

*SHOPFRONT ARTS CO-OP & ATYP PRESENT*

*HARNESS ENSEMBLE*

# **DIGNITY OF RISK**

**PRODUCTION  
INFORMATION**

A group of people, including a man in a black t-shirt and a woman in a grey top, are on a stage with a teal tint. The background is a light-colored curtain.

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# ABOUT THE COMPANY

## SHOPFRONT ARTS CO-OP

ALL YOUNG PEOPLE HAVE SOMETHING TO SAY. AND AT SHOPFRONT, WE MAKE SURE THEIR VOICES ARE HEARD.

SHOPFRONT IS A SPACE WHERE YOUNG PEOPLE COME TOGETHER TO EXPRESS THEMSELVES. TO LEARN, SHARE AND BRING THEIR IMAGINATIONS TO LIFE. A SPACE FOR CELEBRATING THE AMAZING IDEAS AND CREATIVITY GENERATED BY YOUNG PEOPLE AND EMERGING ARTISTS.

WE BELIEVE ALL YOUNG PEOPLE HAVE A RIGHT TO EXPRESSION - NO MATTER THEIR BACKGROUND OR ABILITY. THAT FINDING THEIR VOICE AND ENSURING IT IS HEARD IS CRUCIAL TO THEM, AS IT IS TO AUSTRALIA'S CULTURAL LANDSCAPE. THIS BELIEF IS INTRINSIC TO THE SHOPFRONT PROCESS OF CREATION.

AS A YOUTH-LED ARTS CO-OPERATIVE, YOUNG PEOPLE HAVE A SAY IN EVERYTHING WE DO. THROUGH SHOPFRONT THEY GAIN INVALUABLE SKILLS IN ARTISTIC LEADERSHIP AND COMMUNITY BUILDING, SHAPING AND BECOMING THE NEXT GENERATION OF CREATIVE CONTENT MAKERS AND COMMUNITY LEADERS.

WE MAY BE IN OUR 41ST YEAR, BUT WE'RE YOUNG AT HEART (JUST LIKE OUR MEMBERS). WE'RE KNOWN FOR OUR DARING, ADVENTUROUS AND SOCIALLY RELEVANT WORK WITH YOUNG PEOPLE ACROSS AUSTRALIA AND INTERNATIONALLY, AND ARE STILL THE ONLY DEDICATED YOUTH-LED ARTS ORGANISATION IN THE SOUTHERN SYDNEY AND

ILLAWARRA REGION.



# ABOUT THE COMPANY

## AUSTRALIAN THEATRE FOR YOUNG PEOPLE

AUSTRALIAN THEATRE FOR YOUNG PEOPLE IS THE NATIONAL YOUTH THEATRE COMPANY. WE EXIST TO CONNECT YOUNG PEOPLE WITH THE PROFESSIONAL THEATRE INDUSTRY LOCALLY, REGIONALLY AND NATIONALLY. IT'S THE PRINCIPLE ON WHICH THE COMPANY WAS FOUNDED IN 1963. IT'S WHAT DRIVES US TODAY.

AUSTRALIAN THEATRE FOR YOUNG PEOPLE SPECIALISES IN INTEGRATING PROFESSIONAL THEATRE PRACTICE WITH SUPPORTIVE YOUTH THEATRE PROCESS. WE LOVE WORKING WITH ALL LEVELS OF THE ARTS INDUSTRY, FROM THE MOST CELEBRATED NATIONAL COMPANIES TO THE SMALLEST YOUTH THEATRES. OUR WORK SUPPORTS YOUNG PEOPLE FROM THEIR FIRST THEATRE EXPERIENCE TO THEIR FIRST PROFESSIONAL PRODUCTION..



