

COMMUNITY ENGAGEMENT MENU

An Imaginary Life

Background

We're interested in the spaces, places and people on the edges of our country.

An Imaginary Life is an adaptation of David Malouf's Australian Literature classic, stripped back and ready for sharing with live audiences. It's adapted with space and sound sitting alongside text- and so the show is completely dependent on its location and community.

What's cool is that it is presented in non traditional theatre spaces, with no technology. It's just Humph performing the text and Pavan moving and making sounds from found objects, acoustic instruments, and the building itself. The building becomes the third performer. It's a bit magic.

Space and place is important. Listening to space and place is important.

We are particularly interested in presenting the work to regional audiences and communities living on the frontiers and fault-lines of a post-colonial society. Where no one looks- the abandoned, the far flung, the forgotten. **Every venue and community will have its own unique tailor-made version of the show, with sounds and stories that resonate across time, space and history. In this way, we engage with the community by presenting the show.**

Creative producer Libby Klysz and Sound designer Kingsley Reeve have extensive experience in designing and delivering successful community engagement activities, and the whole creative team have also worked with a wide range of community engagement over their careers.

Offers

Whilst we listen to the venue in the show (literally), we want to listen to the people and events that have made these places. From traditional owners to migrant settlers to recent businesses, the stories of an area contribute to the presentation of An Imaginary Life.

Whilst in residence, the team offer the following engagement options and provocations. We are always happy to tailor something to specific communities.

We are happy to present in residence, allowing for deeper engagement, or in a more traditional presentation touring format.

1. We **locally source the objects** that Pavan uses to create the live sound design in the show. Seeds, branches...

2. **Soundwalks** with sound designer Kingsley Reeve are available.

Kingsley will walk with small groups on an acoustic awareness tour of the venue and surroundings, facilitating the process of truly listening: tuning into the architecture, the land, each other and self. The tour is supported by a small pack of prompt cards that suggest ways to listen to what is around you.

The show responds to the natural acoustics of a room and resonates with what already exists. This site responsive process will be shared and embedded in this listening experience.

Suitable for those ear-minded, just curious or those that have attended *An Imaginary Life*.

This was a very popular addition to the original season in Fremantle, WA

3. **Workshops** for local community and/ or artists that encompass all, one or some of the following:

- Responding to place
 - Getting to know the local area and the people that live here: a yarnning circle
- Voice
 - Working with voice in performance, led by Humphrey Bower
- Sound design and rhythm in performance
 - Listening and responding to space and sound, led by Kingsley Reeve
 - Creating soundscapes with found objects, led by Pavan Kumar Hari
- Creating new work
 - Starting with a seed of an idea and exploring pathways, led by Libby Klysz
- Working with text
 - Working with excerpt s from *An Imaginary Life*, led by Humphrey Bower

These were popular additions to the Ten Days on the Island tour in Tasmania

4. We **curate a unique exhibition of local stories as told through aural tales**. We will work with presenters and their communities to devise an appropriate collection and presentation method. Examples include:

- recorded stories played in the space before the show, or on a bus transporting audiences to the space, or in a community area

This is the plan for the Pilbara tour later this year. In this way we honour the communities we visit, leave a legacy product after the ephemeral nature of live performance has gone, and create a richer understanding of the show.

5. We have worked with **visually impaired communities** and can attest the show is very suitable for those audience members that usually require audio description.

A tactile tour is available pre-show.

We are flexible and experienced in community engagement and would love to work with you and your community to create something bespoke for your needs.