

ADELAIDE FESTIVAL 2026

# POV

EDUCATION RESOURCE



Youth and Education Program Partners



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# Overview

## Suitable year levels

10 – 12

## Warnings

- Strong language / profanity.  
In one scene Bub's Mum and Dad are angry with her and then each other and in that fury they lose daily speech and resort to peppering their responses with the consistent use of a swear word.
- References to mental illness.
- Themes of suicide.
- Use of flashing lights and loud sound pressure / loud sound levels.

## Genre

Contemporary theatre, cine-theatre/mediated theatre, documentary/re-enactment, improvisational theatre, experimental theatre

## Synopsis

The story centres on 11-year-old Bub, who is passionate about documentary filmmaking. After her family experiences breakdown, Bub uses her camera to reconstruct events via dramatised re-enactments on stage. Each performance night, two new actors – unrehearsed – portray Bub's parents. The actors do not have prior rehearsal; instead, Bub directs them live to build the story. The performers, guided by Bub, discover and reveal the narrative on the night, negotiating difficult emotional and interpersonal questions. The structure allows for vulnerability, spontaneity, and risk: the live experiment in onstage filmmaking asks whether two adults can truthfully and reliably respond to the intense and challenging questions of a child.

Duration is approximately 1 hour 10 minutes with no interval.

## Background information about the show

*POV* is created by re:group performance collective and developed with support from Belvoir St. Theatre, Creative Australia, Shopfront Arts Coop, and the Department of Theatre and Performance Studies, University of Sydney.

re:group reference other works that inspired and informed the participatory nature of *POV* including references points for the participatory nature of *POV* including *An Oak Tree* by Tim Crouch, *The Second Woman* by Nat Randall and Anna Breckon and *White Rabbit, Red Rabbit* by Nassim Soleimanpour.

To ensure duty of care for the young actor, re:group collective have engaged an experienced teacher as Chaperone who will be present on stage at every performance.

# Themes/Ideas

## Parenting & Family Breakdown

The narrative centres on an 11-year-old girl (Bub) with a video camera, working to reconstruct and understand events following her family breakdown.

## Agency and Voice of a Child

Bub directs the action to "get to the truth," putting the power dynamic in the hands of a child to question, direct, and explore the adult characters / parents.

## Mental Health

The themes involve mental illness and questions associated with it.

## Truth, Memory, and Storytelling

Re-enactments are orchestrated live and with no rehearsal. It explores how truth is perceived, reconstructed, and enacted. The format encourages reflection on memory, perspective, and representation.

## Ethics & Communication

The performance poses disarming questions about parenting, agency, mental health, and how we speak to children about these issues.

## Performance & Reality Blurring

By mixing live theatre with mediated onstage filmmaking, the piece interrogates the boundary between performance, reality, and documentation.

# General Capabilities

The Arts Learning Area has a natural link to the elements of the General Capabilities. Specific learning activities have been linked with the following icons:



**Literacy**



**Critical and Creative Thinking**



**Personal and Social Capability**



**Ethical Understanding**



## Year 9 and 10 Drama

- Make and respond to drama independently and in small groups, and with their teachers and communities.
- Explore drama as an art form through improvisation, scripted drama, rehearsal and performance.
- Refine and extend understanding and use of role, character, relationships and situation.
- Maintain focus and manipulate space and time, language, ideas and dramatic action.
- Experiment with mood and atmosphere, use devices such as contrast, juxtaposition and dramatic symbol and modify production elements to suit different audiences.
- Draw on drama from a range of cultures, times and locations.
- Learn that over time there has been further development of different traditional and contemporary styles of drama and that dramatists can be identified through the style of their work.
- Explore meaning and interpretation, forms and elements and social, cultural and historical influences of drama.

### SACE Stage 1 Drama

#### Understanding and Exploration

- UE1: Understanding and exploration of dramatic roles, conventions, and processes
- UE2: Understanding and exploration of dramatic ideas, texts, styles and/or innovations

#### Critical and Creative Thinking

- CCT1: Creative thinking and experimentation in the development of dramatic ideas
- CCT2: Analysis and evaluation of dramatic ideas, products, and technologies

#### Creative Application

- CA1: Application of dramatic skills
- CA2: Collaborative application of dramatic ideas and processes to realise outcomes

### SACE Stage 2 Drama

#### Knowledge and Understanding

KU1 Exploration and understanding of dramatic theories, texts, styles, conventions, roles, and processes.