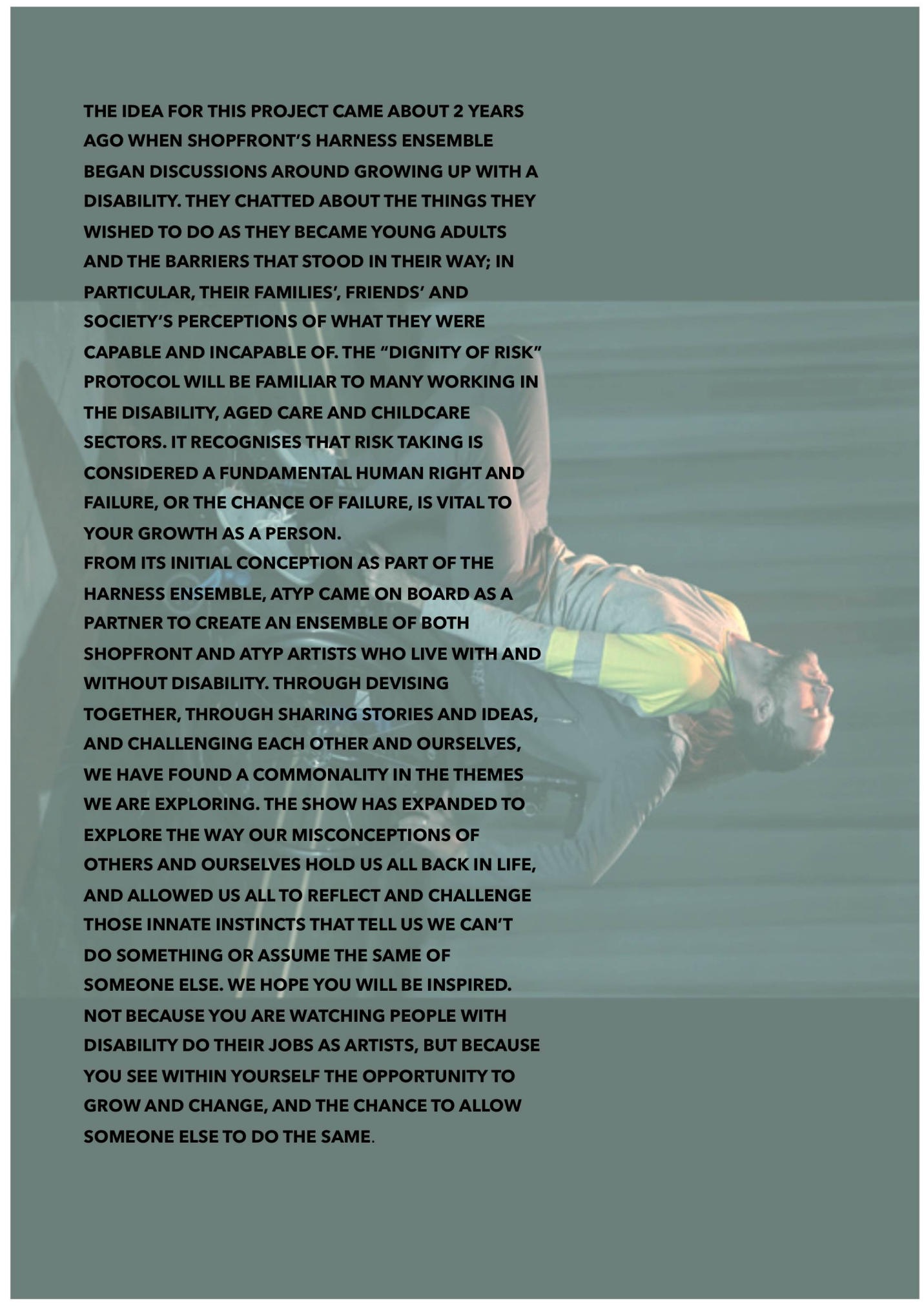
# ABOUT THE SHOW

**DIGNITY OF RISK IS A NEW CONTEMPORARY PERFORMANCE ABOUT THE WAY WE PERCEIVE OURSELVES AND THE PERCEPTIONS WE HAVE ABOUT OTHERS.**

