGrew, Pro Vice-Chancellor (representing the Vice Chancellor), La Trobe University,
* Ms Wendy Lovell MLC, Member for Northern Victoria,
* Ms Sue Nalder, Head of Shepparton Campus, La Trobe University,
* Mr James Flintoff, Chief Executive, Regional Development Victoria,
* Cr Dinny Adem, Mayor, Greater Shepparton City Council,
* Mr Peter Harriott, CEO, Greater Shepparton City Council,
* Mr David McKenzie, Chair, Committee for Greater Shepparton,

Ladies and Gentlemen:

Good evening. It is a great pleasure to be invited to deliver the annual Fairley La Trobe Lecture here in Shepparton. Like young Andrew here, I too descend from a migrant who came to regional Victoria from the other side of the world in search of a better life.

The Fairley La Trobe Lecture honours the memory of Sir Andrew and Lady Fairley, their longstanding and unconditional commitment to Shepparton and their philanthropic legacy especially to the Goulburn Valley community, but also to the people of Victoria and Australia. It also acknowledges the ongoing role that La Trobe University plays in the local community in education, in the creative arts and cultural development, in leadership and in social cohesion.

Sir Andrew Fairley was a leading businessman, fiercely proud of what regional Victoria, indeed regional Australia was able to produce and to achieve. In the spirit of Sir Andrew, this annual lecture series focuses on the celebration of regional Australia and its contribution to ‘Our Country’s Good’.

In this year’s Fairley La Trobe Lecture I hope to highlight the critically important role that the performing arts in regional Australia play in shaping the culturally ambitious nation we aspire to be. My preparation for this task has been greatly aided by the research on my behalf carried out by Dr Neal Harvey, Arts Program Manager at the Sidney Myer Fund and Myer Foundation.

An ambitious, confident and creative Australian culture is, in my view, absolutely central to an understanding of what fosters “Our Country’s Good’ - if I might again steal the title of the 1988 play by Timberlake Wertenbaker adapted from the wonderful Thomas Keneally novel *The Playmaker* which was set around the production of *The Recruiting Officer* by the convicts and soldiers in the Sydney penal settlement in the 1780s. This is said to be the very first stage production in Australia’s European history. I stress ‘European history’ because, of course, the performing arts through song cycles and dance have been central to the very existence of Indigenous Australians for millennia.

I have titled this year’s lecture: “*Back of Bourke, Front of Mind”*. We are in fact, if not in mythology, largely an urban nation. Many Australians rarely travel to, let alone think about, rural or regional Australia. If they do, it is probably through media images of farmers facing drought, flood and hardship a long way away, or “Back of Bourke” as we say. For some Australians, the arts themselves are “Back of Bourke”, but that’s another subject of no relevance to tonight’s culturally sophisticated audience. In the world of the performing arts, artists and companies in rural and regional Australia may share the hardships and, like the dusty farmers, may be a long way away from major metropolitan centres, but they have contributed disproportionately to Australia’s creative and imaginative, if not financial, wealth. So often these artists are “Front of Mind” in shaping the common cultural wealth of our “Commonwealth”.

In 2010 my cousin, Rupert Myer, gave an inspiring lecture in this very same series. Were it just a little longer ago and a little fainter in your memories, I would have been tempted to plagiarise it most egregiously for it was a splendid and thoughtful oration on the significance and impact of the visual arts in regional Australia.   
  
Tonight’s lecture provides a counter point to Rupert’s. It traces some of what seem to me to be the more significant milestones in our regional history of the performing arts.

I should say here that in the main I will be talking about the professional performing arts, or in some cases those who aspire to be professional, and not about the countless amateur performing groups right across Australia who provide so much pleasure to so many. They share many characteristics with the professionals and these groups are vitally important both to their members and to their communities, but they are not the subject for tonight’s talk.