- Evaluate actors' success in expressing the directors' intentions and the use of expressive skills in drama they view and perform.

#### Critical and Creative Thinking

CCT1 Creative thinking and experimentation in the development of dramatic ideas.

CCT2 Analysis and evaluation of the student's own drama-making and others' dramatic works, styles, and/or events.

#### Creative Application

CA1 Application of dramatic processes, individually and in collaboration with others.

CA2 Application of dramatic skills.

CA3 Integration of theory and practice to make meaningful dramatic outcomes.

### Year 10 Media Arts

- Analyse how and why media arts concepts are manipulated to construct representations in media arts works they produce and/or experience.
- Evaluate how and why media artists across cultures, times, places and/or other contexts use media arts concepts to represent and/or challenge ideas, perspectives and/or meaning.
- Use media arts concepts to construct representations

and communicate ideas, perspectives and/or meaning.

- Use responsible media practice and production processes to create media arts works in a range of genres/styles and/or forms, for specific audiences.
- Present work to an audience.
- Plan where and how they could distribute their work and the relationships they could develop with their audiences, using responsible media practice.

### SACE Stage 1 Media

#### Knowledge and Understanding

KU1 Knowledge and understanding of media concepts, issues, and interactions.

KU2 Knowledge and understanding of how audiences influence, and are influenced by, forms and content of media texts.

#### Research and Analysis

RA1 Research into and analysis of different points of view, bias, values, or intent across a range of media texts.

RA2 Research into and analysis of the ways in which groups and individuals are represented in media.

RA3 Analysis of interactions with media.

#### Producing

The specific features are as follows:

P1 Design and planning of media products for selected audiences.

P2 Use of appropriate production techniques and technologies, and media conventions.

RA3 Analysis of interactions with media.

#### Communication

The specific features are as follows:

C1 Reproduction of the structural and conventional features of different media texts, to convey meaning.

C2 Fluency of expression and use of appropriate media terminology.

C1 Reproduction of the forms and features of media texts, to convey meaning.

C2 Fluency of expression and use of appropriate media terminology.

### SACE Stage 2 Media

#### Knowledge and Understanding

KU1 Knowledge and understanding of media structures, issues, concepts, and interactions.

KU2 Knowledge and understanding of how audiences influence, and are influenced by, forms and content of media texts.

#### Research and Analysis

RA1 Research into and analysis of different points of view, bias, values, or intent across a range of media texts.

RA2 Research into and analysis of the ways in which groups and individuals are represented in media.

RA3 Analysis of interactions with media.

#### Producing

The specific features are as follows:

P1 Design and planning of media products for selected audiences.

P2 Use of appropriate production techniques and technologies, and media conventions.

#### Communication

The specific features are as follows:

C1 Reproduction of the structural and conventional features of different media texts, to convey meaning.

C2 Fluency of expression and use of appropriate media terminology.

C1 Reproduction of the forms and features of media texts, to convey meaning.

C2 Fluency of expression and use of appropriate media terminology.

### SACE Stage 1 Creative Arts

#### Knowledge and Understanding

KU1 Knowledge and understanding of core concepts specific to relevant creative arts discipline(s).

KU2 Understanding and use of language specific to relevant creative arts discipline(s).

KU3 Knowledge of creative arts media, materials, techniques, processes, and technologies.

#### Practical Application

PA2 Use of a creative arts process in the development and presentation of the creative arts product(s).

PA3 Productive approaches to the creative arts process.

PA4 Development and application of practical skills, techniques, and processes.

#### Investigation and Analysis

IA2 Exploration and analysis of creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.

#### Evaluation

E1 Evaluation of creative arts products, with reference to practitioners' intentions, processes, outcomes, and contexts.

E2 Critical reflection on personal creative arts ideas, processes, and products.

E3 Appraisal of others' creative arts ideas and processes, and communication of aesthetic opinions.



# Production

## Music/Sound

Sound designer Ashley Bundang integrates live theatrical elements to support the onstage filmmaking concept. The performance frequently involves the young character, Bub, using a camera on stage to direct action, and actors respond both to her direction and to prompts, scripts and cues, often unknown to them until performance, which can be mediated via screens or in-ear prompting.

Sound plays a dual role: first, as part of the film recording apparatus such as cues, playback, live feedback or mediated video and sound, and second, as emotional underscoring or punctuation for the shifting tone of scenes ranging from playful to tense or dramatic. This is inferred from the dramaturgical demands of the narrative and critical commentary on risk, unpredictability and emotional moments.