**WE GROW UP WITH BOUNDARIES. THEY DETERMINE HOW WE SHOULD BEHAVE, WHERE WE CAN GO, WHAT WE CAN DO ON OUR OWN. YOU COULD SAY THE PROCESS OF 'GROWING UP' UP IS TESTING THOSE BOUNDARIES, PUSHING THEM, FINDING OUT WHEN THEY BREAK OR WHEN YOU WILL. BUT NOT EVERYONE GETS THAT CHANCE. SOME PEOPLE ARE THOUGHT TO BE TOO FRAGILE, TOO VULNERABLE OR JUST NOT READY. WHICH IS FINE UNTIL YOU REALISE ... ACTUALLY, IT ISN'T. THAT'S THE POINT OF GROWING UP!**

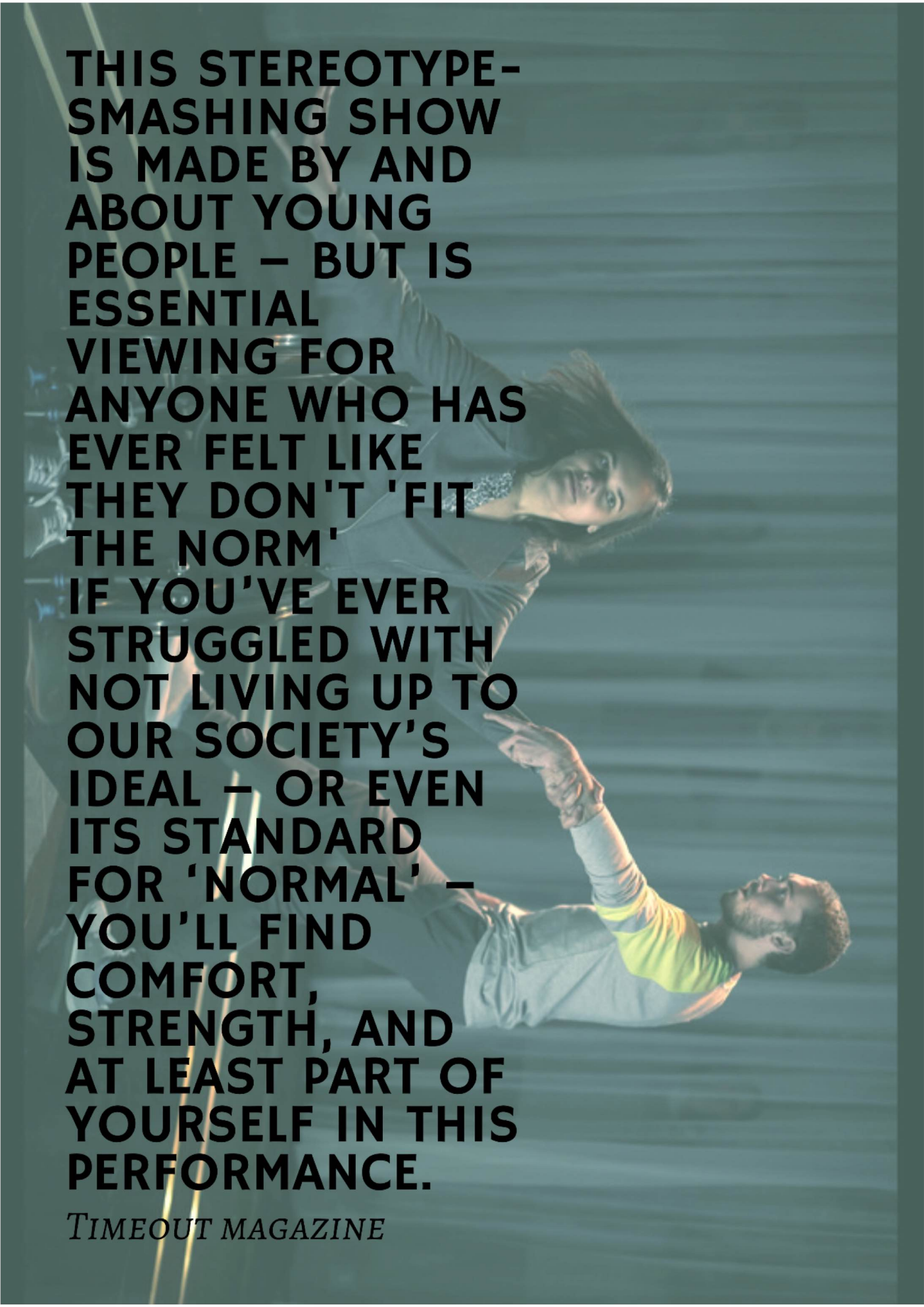
**THIS EXPLOSIVE NEW WORK FUSES MOVEMENT, TEXT AND AV WITH THE PERSONAL STORIES OF YOUNG ADULTS. SHOPFRONT'S HARNESS ENSEMBLE JOINS FORCES WITH ACTORS FROM ATYP TO INTERROGATE THE WORLDS WE FIND OURSELVES IN. MERGING PERFORMERS WITH AND WITHOUT DISABILITY, WE HOLD A MIRROR TO OUR PRECONCEPTIONS OF WHAT IS APPROPRIATE, WHAT IS POSSIBLE AND WHAT CAN BE EXPECTED. THERE'S A DIGNITY IN THE FREEDOM TO MAKE MISTAKES. THAT'S WHERE WE LEARN THE IMPORTANT STUFF.**