Some of the companies, festivals and performances I have chosen to highlight will be familiar to you, but some will not. Our country is vast and I readily acknowledge that there is no single ‘regional Australia’, but rather a complex intertwining of many narratives, histories, agendas, sometimes failures and sometimes triumphs. The story I explore tonight might be one more we add to the palette of what Opera Australia’s Artistic Director, Lyndon Terracini, in his 2005 Rex Cramphorn Memorial Lecture, called our “culture of place”. Our place tonight is, of course, rural and regional Australia.

What are the characteristics that define the performing arts in rural and regional Australia as different from their major metropolitan cousins? Here are a few:

* Distance from major population centres and, often more importantly, from the centres of national media attention. Frequently this results in a lack of awareness of their work and understanding of their special issues;
* For artists, an inclination to seek the limelight and more consistent employment opportunities of the major cities, meaning that it takes a special kind to take on the challenges of the bush;
* A more deep seated understanding of, and connections with, their local communities, and activities that often reflect more closely the interests and issues of these communities;
* A higher cost base for some elements of the work such as travel and communications, while at the same time facing the necessity to make do with fewer financial and personnel resources. This results in an attitude of flexibility and resilient self-help, together with a heightened resourcefulness and the ability to improvise solutions, often with strong community support;

When you think about it, the issues and their solutions are not far removed from those faced by farmers in remote areas – high costs of getting their product to market, scarcity of labour, a rugged resilience in the face of environmental and climactic conditions, financial volatility often caused by markets over which they have little control, and strong community solidarity.

My story tonight starts in the Australian goldfields. I probably should start well before then, some millennia before then actually, but I am not an authority on the significant history of pre-European Indigenous culture. I will, however, be speaking of several projects proudly focussed around the significant contribution of some Indigenous Australian performing artists.

The Victorian goldfields attracted many people from many nations - prospectors as well as those who sought to profit from the good fortune of others. Artists and entertainers were no different.

[*SLIDE 2 – Joseph Jefferson*]

Many famous British and American actors were drawn to Australia in the 1850s and ‘60s in the search for new audiences. There were plenty here who were captive to gold fever and starved of entertainment. Clarence Holt, Charles and Ellen Kean, Edwin Booth, G.V. Brooke, McKean Buchanan and Joseph Jefferson all made the long and hazardous trip here by sailing boat. These were very big and respectable stars on their home turf. There were also artists of somewhat less lofty reputation like Lola Montez. While they might not be household names to us today, they certainly were to those on the diggings.

[*SLIDE 3 – Edwin Booth*]

In today’s culture we might consider their visits akin to the appearance of a George Clooney or perhaps a blousy Kardashian, or Kit Harrington from TV’s *Games of Thrones*. These were big international names.

[*SLIDE 4 – Chinese Opera Troupe on Goldfields*]

Today we think Victoria is leading the pack because we will have the first Triennial of Asian Performing Arts in Melbourne in the first quarter of 2017. One of the big attractions will be the National Ballet Company of China in their iconic production of *The Red Detachment of Women.*

We like to describe this as a pioneering work only because we forget that, at least 150 years ago, the Chinese on the goldfields also imported their kin from Guangzhou and Fujian with tours of traditional opera, dance and acrobatic troupes.

[*SLIDE 5 – Goldfields’ tent*]

At first, the goldfields’ theatres consisted of jerry-built open air stages, or tents, or multi-use rooms attached to public houses. But from the late 19th Century onwards, Ballarat, Bendigo and Bathurst all build large and luxurious theatres, such was the importance of the art form and its place in the community.

[*SLIDE 6 –Theatre Royal*]

Even at this early stage, regional Australia latched on to every opportunity to celebrate its culture and tell its own stories. Along with the grand Shakespeareans and the popular melodramas, the circuses came to town.

Circus companies thrived in regional Australia as gold boosted the rural population. Henry Burton organised the first circus troupe to perform on the diggings, beginning on the Turon and subsequently moving to Bathurst and later to Victoria.

“A circus in Bathurst,“ admitted the local paper at the time, “is one of those unwonted and unexpected events which scarcely anything short of a gold discovery could have precipitated”.

