

PERFORMING LINES  
& NORPA (AUSTRALIA)  
AND DANCE TOURING PARTNERSHIP  
PRESENT

THE  
FARM

# COCK FIGHT

A cross  
between  
The Office  
and a  
cage-fight,  
Australian  
style

## EDUCATION RESOURCE GUIDE

Aimed at students of dance and performance including Arts Award, GCSE, A Level and BTEC plus anyone interested in what dance can be. Featuring : Background information on the company & production; Links to GCSE, A Level, BTEC syllabus, tour, workshop and wider participation details.

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## ABOUT THE COMPANY THE FARM

Based on the Gold Coast with roots in Berlin, The Farm is an international network of highly respected artists, ranging from choreographers and independent dancers to musicians and designers. The artistic direction of the company is led by Gavin Webber and Grayson Millwood, who have been making work together for the past fifteen years across four continents. The Farm works out of Queensland but retains and builds on its national and international pedigree. Touring highlights include, Venice Biennale, Tanzplattform (Germany), Barbican Theatre (London), theatres and festivals across Europe, Canada and Australia.

### WE ARE

a group of like minded artists who enjoy collaborating together and share a deep love of art both high and low

### WE CREATE

Physical performances that show the fragility and strength of the human condition

### WE AIM

to defy expectations including our own

### OUR WORK

ranges from traditional theatre and dance to outdoor installations, film and immersive theatrical experiences

### OUR PHILOSOPHY

springs from years of friendship and working relationships. It combines common histories, outside influences, shared fascinations, competitiveness, a desire for meaning in movement, bruised egos, common goals, teamwork, age, youth, desire & relentless creativity. We combine designers, artists & performers in such a way that in the end nobody knows who created what or where the work began. There is a constant negotiation between us to tease out the essence of the productions. Everyone is asked to leave their egos behind to create the best work possible.

At The Farm work is made in a collaborative process where everyone brings their expertise without being confined to it. All animals are equal.

The Farm is driven by a desire to connect to anyone, from dance and theatre virgins to

aficionados and professionals. Often described as cinematic, their work is based on universal subjects and themes that matter. Finally and perhaps most importantly, The Farm create contemporary performances that cuts across expectations of what dance can be and how and where it should be viewed.

## ABOUT THE SHOW COCKFIGHT

Cockfight is a work for two performers (Gavin Webber and Joshua Thomson). Powerful and dangerous physical performance, Cockfight is woven around the lives of two men from different generations, trapped in an office. Existing side by side, sharing space, resources, time, responsibility, they justify their existence in relation to each other. Their conflict is under the skin and mixed with a fierce co-dependency underpinning their physical action. These two men need each other to survive, their battle is in the air they breathe and the walls that close them in.

Dance is a young man's game. What happens when someone higher up the food chain gets weak and is ready to be taken down?

Cockfight was nominated for two Helpmann Awards in 2016, for Best Ballet or Dance Work and Best Male Dancer in a Dance or Physical Theatre Work.

## ABOUT THE CREATIVE TEAM

Cockfight was developed by members of The Farm with guest artist Julian Louis (Northern Rivers Performing Arts / NORPA) in 2015.

**Directors :** Kate Harman, Julian Louis, Joshua Thomson and Gavin Webber

**Performers :** Joshua Thomson and Gavin Webber

**Lighting Designer :** Mark Howett

**Sound Designer :** Luke Smiles

**Production Manager / Lighting Technician :** Chris Cunningham and Chloe Olgivie

**Set Designer :** Joshua Thomson

**Set Consultant :** Joey Ruigrok

**Producers :** The Farm in association with NORPA and Performing Lines

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## BIOGRAPHIES

**JOSHUA THOMSON** is a Performer, Choreographer, Director and Maker. He holds a Bachelor of Fine Arts (Dance) from the Queensland University of Technology. Joshua co-directs *Legs On The Wall*, a nationally and internationally renowned physical theatre company based in Sydney. His latest co-created work *Highly Sprung* is an outdoor, large impact, trampoline activation. *Highly Sprung* premiered in Sydney's Martin Place this year and continues to tour around Australia. For the past 12 years Joshua has worked nationally and internationally across many different art forms with companies such as Tasdance, Dancenorth, Perth Theatre Company, The Farm and PVC - Physical Virus Collective (Germany), *Legs On The Wall*, Shaun Parker & Company, *Stalker Stilt Theatre* and *Marrugeku*. Joshua is one of the founding members of Gold Coast company, *The Farm*. *Cockfight*, the show that he co-created with other members of *The Farm*, was nominated in the Best Ballet or Dance Work category at the prestigious 2016 Helpmann Awards. He specialises in dynamic physical performance work from live theatre to a 48-hour duration work in the ocean.