**DIRECTED BY NATALIE ROSE (POST) AND PERFORMED BY AN ENSEMBLE OF EMERGING ARTISTS WITH AND WITHOUT DISABILITY.**

A person wearing a high-visibility yellow and grey safety vest is lying on their back on a boat deck. The person's head is tilted back, and they appear to be looking up at the sky. The background is a soft, out-of-focus view of the sea and sky. The text is overlaid on the left side of the image.

**THE IDEA FOR THIS PROJECT CAME ABOUT 2 YEARS AGO WHEN SHOPFRONT'S HARNESS ENSEMBLE BEGAN DISCUSSIONS AROUND GROWING UP WITH A DISABILITY. THEY CHATTED ABOUT THE THINGS THEY WISHED TO DO AS THEY BECAME YOUNG ADULTS AND THE BARRIERS THAT STOOD IN THEIR WAY; IN PARTICULAR, THEIR FAMILIES', FRIENDS' AND SOCIETY'S PERCEPTIONS OF WHAT THEY WERE CAPABLE AND INCAPABLE OF. THE "DIGNITY OF RISK" PROTOCOL WILL BE FAMILIAR TO MANY WORKING IN THE DISABILITY, AGED CARE AND CHILDCARE SECTORS. IT RECOGNISES THAT RISK TAKING IS CONSIDERED A FUNDAMENTAL HUMAN RIGHT AND FAILURE, OR THE CHANCE OF FAILURE, IS VITAL TO YOUR GROWTH AS A PERSON.**

**FROM ITS INITIAL CONCEPTION AS PART OF THE HARNESS ENSEMBLE, ATYP CAME ON BOARD AS A PARTNER TO CREATE AN ENSEMBLE OF BOTH SHOPFRONT AND ATYP ARTISTS WHO LIVE WITH AND WITHOUT DISABILITY. THROUGH DEVSING TOGETHER, THROUGH SHARING STORIES AND IDEAS, AND CHALLENGING EACH OTHER AND OURSELVES, WE HAVE FOUND A COMMONALITY IN THE THEMES WE ARE EXPLORING. THE SHOW HAS EXPANDED TO EXPLORE THE WAY OUR MISCONCEPTIONS OF OTHERS AND OURSELVES HOLD US ALL BACK IN LIFE, AND ALLOWED US ALL TO REFLECT AND CHALLENGE THOSE INNATE INSTINCTS THAT TELL US WE CAN'T DO SOMETHING OR ASSUME THE SAME OF SOMEONE ELSE. WE HOPE YOU WILL BE INSPIRED. NOT BECAUSE YOU ARE WATCHING PEOPLE WITH DISABILITY DO THEIR JOBS AS ARTISTS, BUT BECAUSE YOU SEE WITHIN YOURSELF THE OPPORTUNITY TO GROW AND CHANGE, AND THE CHANCE TO ALLOW SOMEONE ELSE TO DO THE SAME.**

A woman with long dark hair, wearing a dark jacket and a patterned top, stands on a stage. She is pointing her right hand towards a man who is lying on his back on the floor. The man is wearing a grey hoodie with a bright yellow-green stripe on the sleeve. The background is a dark, textured wall with some light streaks. The text is overlaid on the left side of the image.