[*SLIDE 7 – James Ashton*]

Another circus well known to rural Australians was Ashton's Circus, a company organised by James Henry Ashton in the early 1850s. It was a touring company whose performances were seen from South Australia to north Queensland, though they were mostly focussed on north-western New South Wales and southern Queensland. The towns they played were often very small and very isolated indeed, and the distances travelled between shows could be huge. At one point there were three generations of Ashtons on the road together.

*[SLIDE 8 - Elephant pulling Wirth’s Circus wagons]*

The names of other troupes such as Wirths, Silvers and Lennon Bros, among many, also indicate the family origins (and often the multiple generations of family members performing) of most of these groups which were household names in their regions, their visits keenly anticipated by all ages.

Circus troupes on the move - literally under horsepower, or elephant power or later by motor power - were a relatively economical way to deliver popular entertainment to a small and widely distributed population. It was thus the principal medium of entertainment in rural and regional Australia for at least a century from the 1850s onwards, providing livelihoods for thousands of circus and other itinerant show people and characterized by all manner of international and cross-cultural connections. The circus also offered employment to many Aboriginal performers who were especially known for acrobatic skills and horseback riding.

Circus and regional Australia have had a long affinity.

There are about 130 years between Ashton’s first arrival in regional Australia and the so-called ‘new wave’ of Australian circus. The ‘new wave’ was defined by performances without horses, lions, dogs or any other animals, by the omission of the freak shows, boxing and other ancillary entertainments of the touring family circus, and by its avoidance of caravan tours of rural areas. Just up the road from tonight’s lecture here in Shepparton lies one of the country’s most important so called ‘new wave’ circus institutions - The Flying Fruit Fly Circus.

[*SLIDE 9 – Flying Fruit Fly Circus*]

Theestablishment of the Flying Fruit Fly Circus for children in Albury/Wodonga in 1979 was led by students from the Drama School at the Victorian College of the Arts who had been encouraged by the then Dean, Peter Oyston, to develop entrepreneurial skills and put them to the service of new audiences.

The embrace of the Company by the local parents and schools is a great example of regional Australia’s ability to take ownership of their opportunity and determinedly set about enhancing it for the benefit of their own community. There is nothing like the Flying Fruit Fly Circus anywhere else in Australia, as far as I know. From those early, muddy beginnings on the goldfields, has grown a tradition of circus and physical skills in and for regional Australia. It is from this tradition that an institution like the Fruit Flies emerged. It is a company that acknowledges the tradition but that defines itself through its own dedicated contemporary practice and its regional geography.

In 1980 the Playbox Theatre, where I was the Artistic Director, and my friend Clifford Hocking toured the 50 member Nanjing Acrobatic Troupe for six weeks around every capital city under the banner of Playking Productions. I went on the road with the company as National Tour Director. The kids from the newly formed Fruit Flies and their director Robert Perrier came down to the big smoke for the Saturday matinee at the Palais Theatre. I invited them to come up on stage after the performance.

The kids were wide eyed with wonder seeing the teeter board, the special bicycles and other props, and meeting the Chinese artists whom they had just witnessed balancing upside down on a high tower of chairs, riding with 15 people up on one bicycle, diving through hoops or keeping an impossible number of plates spinning all at once. Their amazement gave me the idea of bringing back some of the Nanjing Company to teach young Australians not just the skills of an ancient art form, but also deep respect for the physical discipline and rigorous training required to master them.

[*SLIDE 10* – *Nanjing Theatre Troupe in Albury*]

It took me three years to make it happen, but in 1983 I brought back seven leading performer/teachers from Nanjing to work for three months with The Fruit Flies, Circus Oz and a gaggle of independent artists who aspired to a career in acrobatics. We chose to run the program in Albury/Wodonga because it was out of the media limelight and because we were confident that the program would be warmly embraced by the community. We rented two houses from the Albury/Wodonga Development Commission for the Chinese, and the Wodonga Gymnasium for the daily training. The Circus Oz team hired caravans and set them up on the Albury Show Grounds.