There is a high degree of unpredictability in this production as a feature and scenes can be derailed if a performer struggles; sound timing and cues therefore demand precision and adaptability to live performance shifts requiring a degree of intuition, flexibility and responsiveness by the operator. Students should consider how sound design must respond dynamically to live theatre where actors are unrehearsed or are improvising compared to fixed, pre-recorded theatre or film scoring, and the challenges in consistency versus spontaneity.

Sound transitions also support shifts in mood, character states (especially around mental health), or signal shifts between "documentary" re-enactment and dramatic "reality."

## Set Design

### Mediatized Theatre / Live Cinema Aesthetic

The stage space resembles a film studio with visible cameras, tripods, monitors, lighting rigs and cables. The set design enables, first and foremost, functionality and reveals the mechanics of the storytelling in a way that is alienating for the audience. The function and aesthetic of the design can be related to Hans-Thies Lehmann's Postdramatic Theatre in how it decentralises narrative and foregrounds media, process and apparatus. The pared back design which lacks in decorative realism makes the space flexible, moveable and allows fluidity between live and filmed space. Links to Bertolt Brecht's Epic Theatre in stripping back illusion to expose the process of making theatre, and Peter Brook's 'Empty Space' using minimalist stages to foreground meaning can be made. The staging must accommodate the physical presence and movement of camera held by Bub, the fluidity of live recording provide screens or devices for reading lines, cues or scripts.

For more information about Postdramatic theatre:  
[thedramateacher.com/postdramatic-theatre/](http://thedramateacher.com/postdramatic-theatre/)

For more information about Bertolt Brecht and Epic Theatre:  
[thedramateacher.com/epic-theatre-techniques-matrix/](http://thedramateacher.com/epic-theatre-techniques-matrix/)

For more information about Peter Brook and Empty Space:  
[schott-acting-studio.de/en/peter-brook-the-empty-space/](http://schott-acting-studio.de/en/peter-brook-the-empty-space/)

## Lighting

Given the hybrid nature of live 'onstage filmmaking', lighting performs multiple dramaturgical duties: defining camera frame vs live action space, controlling focus through spotlight, cross-lighting, backlight etc to support real-time shifts in scene, and responding to emotional tone changes. Lighting design is integral to the aesthetic and functional interface between theatre and recorded image with the intersections between cinema and theatre central to the POV's design concept.

Lighting cues might mark transitions between re-enactment and reflection and processing of scenes, as well as the present 'reality'. Strobe or flashing effects contribute to tension or discomfort, especially in story moments tied to mental health or emotional crisis, where colour washes, intensity of light and shadow have particular impact in conveying atmosphere and emotional states. There is the duality of lighting for stage and for screen, so audiences will be able to see these two modes of performance juxtaposed during the performance and the way that lighting can impact depiction of and audience response to the emotional truth of the characters in both contexts.

# Costumes

Costume design mostly prioritises functionality over aesthetic. Realism is grounded in the documentary-style framework of the production so costumes create an everyday/real life feel to enhance the audience's understanding of the domestic family environment, school or home.

Aside from Bub, different actors feature in each performance to play the same roles so costumes also alternate with each actor.

# Characterisation

Central to POV is the role of Bub: her character is a precocious 11-year-old obsessed with documentary filmmaking. She orchestrates the performance from stage, directing adult actors to re-enact episodes of her family's life.

The adult "parent" actors are generally unrehearsed for each performance—they may have minimal preparation, and they follow direction from Bub, scripts, cues, or prompts in real-time. These performers are local professional actors and since there will be a different actor in the role of Mum and Dad in each performance, aspects of characterisation will also differ between the casts and performances.

The demand on performers includes quick thinking, emotional authenticity, and responsive collaboration.

Through this live interaction, both Bub's character and the adult actors negotiate emotional, ethical, and power dynamics: the interplay between child-as-director and adult-as-actor becomes part of the narrative's tension and emotional core. This presents a case study in character development under constraint with minimal to no rehearsal and responding to real-time direction in front of an audience.

Characters are co-constructed in performance: Bub's agency shapes the story live, not just the text – it offers a lens into power, verbal communication, and trust. The process is interactive and emergent. While there is a text (by Mark Rogers) and a director (Solomon Thomas) credited, the execution requires continuous adaptation due to the live rehearsal and re-enactment model for part of the cast.

There is both dramatic recreation and meta-theatrical making of the documentary / live performance commentary: the audience is aware of the performances construction, and that visibility adds tension, unpredictability, authenticity, and reflexivity.