**GAVIN WEBBER** is co-Artistic Director of *The Farm*, a company based on the Gold Coast, Queensland. Throughout his career Gavin has worked between Australia and Europe and directed theatre, dance, circus, film and installation. He spent the majority of his early performance career with Meryl Tankard's ADT and Belgian company *Ultima Vez*. As Artistic Director of *Dancenorth* he took the company from regional Australia to national and international touring and his work has received many awards including six Greenroom awards in a single year. He was co-founder of collaborative ensemble *Splintergroup* and *Animal Farm Collective*, early incarnations of *The Farm*, whose work has been seen across four continents. He has been a regular guest choreographer with *CO:3* in Perth since the company's launch in 2015. *The Farm* currently has two shows ready to tour: *Cockfight* and *Frank Enstein*, and two in the making, *The Last Blast & Quarantine*. He was nominated in the 2016 Helpmann Awards for Best Male Dancer for *Cockfight* and in 2017 he was awarded the Sydney Meyer Individual Performing Arts Award.

**KATE HARMAN** is a dancer, performer, choreographer and collaborator who has created and performed in works within the realms of dance, theatre, circus, performative installation and in projects created with amateurs and young people. Her early performance career was spent with *Dancenorth Australia* and then later *PVctanz* in Germany. It was through these companies that she began making work and they have both played a part in nurturing her creative voice. Since 2013 Kate has been a core artist with *The Farm*, working collaboratively with the company on many new projects. With the company she created *Cockfight*, which will be touring extensively through the UK, Chile and Australia in the coming year and was nominated for two Helpmann Awards last year. She has also created *Depthless* in collaboration with musician Ben Ely, which premiered in *Supercell Festival of Contemporary Dance* in February 2017. She is currently questioning the notion of performance and the idea of authenticity within a performance context.

**MARK HOWETT** studied Theatre Design 1981, at Yale University. *The Rakes Progress* 1983 for Opera Australia was his first significant production. He has worked as a lighting designer, video and set designer for international productions and as a director for film and theatre. West End Lighting Credits: *Evita* 2014, *Cabaret* 2012, *A Country Girl* 2010, *Three Days In May* 2011, *Dreamboats and Petticoats* 2009 & 2013 and *A Daughter is a Daughter* 2009. His awards include Helpmann Award for *Cloudstreet* 2002 for Lighting Design; Helpmann Award Best Presented Concert for *Kura Tunga*, Australian Arts Orchestra, 2005; Greenroom Award 2006 Best Lighting Design for *The Love of three Oranges*, 2004, Opera Australia; Greenroom Award 2009 for *Roadkill*, *Splintergroup*, 2009, Lighting Design. Mark was Coordinator of Lighting Course at the Western Australian Academy of Performing Arts, Edith Cowan University from 1996 to 2000. Mark recently returned to Australia to become the Artistic Director of *Ochre Contemporary Dance Company* [www.ochredance.org](http://www.ochredance.org)

**JULIAN LOUIS** is a theatre maker, performer, and is Artistic Director of NORPA (Northern Rivers Performing Arts), a theatre company based in Lismore NSW on Bundjalung country. For NORPA recent shows include *Railway Wonderland* (site-specific) and *Dreamland* (site-specific), along with *The Bloody Bride and Engine* and *Not Like Beckett*. He also conceived/commissioned *My Radio Heart* a mixed abilities music theatre work, *Open House* a circus work in a house, and *The Home Project* which was presented at the Prague Quadrennial Festival of Space and Design. Julian was Artistic Director of Sydney based theatre company *State of Play*; a Graduate of Charles Sturt University BA Theatre/ Media, National Institute Dramatic Arts (NIDA) Directors Diploma and trained as a performer in London with Philippe Gaulier.