This Nanjing Acrobatic Training Program was such an overwhelming success that it was repeated for another three months the following year. Even today just watching the TV program that was made of the first summer’s program is deeply moving. This was the moment when circus in this country emerged out of regional Australia to build a new edifice based on combining traditional Chinese skills and respect for the physical discipline and long training needed to be a top artist, with Australian irreverence, with the love of physical prowess especially as we enjoy it in sport, and with our advanced technical knowhow.

If you were to ask me what is the single most important and influential thing I have done in my life, after my children I would probably say this project is it. It transformed the performance styles and career opportunities of Australian circus, acrobatic and physical theatre artists; it led directly to the establishment of the National Institute of Circus Arts in Melbourne; and it has taken a large number of Australian circus artists into the international arena. And it all began in Albury/Wodonga.

[*SLIDE 11 – Circus Oz Arnhem Land Tour*]

All of those elements that made the Nanjing Project so powerful are obvious when you see the very popular Australian company, Circus Oz, which has maintained its strong association with regional Australia such that its last tour started up the road in Mildura, before taking in Shepparton and then across to Albany in WA and eventually finding its way to work with Indigenous communities in Arnhem land. This is a company who knows its audience and goes to meet them.

Both the Flying Fruit Flies and Circus Oz exemplify regional Australia’s ability to distil excellence from the special opportunity offered to those living far from the major population centres. So what does this excellence look like? For regional Australia, excellence is very strongly identified with the particularities of local community life and with the pursuit of a wider national identity.

The arts in regional Australia occupy a central place in any community’s life. They are not just a leisure activity, they are part of a community’s character, its culture and its social life, so the excellence which those artistic practices imbue comes to stand for and express, not just craft, but the values which hold that community together.

Nowhere in Australian regional cultural practice is this more evident than in the stories and performances of Indigenous Australians. As Denise Varney writes in an article in Australasian Drama Studies:

“Story-telling, autobiography, documentary and musical theatre are some of the ways in which Indigenous artists and theatre companies critique decades of invasion, dispossession, misrepresentation and silencing. Since the 1960s, Indigenous theatre and performance have represented diverse urban and regional perspectives on important historical and contemporary issues – especially the Stolen Generation, deaths in custody and land rights.”

Such important and, so often, such moving stories demand much of the performers who are charged with sharing them and the audiences charged with receiving them, but the breadth of craft and skill brought to bear by regional Australian artists on these topics highlights how excellence in art can be usefully honed in pursuit of a better Australia.

[*SLIDE 12 – Big hART*]

Big hART is an arts and social change company with a national -- and international – presence that exemplifies regional Australia’s intersectional practice of excellence and social justice. Big hART uses art in different forms to communicate civic pride and community identity through art exhibitions, theatre and film. *The Namatjira Project* which originated from Big hART’s community development program in the Central Desert region, has been working to promote a greater understanding for the importance of Indigenous languages and culture since its premiere in 2005.

In 2012, Big hART received the Helpmann Award for ‘Best Regional Touring Production’ for the *Namatjira Project*. Artistic Director Scott Rankin, received ‘Best Australian Work’ at the Sydney Theatre Awards for the production and actor Derik Lynch was named Best Newcomer.

Big hART shows us what is possible, despite seemingly insurmountable odds. Elcho Island’s Djuki Mala – or the Chooky Dancers -- show us what it looks like when you turn insurmountable odds to your favour in entirely unexpected and humourous ways.

[*SLIDE 13 - Djuki Mala*]

The Chooky Dancers achieved overnight success when a video clip of the group dancing to “Zorba the Greek” ran on YouTube in October 2007. Within twelve weeks it had peaked at over 500,000 hits worldwide and to date this stands at over 2.5 million views. When the internet response hits a positive nerve, it is a very powerful ally and marketing tool that can overcome the old ‘tyranny of distance’.

The Chooky’s ‘Zorba’ is performed by nine dancers adorned with ceremonial paint and wearing loincloths. They use a square grid formation rather than the shoulder hold of the original Greek version. The dancers do not touch, but direct the movements forwards and sideways in ways that are more in tune with traditional Aboriginal dance formations. The dance represents a community appropriating an art form to tell a story, an art form and a story that we all recognise, but in corrupting the dance, so we see the corruption of the story. Its message is very powerful indeed as the dancers harness their skills in a complex and contemporary portrait of their Indigenous identity.