**THIS STEREOTYPE-  
SMASHING SHOW  
IS MADE BY AND  
ABOUT YOUNG  
PEOPLE – BUT IS  
ESSENTIAL  
VIEWING FOR  
ANYONE WHO HAS  
EVER FELT LIKE  
THEY DON'T 'FIT  
THE NORM'  
IF YOU'VE EVER  
STRUGGLED WITH  
NOT LIVING UP TO  
OUR SOCIETY'S  
IDEAL – OR EVEN  
ITS STANDARD  
FOR 'NORMAL' –  
YOU'LL FIND  
COMFORT,  
STRENGTH, AND  
AT LEAST PART OF  
YOURSELF IN THIS  
PERFORMANCE.**

*TIMEOUT MAGAZINE*



# **CAST & CREATIVES**

**DEvised AND PERFORMED BY**

**THE HARNESS ENSEMBLE:**

**MATHEW COSLOVI, HOLLY CRAIG,**

**TENEILE ENGLISH, CASPAR HARDAKER,**

**RIANA HEAD-TOUSSAINT,**

**STEVE KONSTANOPOULOS, WENDI LANHAM, BRIANNA**

**LOWE, SHARLEEN NDLOVU,**

**JAKE PAFUMI, DINDA TIMPERON.**

**DIRECTOR - NATALIE ROSE**

**CHOREOGRAPHER - MARGOT POLITIS**

**DRAMATURG - JENNIFER MEDWAY**

**SOUND AND AV DESIGN - JAMES BROWN**

**LX DESIGN - FAUSTO BRUSAMOLINO**

**SET AND COSTUME DESIGN - MELANIE LIERTZ.**



# BIOGRAPHIES

## **Natalie Rose - Director**

Natalie is one third of the performance collective post, Creative Producer at Shopfront Arts Co-op and has been involved in Australia's Contemporary Arts scene for the past 17 years. She has a Bachelor of Arts from the University of Western Sydney, Nepean and has previously trained at PACT Centre for Emerging Artists and Urban Theatre Projects as a member of their ensembles. Her work has been seen nationally and internationally at Sydney Festival, Belvoir Theatre, Sydney Theatre Company, Arts House (Melbourne), Cambridge Junction (UK) and Brisbane Powerhouse, to name a few. Nat has facilitated workshops for the past 17 years for young people and emerging artists with and without disability. Nat is committed to creating work with young people, emerging artists and community members wanting to have a voice and share their stories with audiences. In 2017, with post, Nat has premiered *Ich Nibber Dibber* in Sydney Festival, *We Are The World* with Country Arts SA in Mt Gambier as well as touring their 2014 Sydney Festival work *Oedipus Schmoedipus* to South America. This year she has directed Ever After Theatre's *How to Build a Home* as well as Shopfront/ATYP's *Dignity of Risk*.

# BIOGRAPHIES

## **Margot Politis - Choreographer**

Margot has become a recognised leader in NSW

inclusive arts practice as a performer, choreographer, and deviser of new dance theatre and performance art installation. Currently Associate Director - Community Arts

at Milk Crate Theatre, she began her career performing with Restless Dance Theatre (SA), and spent 2009-2016 as the Accessibility Director at Shopfront Arts, where she established the Bodylines Dance Theatre Ensemble for young people with disability. In her role at Milk Crate Theatre, she represented Australia at the Rio Cultural Olympiad "With One Voice" project. In 2016, Margot officially launched her company, Self Help Arts, a collective of artists with mental health support needs making new performance art work relating to these themes. The company also established ARMOUR, an Artists' Mental Health Alliance meeting monthly to dissect the relationship between the arts and mental health.

## **Fausto Brusamolino - LX Design**

Fausto is a lighting designer and production manager

based in Sydney. He has been working and touring with performing arts productions for 20 years across Italy, Portugal, France, Iran, Australia and New Zealand. He has worked with MAU, Bangarra, Opera Australia, Australian Ballet, Sydney Opera House, MCA, Biennale of Sydney, post, Victoria Hunt, Teatro Stabile di Torino and many more.