# Dramatic Structure

## Docu-drama

The premise centres on Bub's ambition to create a documentary; live re-enactments are performed on stage with camera work, and there is intentional interplay between "film/recorded" representation and live theatre. It is essentially a mash-up of theatre and film.

## Devised and improvised theatre

Two adult actors are unrehearsed each night, discovering scenes live under Bub's direction. The performance is shaped in real time by actor responses, audience presence, and live cues.

# Dramatic Form/Convention

## Metatheatre (Breaking the Fourth Wall)

POV plays with the conventions of theatre and documentary filmmaking. Through the live filming re-enactments, Bub's onstage direction, and the visibility of stagecraft and filmmaking techniques such as screens, prompting, scripts, interaction with performers, the audience is made aware of theatrical artifice.

## Fluid casting

Since guest adult actors rotate each performance, consistency becomes less about fixed performer interpretation and more about structure and guidance.

## Audience and performer risk

The unpredictability inherent in having unrehearsed actors is not a flaw but a design choice that structures tension, authenticity, and emotional stakes.

## Ethical and social theatre

The form (live docu-drama, vulnerability, emergent structure) enables discussion about mental health, parenting, agency, child perspective, and family dynamics in ways that are embedded in theatrical making, not just through narrative.

# Suggested Tasks

## BEFORE THE SHOW

### Questions for students:

- What does it mean to "re-enact" a story or real event? Can re-enactments be objective? Why or why not?
- How might power dynamics (adult/child, director/actor) influence how a story is told?
- Why do you think a theatre company might choose to use unrehearsed actors in a performance every night? What risks and rewards does that bring?
- What responsibilities do storytellers have when they are re-creating another person's or family's experiences?
- How do you anticipate the use of live performance + "film or camera" style re-enactment might work on stage? What challenges or creative opportunities could arise?



### ACTIVITY 1: Role-Reversal Improvisation Workshop

In small groups, assign students roles of child with camera / director, parent A, and parent B.

Give them a simple scenario (e.g. child wants to leave a day camp early, or parents receive unexpected news) and let them improvise a re-enactment with no prior rehearsal, while the "child" directs the action.

Debrief: What worked? What was difficult? How did power shift or change when direction came from the child?

### ACTIVITY 2: Story Reconstruction & Interview Exercise

Present students with a case study or fictional family breakdown scenario (written, audio, or video) and have them work in pairs: one student plays interviewer/filmmaker, the other narrates events as the subject.

They then "re-enact" the story in a short skit decided on-the-spot by the director/interviewer role.

Discuss how memory, perspective, and the interaction between interviewer and subject shape the re-creation of the story.

### ACTIVITY 3: Ethics & Reflection Thinking Routine: See, Think, Wonder

Explain to the students that the company is staging real or realistic stories with a child, live on stage, each night with new actors. What does this choice make you SEE/anticipate? What do you THINK will be challenging / interesting / risky? What does it make you WONDER about the boundaries between reality, performance, and truth?"

Students record responses individually, then share in small groups, then whole class, building on peer ideas.

## Year 9 and 10 Media Arts

**AC9AMA10E01** Analyse how media artists use viewpoints, narrative and technical/symbolic codes.

**AC9AMA10C02** Create media artworks experimenting with media technologies and editing.

## Year 9 and 10 Drama

**ACADRM047** Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama.

**ACADRM048** Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles.

**ACADRM050** Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles, and by using design elements.

**ACADRM051** Perform devised and scripted drama, making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience.

**ACADRR052** Evaluate how the elements of drama, forms, and performance styles in devised and scripted drama convey meaning and aesthetic effect.



# Suggested Tasks

## AFTER THE SHOW

### Questions for students:

- How did the live, unrehearsed format impact your experience of the story? Did it feel different from a traditional scripted play? In what ways?
- How did the performance address or unsettle ideas of truth and memory? Did you feel the events you saw were "real," "performed," or somewhere in between? Explain.
- What choices by the performers, director, or designer stood out to you? (Consider acting, sound, lighting, interaction, reactions to Bub's direction.)
- How did the power dynamics between Bub (the 11-year-old director) and the adult actors manifest? Did those dynamics shift during the performance? Provide examples.
- Were there aspects of the audience's response in certain moments of the performance that surprised or shocked you? In what way?
- What was it in these moments that influenced the audience's reaction?
- How did the themes of mental health and family breakdown resonate with you? Did the piece challenge or reinforce your perspectives?
- If you were directing a similar performance with unrehearsed actors, what would you do differently? Why?
- What ethical questions did the performance raise about re-creating personal or family histories in theatre?
- To what extent does technology distort or enhance 'truth' in the production?
- To what extent does technology distort or enhance 'truth' in contemporary cultural narratives?