[*SLIDE 14 – Boomtown*]

There have been fewer portraits of a regional community’s identity more contemporary than Gladstone’s *Boomtown* as part of the 2013 Queensland Music Festival. Again I quote from an article in Australasian Drama Studies:

“On 18 July 2013, three hundred local citizens of Gladstone erupted into song and dance, performing the fraught history of their community beside the harbour through tugboat ballets, taiko drumming, German bell-ringing and BMX bike-riding. Over 20,000 people attended the four performances of Boomtown ..This was the largest regional, outdoor community-engaged musical performance staged in Australia.” (Carter and Heim)

*Boomtown* highlighted just how deeply and meaningfully regional Australians can utilise their cultural platforms to express their identity. *Boomtown* exposed hidden issues in the community, gave voice to individual feelings and local concerns, respected differing point of views and, as a result, triggered honest conversations within the community.

*Boomtown* wasn’t just a show, it was, like the Chooky Dancers and Big hART’s ‘Namatjira’, a portrait of a community’s identity.

[*SLIDE 15 – Back to Back Theatre*]

One of regional Australia’s most successful touring companies of recent years, Back to Back Theatre, also know a thing or two about the pursuit of excellence and identity. Some of their artists work with an intellectual disability, all of them come from Geelong, yet what might have seemed to some to be limitations to the work, have been irrelevant and, if anything, a cause for celebration by this brilliant company. There are few companies in this country who have achieved higher artistic and, yes, intellectual standards, who have toured more widely both nationally and internationally, of whom the nation could be more proud and who more fully embody the fortitude, resilience and breadth of imagination that characterises Regional Australia. Pause for a minute and consider how many companies you can name that have returned to the stage for a Q&A session with the audience following a performance in a sold-out national tour to be accosted by an audience member with the following accusation:

“I don’t believe these people made this work. I have worked with people like this and I don’t think they are capable of it”

Back to Back contend with such responses every time they set foot on stage. It does not stop them, not for a second. Rather it seems to challenge and inspire them. They have gone from success to international success – just recall some of their triumphant shows – *Small Metal Objects* which just celebrated an extraordinary tenth year touring the world, *Foodcourt*, and most recently, the dazzling *Ganesh Versus the Third Reich* also touring the world*.*

[*SLIDE 16 – Bran Nue Dae*]

Back to Back have been doing what they do since 1984, while six year later in 1990 an aboriginal musical on life in Broome, in the far north of Western Australia, was to emerge that would eventually be seen by enough people to fill the MCG twice over. There had been nothing before like *Bran Nue Dae*. Billed as the first Aboriginal musical, this delightfully exuberant and funny show written by Jimmy Chi in collaboration with members of his rock band ‘Knuckles’, received its world premiere at the 1990 Festival of Perth. It featured a large cast of local Indigenous performers, many of whom were new to the professional stage.

Like the production itself, many of these artists had been nurtured by Andrew Ross, then Artistic Director of Black Swan State Theatre Company. *Bran Nue Dae* was an instant hit that went on tour through Western Australia and, over the next few years, to various capital cities. Since 1990, the stage production of *Bran Nue Dae* has been seen by more than 200,000 people, and this number does not include audiences for the feature film that followed.

*Bran Nue Dae’s* ability to make regional stories seem global is echoed by some of our outstanding contemporary dance companies. Based in north Queensland, Dance North springs to mind: a company capable of balancing a dynamic regional presence with a commitment to creating compelling contemporary work that tours the globe. Artistic Director Kyle Page’s has firmly anchored her company and her dancers’ practice in Townsville, but maintains a determinedly outward perspective.

A connecting theme through the productions and companies I have been describing is the sense of community ‘ownership’ and their particular nature which welcomes the locals into close association with, and participation in their activities.