**LUKE SMILES** has developed a unique rapport among choreographers & directors in the development of soundtracks for dance & theatre. He was nominated for a Helpmann Award (2013) for Best Sound Design (*Windmill Theatre - School Dance*). Working under his business name *motion laboratories*, Luke has composed and produced soundtracks for many Australian and International artists & companies. Various credits include: *G* (Australian Dance Theatre), *Double Think* (Byron Perry), *Glow* (Chunky Move), *Underground* (Dancenorth), *I left my shoes on warm concrete and stood in the rain* (Gabrielle Nankivell), *P.O.V.* (Lee Serle), *Infinity* (Rambert Dance Company), *Roadkill* (Splintergroup), *The Maids* (Sydney Theatre Company), *PUBLIC* (Tamara Saulwick), *Fugitive & School Dance & Girl Asleep* (Windmill Theatre Company).

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## CREATIVE NOTES COCKFIGHT

At the heart of Cockfight is a very real relationship between Joshua Thomson (33 years old) and Gavin Webber (50 years old). Thomson joined Webber at Dancenorth in 2005 and they have continued to work together ever since. Their relationship has altered over the years and their shared physical history is evident in the trust and danger of the vocabulary. There is a constant interplay between theatrical fiction and the reality of the two performers and their different physical states.

Cockfight sets their relationship within a stark office environment and explores a power play that is both dramatic and complex. Both the theatre and the office, as a fictional space, are used by the performers to compete and play out the cockfight.

“We don’t like to label the work - the industry may describe Cockfight as dance theatre or dance or physical theatre or none of the above, we don’t really mind as long as the audience is engaged, entertained and given the licence to make their own associations and connections. In the end we have made a show that is raw and honest, open like a wound. Cockfight explodes the fictional world it carefully builds as the reality of these two men are caught in the impact of the choreography.

At The Farm we like to take risks. Some might even say we are a little addicted to it, like a bunch of theatrical jackasses. We are always searching for that perfect creative formula, a collaboration based on trust and familiarity spiced with new input. For this work Julian Louis joined us as a guest Farmer from the work’s inception and his influence and energy in the room have helped make Cockfight the crazy blend of theatre and dance that it is.

At the core of The Farm’s work is collaboration and trust and curiosity - Cockfight has more banter within the scenes than we’ve had in past works - this was improvised and captured. The game between Gavin and Josh at times took us into full length improvisations that lasted over 40 minutes and what you see is a distillation of this play between them. There is not a lot of discarded scenes in the process of making Cockfight - we start somewhere with an idea and build upon it - layering it and as a group finding the best way for the idea to show itself.

In the making of this show we broke a lot of props. On the side of our rehearsal space was always a graveyard of stereos, phones, chairs and lamps...and cut up ties. What is intact is our working relationships.”

You can watch a trailer for the show and interviews with the cast on the tour website at : [www.CockfightTour.co.uk](http://www.CockfightTour.co.uk)



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## CHOREOGRAPHIC, RESEARCH AND DISCUSSION TASKS

### TASK 1

#### Developing Characters & Plots - a research and writing task

Select a well-known partnership (can be real or fictional) as a starting point. Suggested examples might be Bonnie & Clyde, Thelma & Louise, Romeo & Juliet, Macbeth & Lady Macbeth, Anthony & Cleopatra, Holmes & Watson etc.

Do some investigation about the characteristics of their relationship, thinking about questions such as?

- What defines their relationship to one another? Their love or loathing of one another, having a shared purpose, or a mutual interest, for example.
- What individual attributes do they each bring to the relationship? Such as bravery, knowledge, popularity, wealth, nobility, sexual attraction etc.
- What sets them apart from one another?
- What aspect of their partnership is most likely to be holding them together, and what aspect is most likely to tear them apart? i.e. what are the positive and negative aspects of their relationship
- What is it about their relationship that has the potential to create dramatic intrigue for us as an observer? i.e. what is it about their relationship that we find interesting, or compelling.

Using this investigation try and create a short overview of two brand new characters, and a brief synopsis of a possible plot, using some of the information you have collated in relation to your chosen partnership, as a springboard for ideas.