### ACTIVITY 4: Thinking Routine – "Connect-Extend-Challenge"

After post-show discussion or activities, use this routine:

**Connect:** Students note something in the production / activities that connected strongly with their own experience or previous learning.

**Extend:** Students identify something new they learned or a new perspective they gained.

**Challenge:** Students consider what challenged them (emotionally, intellectually, ethically) and how that might influence their future work or understanding of theatre / storytelling and/or in their engagement with the thematic concerns of the play in their own lives.

### ACTIVITY 5: Thinking Routine – "Whose Eyes? Whose Truth?"

This thinking routine will students unpack how POV manipulates meaning and how different viewers (or cameras) construct different realities.

As a class, create a scene or moment 'library' by listing the significant moments in the production where live performance and film worked together. Choose one moment from the library and work through the following steps of the thinking routine together responding to the prompts as follows:

#### 1. Identify the Viewpoint

- What perspective was the audience given in this moment?
- What did the camera want you to see vs what the live stage offered?

#### 2. Interrogate the Missing Viewpoint

- What perspective was hidden, cropped out, or transformed by technology?
- What might the scene look like from another character's point of view?
- From the performer's POV? From the technician's POV?

#### 3. Reconstruct Multiple Truths

- How would the meaning shift if you changed the camera angle or framing?
- What alternative story could be told using the same moment?

#### 4. Reflect on Meaning

- What does this tell you about the constructed nature of media storytelling?
- How does the production comment on truth, narrative, or perception?

**TASK:** Having worked through one moment as a class with this thinking routine, divide students into pairs or small groups and have each apply the thinking routine to a different moment from the 'library' and feed back to the class with their responses.

## Year 9 and 10 Drama

**ACADRR052** Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect

**ACADRR053** Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts

## Year 9 and 10 Media Arts

**ACAMAR078** Evaluate how technical and symbolic elements are manipulated in media artworks to create and challenge representations framed by media conventions, social beliefs and values for a range of audiences

**ACAMAR079** Analyse a range of media artworks from contemporary and past times to explore differing viewpoints and enrich their media arts making, starting with Australian media artworks, including media artworks of Aboriginal and Torres Strait Islander Peoples, and international media artworks

## ACTIVITY 6: Monologue Writing & Performance

Ask students to write a first-person monologue from the perspective of either Bub or one of the parent characters, reflecting on a significant moment in the "story" they witnessed in the show.

Encourage use of language and tone inspired by the original production (without replicating it). Students may perform or record their monologues for peers.

**TASK:** Experiment with the elements of drama to rehearse and perform two versions of the same monologue, one for camera and one for a live audience.

Appraise how movement, voice, status, emotion, pace and focus shift between contexts.

**REFLECT:** How do actors vary and manipulate the elements of drama to create dramatic impact and to what extent does this differ between live theatre and screen acting?

## ACTIVITY 7: Sound & Lighting Design Workshop

In this activity, students experiment with sound and lighting design to create intentional impact on an audience and enhance meaning.

**TASK:** Using a classroom or drama space, students design a physical minimal set along with light and sound cues for a reconstructed scene from their written monologue and performance from Activity 6 or from a moment from POV's story. Alternately, they could create a diorama or set model using torches, coloured cellophane and/or projections to prototype their ideas.

Students explore and reflect on how lighting intensity, flashing cues, or sound overlays can heighten tension, signal transitions, or represent memory vs reality.

## ACTIVITY 8: Changing Frames

Students again use the monologue from Activity 6 or another monologue that they have written or sourced from an existing text. They perform the monologue several times trying to keep the performance the same each time but experimenting with film techniques varying the shot size and composition of the shot.

**TASK:** Restage your monologue or moment/s from the monologue in

- a long shot
- an extreme close up
- handheld point of view
- handheld 'selfie' point of view
- static symmetrical framing

Feel free to experiment with other shot sizes and angles including canted angles, mid shots, or low or high angle shots.

**REVIEW:** Review the different shots of the same monologue or moments. Identify which emotional and psychological shifts occur in this collection of videos. How does the camera angle, shot size and/or stability impact the emotional and/or psychological truth of the performance?