## **Melanie Liertz - Set & Costume Design**

Melanie is a freelance designer and maker for theatre,

film, dance and circus. Set and costume design highlights are *Funatorium- Mad Hatter's Tea Party* (Sydney Opera House), *Antigone* (Sport for Jove), *Frankenstein* (Q Theatre), *The Trolleys* and *Between Us* (ATYP), *Yellow Moon* (MTC), *This is Beautiful* (Malthouse Theatre), *Yarn*, *Button* and *Closed for Maintenance* (La Mama), *The Dream Factory* (St Martins Youth Arts Centre), *Automorph Dyuetto* (Dancehouse), *Dreams from the Second Floor* (NICA).

# BIOGRAPHIES

## **Jennifer Medway (Dramaturg)**

Jennifer is currently the Literary Manager at Melbourne Theatre Company. Prior to this she Resident Dramaturg at ATYP was a Griffin Studio Artist 2014, Co-Artistic Director of the Crack Theatre Festival in 2013, Associate Artist-Dramaturgy at Belvoir in 2012 and Literary Assistant at Belvoir in 2011. Jennifer has worked as a dramaturg on productions such as: Jump for Jordan (Griffin, AWGIE award Best Stage Play 2015), Jumping the Shark Fantastic (Campbelltown Arts Centre), By the Sea Freedom (Festival of Dangerous Ideas/Applespiel), How it is or As you like it ( Ashfield Council/9th Women Playwrights International Conference), Animal/People (Rock Surfers), Between the Clouds (Hothouse/ ATYP) and Folk Song for Outback Theatre for Young People in 2016/2017. For ATYP Jennifer has been the dramaturg on Between Us, The Trolleys by Sara West, All Good Things, Fight With All Your Might the Zombies of Tonight by Matthew Whittet and Intersection. She has also been a dramaturg on numerous new writing developments for both ATYP and Playwriting Australia including The Bleeding Tree by Angus Cerini (Helpmann Award, Best Play, 2015), Murmurations by Julian Larnach and Overnight by Will O'Mahony. In 2016 Jennifer was selected to be the dramaturgy participant as part of MTC's Women In Theatre program. In 2017 Jennifer was also the mentor and dramaturg for Shopfront's Treats season.

## **James Brown (Sound & AV Design)**

James is a Sydney-based composer and sound designer. He has worked collaboratively with companies both locally and internationally to produce soundtracks for performance, film, animation and games. He has extensive experience working in collaborative, multi-artform processes and has formed ongoing artistic relationships with artists and companies including Bethesda, Victoria Hunt, Jane Campion, Australian Ballet, Sydney Dance Company, William Yang, George Khut, Matthew Day, Hans Van Den Broeck (SOIT), and post.