An example for the synopsis of the possible plot might be:

Two women are intricately bound by the love they have for a man they each met whilst travelling. For either of these women to pursue their love for this person, they both know it will mean moving to the other side of the world, and leaving one another behind. Whilst these women fight their inner demons to decide whether they should leave their only remaining blood relative behind, they are unaware that the person they have fallen in love with, is unbelievably the same person. Will the chance of a love affair abroad, or the ties of kinship, prove stronger?

### TASK 2

#### Working with props PART A - a research and writing task

Pick a location from the following options: office, park, restaurant, theatre, amusement park, college, on board an airplane, inside a submarine. Then, think of four props that might represent the location you have chosen. Decide what aspects of the storyline, and/or your characters' personalities these props might help to portray to the audience and how? What kind of metaphors might they represent? How could you further dramatise their use? For example, by using over-sized replicas, by using multiple versions of the same prop, or by using them in a different way to their intended use?

View these well-known choreographers/companies' websites, and look at how they use props. Choose one piece that you particularly enjoyed, and explain what the use of props brought to your understanding of the work.

- Boy Blue Entertainment : [www.boyblueent.com](http://www.boyblueent.com)
- Candoco Dance Company : [www.candoco.co.uk](http://www.candoco.co.uk)
- Liz Aggiss : [www.lizaggiss.com](http://www.lizaggiss.com)
- Lost Dog Dance : [www.lostdogdance.co.uk](http://www.lostdogdance.co.uk)
- Vincent Dance Theatre : [www.vincentdt.com](http://www.vincentdt.com)

### TASK 3

#### Working with props PART B - a choreographic task

Utilising with the props you chose within Task 2, and based on the two characters, and plot synopsis, you created in Task 1, you are going to work on animating props within a choreographic sequence.

You will work in pairs, and will draw on the information you have gathered in the previous tasks, including the research you have undertaken on how other choreographers make use of props, to support and enhance the audience's understanding and experience of their work. Now, create a short two-minute duet using at least two of the four props you selected.

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## TASK 4

### Use of contact - a choreographic task

Using the two-minute duet you have just created you will now add in elements of contact between you.

Use the notes you made in Task 1 about the characteristics of these two people, and what categorises their relationship. Use this to inform how they might interact physically.

For example, is one of the pair stronger and more dynamic? Or, is one of them frustrated, or angry or trying to get away? How do their personalities and their relationship to one another affect the way they respond to one another in their bodies?



## FURTHER RESEARCH

### Creative influences

Death of a Salesman by Arthur Miller

Link to play text published by Penguin <http://bit.ly/2uHGUXa>

The myth of Icarus and Daedalus (and Daedalus and Perdix)

<http://www.greekmyths-greekmythology.com/myth-of-daedalus-and-icarus/>

Moon (2009)

Director: Duncan Jones; Stars: Sam Rockwell, Kevin Spacey, Dominique McElligott

<http://www.imdb.com/title/tt1182345/>

The Office (UK version)

<http://www.bbc.co.uk/programmes/b00jd68z>

### Creative Tasks references

Use of props in dance/choreography : [www.danceadvantage.net](http://www.danceadvantage.net)

The history of the use of props in dance : [www.numeridance.tv](http://www.numeridance.tv)

Best-loved dance duets : [www.dance.lovetoknow.com](http://www.dance.lovetoknow.com)

## TOUR DATES COCKFIGHT

### LABAN THEATRE, LONDON

**TUE 3 & WED 4 OCTOBER AT 7.30PM**

Post show Q&A 3 Oct

Tickets : £16 (£12 concessions)

020 8463 0100 – [www.trinitylaban.ac.uk/](http://www.trinitylaban.ac.uk/)

labantheatre

### STORYHOUSE, CHESTER

**SAT 7 OCTOBER AT 7.30PM**

Post show Q&A

Tickets : £16.50-£25.50

01244 409113 – [www.storyhouse.com](http://www.storyhouse.com)

### GULBENKIAN, CANTERBURY

**TUE 10 & WED 11 OCTOBER AT 7.30PM**

Post show Q&A 10 Oct

Tickets : £12.80, GulbCard £10.80, Students

& Under 25s £8.80, Schools £7.80

01277 769075 – [www.thegulbenkian.co.uk](http://www.thegulbenkian.co.uk)