**REFLECT:** How can filming techniques manipulate the audience's understanding of the 'truth' in performance?

## ACTIVITY 9: Real-Time Filmmaking Project

To prepare for this task, students should research re:group collective as contemporary Australian media-theatre practitioners including an analysis of their works, an investigation into their hybrid theatre-film practice and process, and make connections to how their approach could influence the student's own creative work.

**TASK:** Working in a small group, students create a short 'live film' or cine-theatre moment or scene using

- 1 or 2 cameras
- Improvised sets
- Live switching or sequential filming

Along with their captured footage, they should also submit a workflow diagram and a written, oral or multimodal justification of their creative choices linking to re:group collective's methods.

### Year 9 and 10 Drama:

**ACADRM047** *Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama*

**ACADRM048** *Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles*

**ACADRM049** *Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists*

**ACADRM050** *Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements*

**ACADRM051** *Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience*

**ACADRR052** *Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect*

**ACADRR053** *Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts*

### Year 9 and 10 Media Arts

**ACAMAM073** *Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text*

**ACAMAM074** *Manipulate media representations to identify and examine social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples*

**ACAMAM076** *Plan and design media artworks for a range of purposes that challenge the expectations of specific audiences by particular use of production processes*

**ACAMAR078** *Evaluate how technical and symbolic elements are manipulated in media artworks to create and challenge representations framed by media conventions, social beliefs and values for a range of audiences*

# About the Company

## re:group

re:group performance collective is an independent theatre company comprised of dear friends who work together to make "live cinema" and contemporary performance. They are Mark Rogers, Solomon Thomas, Malcolm Whittaker, Steve Wilson-Alexander and Carly Young. They are based between Sydney and Wollongong and take inspiration from the highs and lows of pop culture to make their theatre projects. re:group's aim is to turn the typically comfortable and passive movie-going experience into something immersive, irreverent, sweaty and live. They are passionate about creating innovative work that questions the role and meaning of art in society, where the technology they use is core to the ideas in each work they make, which is typically ironic and sincere, and accessible and experimental, all in equal measure.

re:group's first work together of note was *LOVELY* (2014), which unearthed a foundation and form in which to base their practice. Using broadcast cameras underscored by driving electronica, they created a live film-set on stage that invoked a ritualistic mourning for the late Philip Seymour Hoffman. Guiding the audience through the tentative and risky process of summoning him back to the theatre, they performed a supercut of the actor's work in real-time alongside the Hollywood originals. *LOVELY* was considered "seriously and delightfully 'cinematic'...highly inventive, possessed of a fine sense of dramatic structure and the spatial and visual sensitivity with which to give life to [our] loving gaze" (*RealTime*).

In 2016, Merrigong Theatre Company recognised re:group as an emerging Illawarra collective of note and commissioned *Route Dash Niner*. Expanding their live cinema practice, taking hold of the cliches of Hollywood's cultural influence, and forging a new Australian contribution to the sci-fi cannon, the work was presented in two parts: Part 1 was a press conference for deep space exploration, launched with scale-models and special effects. Staged exactly one year later, Part 2 was a sci-fi film shot live on stage, described as "breathtakingly fast and very impressive..these are fresh and unafraid voices" (*RealTime*).

In 2019, *Coil* was commissioned by Next Wave Festival. *Coil* draws on the company's collective memories to pay tribute to the glory days of the video store and commemorate the communities we made within them. *Coil* uses custom coded video-DJing technology to shoot an entire film (with one actor performing all the parts) while the audience is watching the live show play out on stage. After multiple Covid-cancellations, *Coil* premiered in 2022 with sold out seasons at Sydney Opera

House, Mona Foma (Hobart), Next Wave (Melbourne) and PACT (Sydney). In July 2023, with the support of Arts on Tour, Intimate Spectacle and the Australia Council, *Coil* embarked upon an ambitious 13 venue national tour. *RealTime Magazine* thought the show was "an astonishingly multi-layered, funny-sad eulogy...A must see live cinema event...miraculously manufactured before our eyes...*Coil* is always propulsive, great fun and engages frankly and intimately with its audience".

Across 2022 and 2023, re:group presented *UFO* at Merrigong Theatre Company in Wollongong and Griffin Theatre Company in Sydney. *City Hub* called the work "bold, imaginative and creative" and applauded the way it "shakes up conventional theatre". Set on a miniature 1:8 scale model golf course, *UFO* is live-cinema sci-fi theatre work that documents the landing of an alien spaceship in a regional Australian town, exploring how bureaucratic protocols break down in the face of the unknown.