# PERFORMANCE SPECIFICS

**DURATION - 60 MINUTES NO INTERVAL**

**SUITABLE VENUES:**

**THIS PRODUCTION IS SUITABLE FOR THEATRE'S AND  
BLACK BOX VENUES WITH A MINIMUM STAGE SPACE OF  
8M X 8M**

**NUMBER OF PERFORMANCES PER WEEK:**

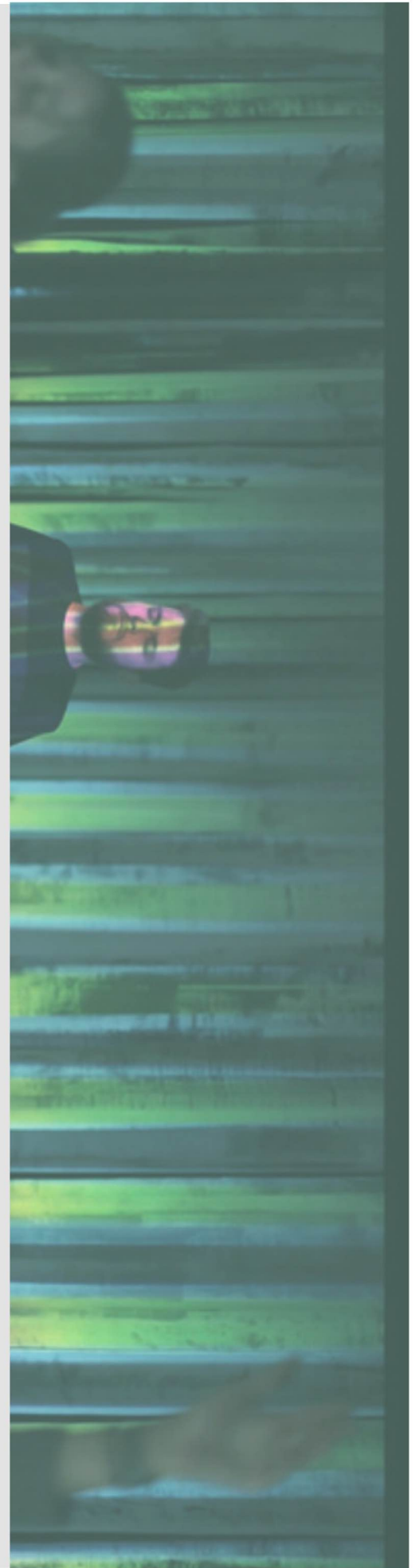
**THIS PRODUCTION CAN ALLOW FOR  
7 PERFORMANCES MAXIMUM PER WEEK, INCLUDING A  
MATINEE PERFORMANCE**

**TOURING PERSONNEL:**

**THIS PRODUCTION TOURS WITH 14 PEOPLE CONSISTING  
OF  
11 PERFORMERS  
THE DIRECTOR  
PRODUCTION MANAGER/OPERATOR  
AND AN AUDIO DESCRIBER TO ASSIST OUR VISION  
IMPAIRED ENSEMBLE MEMBER.**

**PERFORMANCE HISTORY:**

**THIS WORK WAS DEvised IN 2017 AND  
PREMIERED AT ATYP IN AUGUST 2017**



## **COMMUNITY ENGAGEMENT**

### **OPPORTUNITIES:**

- PANEL DISCUSSIONS
- THE CAST AND CREATIVE TEAM ARE AVAILABLE TO SPEAK ON PANELS ADDRESSING ACCESSIBILITY FOR BOTH PERFORMERS AND AUDIENCES ALIKE AS WELL AS HOLDING Q & A DISCUSSIONS.

### **MARKETING INFORMATION:**

- IMAGES AVAILABLE ON THE ARTOUR WEBSITE AND THROUGH SHOPFRONT'S CREATIVE PRODUCER NATALIE ROSE
- PAST MARKETING COLLATERAL AVAILABLE UPON REQUEST
- PROMO FOOTAGE [HTTPS://VIMEO.COM/230533278](https://vimeo.com/230533278)
- ABC LATELINE INTERVIEW.  
[HTTP://WWW.ABC.NET.AU/LATELINE/CONTENT/2016/S4719051.HTM](http://www.abc.net.au/lateline/content/2016/s4719051.htm)

#### **REVIEWS - TIMEOUT**

[HTTPS://WWW.TIMEOUT.COM/SYDNEY/THEATRE/DIGNITY-OF-RISK](https://www.timeout.com/sydney/theatre/dignity-of-risk)

#### **SUZY GOES SEE**

[HTTPS://SUZYGOSSEESSEE.COM/2017/08/11/REVIEW-DIGNITY-OF-RISK-ATYP-SHOPFRONT-ARTS/](https://suzygoessee.com/2017/08/11/review-dignity-of-risk-atyp-shopfront-arts/)

#### **LISA THATCHER**

[HTTPS://LISATHATCHER.COM/2017/08/22/DIGNITY-OF-RISK-BEAUTY-IN-THE-INTERNAL-DIALOGUE-THEATRE-REVIEW/](https://lisathatcher.com/2017/08/22/dignity-of-risk-beauty-in-the-internal-dialogue-theatre-review/)