Such qualities describe many of regional Australia’s best productions and companies—qualities that are perhaps most acutely represented by the many and varied, but all excellent festivals which bloom in regional Australia every year.

[*SLIDE 17 – Four Winds Festival*]

Let me mention just three great examples of regional festivals:

the Tamworth Country Music Festival, the Port Fairy Jazz Festival in Victoria, and the Four Winds Festival at Bermagui on the south coast of New South Wales. These festivals are delivered by passionate local boards, hundreds of local volunteers who help deliver every festival, extremely strong links with their local communities through schools and other outreach programs, connections with local Indigenous groups, engagement with local businesses, plus strong and continuing local financial support. The magic word in this recipe is the word “local”. It is the robust web of private and local government support that attracts funding through state and federal regional development grants to assist with the creation of some stunning facilities, and then from state arts agencies and the Australia Council to help program them.

Like the best regional and remote companies, these festivals engage with their communities in a shared sense of purpose, pride, invention, delight and resilience. It is this powerful local identity combined with fine facilities, beautiful environments, brilliant artists and the opportunity to enjoy other local community and tourist resources that attracts visitors from across their state and across the country, as well as from overseas, to revel in these events.

They are undoubtedly some of the very best cultural experiences that Australia has to offer.

The combined results of all of these culturally excellent and community-engaged performances, companies and festivals, each with its own distinct local identity, is a growing critical mass of cultural leadership. Regional Australia represents an important new frontier where a disproportionate amount of the most innovative and exciting work in the performing arts is happening, indeed where it *has been* happening for some time.

Whether it is a contemporary reinterpretation of the cannon or the creation of something entirely new, the hosting of international cultural heavyweights or the discovery of new local talents, regional Australia is at the sharp and cutting edge of our national performing arts sword.

[*SLIDE 18 – Uncle Vanya in Avoca*]

Sometimes they sit at the sword’s very pointy and focussed tip. On the weekend of March 21-22 this year, Watford House, set in the small rural town of Avoca, Victoria, hosted a tiny audience for a ground-breaking version of Anton Chekhov’s *Uncle Vanya*.

The performance of the play took place across two days, with scenes performed at various intervals between a program of group and private events involving audience members and visitors taking in much of the surrounding community. As one critic described it:

“This extraordinary production culminated a two-year process, working with the location of Watford House — a wooden house, pre-fabricated in Sweden in 1850 and imported to gold-rush Victoria — that has over the past 10 years been the site of artist Lyndal Jones’ remarkable environmental art site, The Avoca Project (TAP) which hosted the production. During the weekend, the 40-member audience (that’s all that could fit in the house) listened and rejoined as Watford House’s Swedish speaking walls entered a conversation with an English version of Chekhov’s Russian, improvised into vernacular Australian by director Bagryana Popov, the artistic team, and of course the actors on the day”.

[*SLIDE 19 – BIFEM*]

This kind of artistic commitment and integrity sits alongside one of the newest, and arguably more significant additions, to the Australian festival circuit. In just five short years and over three festivals the Bendigo International Festival of Exploratory Music has quickly assumed a place at the high end of the artistic achievement scale. The founding Artistic Director of BIFEM – as the acronym is apparently pronounced -- David Chisholm and the team at the Capital Theatre have dedicated themselves to the task of presenting some of the finest and most challenging contemporary music to Australian audiences. This is no small feat. Not content with achieving excellence themselves through the presentation of the odd concert, this is a team pushing artists and audiences beyond excellence and into the daunting territory of really difficult new work. It is paying off --indeed BIFEM’s audience continues to grow at an astonishing rate. If excellence and audience growth were the sole criteria, this festival stands every chance of becoming one of Australia’s landmark events. But it has more -- a preparedness to embrace risk and leadership with a clear vision that goes a step further and asks “What’s next?” Regional Australia is, and probably always has been, where we should look for the answer.