In 2024 re:group premiered two new works. The first premiere is *POV*, a solo show wherein a child makes a documentary film on stage with adult participants performing reenactments under her direction, which was presented at Belvoir St. Theatre in May, and described as "an extraordinarily inventive piece, one sure to send audiences out into the night with minds burning with questions about the theatrical form, and with hearts relit with compassion" *TheatreRed*.

*AUTO-TUNE*, re:group's rock opera about a man in a wolf-mask with strange superpowers (with accompanying video clip surtitles), premiered at Sydney Opera House in September 2024, after being commissioned by Sydney Opera House in 2023. "With *AUTO-TUNE* we have a reinvented form of musical theatre, gig-theatre. It's brilliant. I can't get enough of their work. re:group are easily the most creative and exciting theatre-makers I've seen in years. 5 STARS" *Cultural Binge*.

In 2025, re:group continued development of *KEEP YOUR HEAD UP*, an experiment in making a jailbreak movie with Mirielle Gabriel who is homebound with Cerebral Palsy, with the support of Creative Australia and Sydney Theatre Company, after work in progress showings as part of Festival of Dangerous Ideas at Carriageworks in August 2024. In 2025 they also commenced development on two entirely new works. Firstly, *THE MILAN CONFERENCE*, which will be made collaboratively between re:group and members of the d/Deaf and hard of hearing community and performed in Auslan and interpreted live. Secondly, they worked with acclaimed director Hannah Goodwin to reinvestigate what we lost when silent movies went loud by beginning development of a new work 1927, for staging in the year 2027, 100 years after the first 'talkie' dramatically reshaped cinema history.

## Mark Rogers

MARK ROGERS is a multi-award-winning playwright, screenwriter and theatre-maker who lives on Dharawal Land. In 2019, he won both Sydney Theatre Company's Patrick White Award and the Griffin Award for New Australian Writing for his play *Superheroes*. His play *Naked & Screaming* won Best Production at the 2022 Matilda Awards. He was awarded Screen NSW's Short To Feature Fast Track Initiative for a new project with director and co-writer Aaron Lucas which premiered at SXSW Sydney and screened at the Adelaide Film Festival in 2024. He has feature length projects in development with Closer Productions and Cosmic Scream, supported by Screen Australia. His work as a playwright includes: *Naked & Screaming* (La Boite Theatre), *Superheroes* (Griffin Theatre Company), *Tom William Mitchell* (Merrigong-X), *Plastic* (Old 505 Theatre), *Soothsayers* (Brisbane Festival: Under The Radar), *Blood Pressure* (Rock Surfers, Old Fitzroy Theatre) and *Gobbledygook* (PACT, AC Arts Adelaide). His work with the independent companies re:group performance collective and Applespiel has been staged at Belvoir, Darwin Festival, MONA:FOMA, Next Wave, PACT, Performance Space, Metro Arts, Malthouse Theatre, La Mama, Merrigong Theatre Company, Shopfront Arts Co-Op, Arts House and the Sydney Opera House. He holds a PHD from the University of Wollongong.

## **Solomon Thomas**

SOLOMON THOMAS is a theatre maker and video artist. His work explores the intersection between the physical and digital in theatre, experimenting with how theatre and film can co-exist in a live context. He works as a director, performer, puppeteer, and video designer and is driven by how these practices meet formally. His recent works include *AUTO-TUNE* (Opera House 2024), *POV* (Belvoir 2024), *Oh Deer!* (Rising, 2023), *Sex Magic* (Griffin 2023), *UFO* (Griffin 2023), *The Sucker* (Brand X, 2021) and *What the Ocean Said* (Opera House, 2022). Solomon is a core member of re:group performance collective, who's work *Coil* was presented at the Opera House, Mona Foma, PACT and Next Wave. Solomon has also worked with Branch Nebula, My Darling Patricia, Nick Cave, Applespiel, Studio A, Chiara Guidi, and Erth. Solomon is currently artistic associate with Erth Visual & Physical Inc (2014-24) and has toured with them throughout the UK, UAE, Hong Kong, Singapore, Australia and Japan.