### LIGHTHOUSE, POOLE

**FRI 13 & SAT 14 OCTOBER AT 7.45PM**

Post show Q&A 13 Oct

Tickets : £18 (discounts available Under 18s,

Students, Seniors, ATL)

01202 280000 – [www.lighthousepoole.co.uk](http://www.lighthousepoole.co.uk)

### CAST, DONCASTER

**TUE 17 & WED 18 OCTOBER AT 7.30PM**

Post show Q&A 17 Oct

Tickets : £16.50 (£14.50 concessions)

01302 303959 – [www.castindoncaster.com](http://www.castindoncaster.com)

### OXFORD PLAYHOUSE AT PEGASUS THEATRE, OXFORD

**FRIDAY 20 OCTOBER AT 7.30PM**

Post show Q&A

Tickets : £19 (£15 concessions)

01865 305305 – [www.oxfordplayhouse.com](http://www.oxfordplayhouse.com)

### NOTTINGHAM PLAYHOUSE, NOTTINGHAM

**TUE 24 & WED 25 OCTOBER AT 8PM**

Post show Q&A 24 Oct

Tickets : £12, £15, £18

Students/Under 26s £1.50 off, Schools £11

0115 941 9419 – [www.nottinghamplayhouse.co.uk](http://www.nottinghamplayhouse.co.uk)

### JERWOOD DANCEHOUSE, IPSWICH

**FRI 27 OCTOBER AT 7.30PM**

Post show Q&A

Tickets from £12 (£9 concessions)

01473 295230 – [www.danceeast.co.uk](http://www.danceeast.co.uk)

## CREDITS AND FUNDERS

Originally commissioned by NORPA (Northern Rivers Performing Arts) and supported by DanceNorth, Townsville; the Centre for Contemporary Arts, Cairns (COCA); Arts Queensland and the Australia Council for the Arts, and toured by Performing Lines. The Farm is supported by the Gold Coast City Council. UK tour is funded by the National Lottery through Arts Council England and presented by Dance Touring Partnership.

To receive advance information about future Dance Touring Partnership tours and join the mailing list go to [www.dancetouringpartnership.co.uk](http://www.dancetouringpartnership.co.uk)

Find us on : Twitter [@dancetp](https://twitter.com/dancetp) and [facebook.com/dancetouringpartnership](https://facebook.com/dancetouringpartnership)



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**norpa**

**DANCENORTH**

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## WORKSHOP INFORMATION AND BOOKING DETAILS

TO CHECK AVAILABILITY AND TO BOOK A WORKSHOP EMAIL : [education@dancetouringpartnership.co.uk](mailto:education@dancetouringpartnership.co.uk)

The Farm are renowned for their distinctive physical style driven by the purpose and function of the movement. For the UK tour of Cockfight they have created an engagement series designed to share what makes The Farm tick. Technique-based workshops can be tailored for students from Year 10 upwards, to performers, teachers, and general public.

### COST

Workshops are priced between £50 and £225 plus show tickets for workshop participants and teachers. Afterglow is free to ticket holders.

### THE AFTERGLOW

[not Chester; Oxford; Ipswich]

Free to ticket holders [Capacity 25]

Duration : 20 mins

Join in a post-show meditation to retain the afterglow & shared experience of seeing Cockfight.

### THE C WORD : A ONE-HOUR WORKSHOP ON CRITICISM

Suitable for : Anyone interested in how we talk about art

Price: £50 [Capacity 16] + VAT and local travel

The C word creates a playful and safe space using role play and working in partners / small groups. The workshop explores communicating in constructive ways without just complimenting the lights and how to be more articulate and helpful when sharing feedback.

### FARMING TOGETHER: PARTNERING SKILLS

[Minimum / Maximum Group size 08 - 20]

Suitable for : Ages 15 + studying performance / dance

Duration : 2 hours

Sprung floor required

Price £225 + VAT and local travel

In this class, we focus on the communication between two people when they work together. Good partnering is like a conversation between two bodies, with each remaining responsive and reactive to the other. We teach participants how to listen to each other - to be in charge of their own body and aware of everyone else at the same time. Exercises range from basic partnering skills to phrases where we encourage participants to create a game with their partner. In a playful way, this encourages them to have an actual engagement rather than learning a bunch of steps. The class is extremely fun and encourages self-discovery and present moment awareness.