#### **SYDNEY ARTS GUIDE**

[HTTP://WWW.SYDNEYARTSGUIDE.COM.AU/DIGNITY-RISK-SHOPFRONT-ATYP-CO-PRODUCTION-ATYP-STUDIO-1/](http://www.sydneyartsguide.com.au/dignity-risk-shopfront-atyp-co-production-atyp-studio-1/)

#### **REALTIME**

[HTTP://WWW.REALTIME.ORG.AU/DIGNITY-OF-RISK-SEIZING-THE-STAGE/](http://www.realtime.org.au/dignity-of-risk-seizing-the-stage/)

#### **THE BRAG**

[HTTPS://ISSUU.COM/SEVENTHSTREETMEDIA/DOCS/BRAG\\_724](https://issuu.com/seventhstreetmedia/docs/brag_724)



# PRODUCTION DETAILS

## TECHNICAL SUMMARY

This production is not technically complicated, but carries some set electrics, a kabuki drop and has some minor AV requirements.

The bump in of the production can occur over a one day period with the second day allocated to dress rehearsal and show opening (evening), provided that a full lighting and sound pre-rig has occurred prior to arrival of the touring company.

## CREW REQUIRED FROM VENUE

Two venue mechanists would be required to assist with bump in and bump out of set, 3 lighting technicians and one Sound/AV technician for bump in. One show mechanist/Duty technician would be required during each performance to assist with back of house management, Kabuki drop etc.

For tech & dress rehearsal, the show will require 1 x LX technician, 1 x Audio/AV technician and 1 x mechanist, or, if venue rules and staff skills permit, 1 x Duty technician who is capable of addressing all of these areas.

## STAGE

Stage Area - The production requires a stage area minimum 8m (d) x 8m (w)

A fly tower is not required for this production, however there will be some hanging elements including a Kabuki drop, 1 x JANDS JH Curtain track and one curtain which will dead hang in position.

## TOURING COMPANY TO SUPPLY:

3 x curtains used in the set.

Kabuki drop mechanism.

Tactile stage flooring components, to affix to venue floor

Consumable props

## VENUE TO SUPPLY:

2 x fans

Suitable rigging positions for set elements

## LIGHTING

The Lighting will be re-designed to suit the touring requirements of the production, and will utilise venue stock wherever possible.

There are a number of LED components built into the set and to be fitted at venue. These will be supplied by the touring company.

## TOURING COMPANY TO SUPPLY:

LED components and drivers included within the set.

## VENUE TO SUPPLY:

Standard LX stock, pending final design, in some cases where venue stock is very limited additional lamps may be required.

# PRODUCTION DETAILS

## SOUND

The show requires standard FOH audio system including subs, which form an important part of the design. The show is operated through Q-Lab on a toured Macbook Pro. Foldback is not required. In some larger venues, a small amount of vocal amplification may be required. We will defer to venue experience on this, depending on available equipment in each venue. We envisage this could be achieved with choir mics or foot mics.

### TOURING COMPANY TO SUPPLY:

Touring Laptop for audio

### VENUE TO SUPPLY:

FOH PA system with subs.

## AV

The show requires two projectors, native 16:9, at a minimum of 8000 ANSI lumens. These will be operated off a touring computer.

### COMPANY TO SUPPLY:

Computer for operating AV

### VENUE TO SUPPLY:

2 x Projector, native 16:9 resolution and minimum 8000 ANSI lumens brightness  
All cabling and baluns etc to return signal to operating position

## WARDROBE

Wardrobe for the show is simple, there are no period garments, wigs or significant costume items of any sort. Costumes are all normal modern day clothing, with standard maintenance once every two shows.

### COMPANY TO SUPPLY:

11 x costumes and shoes

### VENUE TO SUPPLY:

Dressing Rooms for eleven cast, who can be separated into 2 - 4 rooms. At minimum two of these rooms need to be fully accessible, and a venue tactile map would also be extremely helpful if available. Washing machine and dryer, and maintenance staff once every two days.

## FREIGHT NOTES

The set and costume can tour within a number of suitcases which would travel with the cast and crew as excess baggage



## **CONTACTS**

**Natalie Rose - Creative Producer Shopfront Arts  
Co-op**

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