## **Steve Wilson-Alexander**

STEVE WILSON-ALEXANDER is a theatre-maker living on Dharawal land. He is a founding member of re:group performance collective and FAST PRINCESS, the latter being the resident film-making collective at Cerebral Palsy Alliance 2016-18. He was Youth Artist in Residence at Wollongong Youth Centre 2012, a member of PACT Collective 2015, a part of International Visiting Artists Week at Back to Back 2017, and a participant of the Artist Farm residency at The Theatre Practice, Singapore in 2018. He worked on Ben Tre Festival of the Coconut and Hue Festival in 2012, and Santiago A Mil International Theatre Festival in 2019. He assistant directed/video designed *Something that Happened* with Strangeways Ensemble (2023). Theatre work with re:group include *Route Dash Niner* at Merrigong Theatre Company (2016-2017) and the national tour of *Coil* (2022-2023), *POV* at Downstairs Belvoir (2024), *KEEP YOUR HEAD UP* for Festival of Dangerous Ideas at Carriageworks (2024) and *AUTO-TUNE* at Sydney Opera House (2024).

## **Carly Young**

CARLY YOUNG is a theatre-maker and producer living on Dharawal land. As a founding member and artist in re:group performance collective, she has created film, video, and performance works across Australia and internationally. Key projects include *Coil* national tour (2022 - 2023), *Route Dash Niner: Part 1* and *Route Dash Niner: Part 2* for Merrigong Theatre Company, Wollongong (2016-2017), *Hotel Obscura* with Triage, *Die Fabrikanten*, *Mezzanine Spectacles* & *Ohi Pezoume* at FAI AR, Marseille (2015); *LOVELY* at PACT, Sydney (2014), Carly and Troy do 'A Doll's House' at Crack Theatre Festival, Newcastle (2013), Adelaide Fringe Festival (2014), You Are Here Festival, Canberra (2014), La Mama Theatre, Melbourne (2016); and durational performance work YOWZA YOWZA YOWZA with Deborah Pollard for Performance Space at the University of Wollongong (2014). Carly works as a creative producer across visual arts, music and theatre, and was an inaugural participant in All The Things We Couldn't Say, a three-year collaboration between Salamanca Arts Centre in Australia, and Checkpoint Theatre in Singapore.

## **Malcom Whittaker**

MALCOLM WHITTAKER works as an artist, writer, researcher, performer, producer and teacher. He does this in solo pursuits, as a member of re:group performance collective and Shammgods, and in collaboration with other artists and non-artists on a project by project basis. His work as an artist is mostly made and executed through the engagement of participants and collaborators in the framing of play spaces that adopt social forms and rituals from popular culture and the everyday. His projects have taken the form of theatre and gallery situations, site-specific and public interventions, performance lectures, film shoots, phone calls, support groups, radio programs, elevator rides, teeth-brushing services, walks in the park, games of chess, gift shops, handshakes, newspapers, fashion labels, letters in the mail, digging holes in the dirt and the borrowing of books from the library. He has made and presented work extensively across Australia, as well as in the UK, Finland and Europe. He has done so through a range of initiatives and organisations, including Performance Space (Sydney), Arts House (Melbourne), Museum of Contemporary Art (Sydney), State Library of NSW, Art Gallery of NSW, The Wheeler Centre (Melbourne), Firstdraft Gallery, Sydney Biennale, Vitalstatistix (Adelaide), Perth Institute of Contemporary Arts, Campbelltown Arts Centre, Sydney Opera House, Mona Foma (Hobart), ANTI Festival (Kuopio), Next Wave Festival (Melbourne), Proximity Festival (Perth), World Theatre Festival (Brisbane), Junction Arts Festival (Launceston), Field Theory (Melbourne), Griffin Theatre Company, Belvoir St. Theatre, Merrigong Theatre Company (Wollongong), Belvoir St. Theatre, Festival of Dangerous Ideas, Urban Theatre Projects (Western Sydney), University of Technology Sydney, Berlin Performing Arts Festival, Prague Quadrennial, Punctum (Castlemaine), Country Arts SA, Salamanca Arts Centre (Hobart), Mona Foma (Tasmania), Bleach Festival (Gold Coast), Big Anxiety Festival (Sydney), Brand X (Sydney) and Cementa (Kandos). Malcolm holds a PhD from The University of Wollongong, where he has also worked as a sessional teacher of art theory and practice since 2014. He has been a member of the Artistic Directorate of PACT Centre for Emerging Arts since 2020.

# Resources

**Video documentaries, documentation and photographs including a Behind the Scene: The Making of POV documentary:**

[regroupperformancecollective.org/pov-documentation](http://regroupperformancecollective.org/pov-documentation)

**Review: The Guardian**

[theguardian.com/culture/2025/jun/02/pov-show-parenthood-mental-health](http://theguardian.com/culture/2025/jun/02/pov-show-parenthood-mental-health)



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