[*SLIDE 20 – Evening Shadows, William Robinson*]

Given our unresolved history with indigenous Australians, our modest European origins as a blighted convict outpost, our ever-changing multicultural melting pot, our unique position and opportunities in the Asian region, and yet our curiously arthritic clinging to an English head of state, leadership in the performing arts in Australia offers many challenges. In attempting tonight to highlight just a few examples of the critical role that regional Australia plays in the sphere of arts leadership, I am reminded of Mao ZeDong’s expression about “Looking at flowers from a galloping horse”. This is a very big country with ‘boundless plains’ across which I have tried to gallop. The performing arts in rural and regional Australia have crafted a culture of excellence and resilience based on planting deep local roots. As you know, deep roots can find sustenance underground, crack open hard rock and bring forth mighty trees in seemingly arid landscapes. In the next few centuries, what fine forests will flourish across this land from these regional roots of our creative culture?

Thank you.

Carrillo Gantner AO

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**Image Credits**

* *Slide 1* Title Slide
* *Slide 2* Joseph Jefferson as Rip Van Winkle. Photographer: Sarony, Napoleon, 1821-1896. Source: <http://nla.gov.au/nla.obj-137098707/view?searchTerm=joseph+jefferson#search/joseph%20jefferson>
* *Slide 3* Edwin Booth in the role of Iago in a production of *Othello*. Photographer: Jeremiah Gurney & Son (1870). Librarian of Congress at Washington. G.W. Thorne, 60 Nassau St., New York. Source: <http://digitalcollections.lib.washington.edu/cdm/singleitem/collection/19thcenturyactors/id/101>
* *Slide 4* Chinese Performing Troupe on the Victoria Goldfields. Source: National Museum of Australia <https://pateblog.nma.gov.au>
* *Slide 5* A scene of the Ballarat diggings with the large, circular tent of Jones & Noble's Circus by Eugene von Guerard in the painting 'Old Ballarat as It Was in the Summer of 1853 to 1854 (cropped) - sketched in February 1853. Courtesy of Art Gallery of Ballarat. Source: <http://www.australia.gov.au/about-australia/australian-story/early-circus>
* *Slide 6* Batchelder, Benjamin Pierce (1826-1891) Theatre Royal. Reproduced in: An American on the goldfields : the Bendigo photographs of Benjamin Pierce Batchelder / text by Mike Butcher & Yolande M.J. Collins. Strathdale, Vic.: Holland House for the City of Greater Bendigo and the State Library of Victoria, 2001
* *Slide 7* James H. Ashton, late 1860's / unknown photographer. Source: <http://acms.sl.nsw.gov.au/item/itemLarge.aspx?itemID=874634>
* *Slide 8* Elephant pulling Wirth’s Circus wagons. Source: Picture from ‘Australian Cities, Towns and Villages from 1931’. QldPics.
* *Slide 9* The Flying Fruit Fly Circus. Source: <http://fruitflycircus.com.au/>
* *Slide 10* Nanjing Acrobatic Training Program 1983. Arrival at Albury Train Station. Source: The Border Mail.
* *Slide 11*Circus Oz Arnhem Land Tour.
* *Slide 12* Artist Evert Ploeg painting the actor Trevor Jamieson onstage in the production “Namatjira” for Big Hart Productions, 2012. Source: <http://portraitartistsaustralia.com.au/how-to-commission-a-portrait/>
* *Slide 13* Djuki Mala. Photographer: Sean Young – SYC Studios. Source: <http://www.artbacknt.com.au/index.php/dance/djuki-mala/>
* *Slide 14 Boomtown*. Source <http://www.sibw.com.au/queensland-music-festival-qmf/>
* *Slide 15* *Ganesh Versus the Third* Reich. Back to Back Theatre.
* *Slide 16* *Bran Nue Dae*.
* *Slide 17* Four Winds Festival. Photo from Narooma News by Rob Tacheci
* *Slide 18* *Uncle Vanya in Avoca*. Source: <http://www.avocaproject.org/>
* *Slide 19* Defunensemble at the 2015 Bendigo International Festival of Exploratory Music. Festival Program. Source: <http://www.bifem.com.au/2015/Home>
* *Slide 20* *Evening Shadows, Numinbah*. William Robinson.