### MEAT AND BONE

[Minimum / Maximum Group size 08 - 25]

Suitable for : Adults or Students aged 15+ studying performance / dance

Duration : 2 hours

Sprung floor required

Price £225 + VAT and local travel

This contemporary technique class teaches the dancer how to gain maximum power in movement with minimal effort through the use of momentum. Through the exhaustive nature of the class there is a discovery of the body's natural movement and a desire to arrive somewhere through the path of least resistance. Based on a systematic and relentless series of movements that travel down the room, you are learning through doing and bypassing the time and luxury of questioning. This class is a workout where your own body becomes the greatest teacher and where your physical individuality is not discarded.

### THE SUBTLE BODY

[Minimum / Maximum Group size 8 - 25]

Suitable for : Adults or Students aged 15+ studying performance/dance

Duration : 1.5 hours

Sprung floor required

Price £225 + VAT and local travel

This is a workshop that treads across many boundaries and amalgamates many different forms and techniques, including Chi Gung, contemporary dance, floor work, yoga and theatre. We attempt to bridge the gap between these disciplines to plunder them for their usefulness with a desire to work 'energetically' in performance and with an awareness of our 'subtle body'.

The subtle body describes the energetic form which permeates our physical body and wraps us up like a cocoon. In this workshop, we investigate the use of the subtle body in communication. We start to become aware of our own energetic force and how we can use it to make the simplest of things the most profound. We exchange ideas and movement and work from internal forces to find new and individual ways to communicate. This useful exchange is the main purpose behind this workshop.

### YOGA CHI-GUNG

[Minimum / Maximum Group size 6 - 15]

Suitable for Adults or Students aged 15+

Duration: 1.5 hours

A quiet space required. Wooden floors or carpet

Price £225 + VAT and local travel

Yoga Chi Gung, a form combining the Vinyasa Yoga (the flow of postures) and Chi Gung (the principle of generating chi energy through specific practices) is combined with the stronger dynamics of Astanga Yoga. They are intended to combine awareness of alignment and energy flow with safe stretching practices and fluidity of movement. They help create power and simplicity in movement by utilising the inner force of chi energy in the body.

This workshop is led by Gavin Webber, who trained as a Yoga Chi Gung teacher and having practised Astanga Yoga for over seven years, this workshop takes in other influences including Alexander Technique and Awareness Through Movement/Feldenkrais.

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## TOURING PARTNERS COCKFIGHT

**DANCE TOURING PARTNERSHIP (DTP)** is a network of theatres working together to bring exciting and engaging dance to audiences around the UK. The network aims to build audiences for dance, increase the range and diversity of work available and encourage new attendees into dance. Since 2004 DTP has toured Ultima Vez, Australian Dance Theatre, Jasmin Vardimon, Renegade Theatre, Stan Won't Dance, Theatre Rites, Fabulous Beast, Hofesh Shechter, Tanja Liedtke, Bounce Street Dance Company, Shaun Parker & Company, Blanca Li Dance Company and Mark Murphy's V-TOL.

**DTP Member Venues :** Brighton Dome; Cast, Doncaster; Grand Theatre, Blackpool; Gulbenkian, Canterbury; Hall for Cornwall, Truro; Lighthouse Poole; The Lowry, Salford; Northern Stage, Newcastle; Nottingham Playhouse; Oxford Playhouse; Warwick Arts Centre, Coventry. Guest Venues: Barbican, Laban, Sadler's Wells and South Bank Centre, London; DanceEast Ipswich; Storyhouse, Chester; Edinburgh Festival Theatre; Macrobert Arts Centre, Stirling; G-Live, Guildford; Sherman Cymru, Cardiff.

**PERFORMING LINES** – Producing Transformative Performance. Performing Lines develops, produces and tours new and transformative Australian performing arts - regionally, nationally and internationally. We draw on over 30 years of experience of producing and touring contemporary performance nationally and internationally to foster innovation and creativity in live performance. We don't shy away from difficult, risky or artistically challenging work, taking an adaptive rather than reactive approach to all that we do. We make things happen, nurturing creativity, providing artists with access to broader audiences, and contributing to the enhancement of a distinctly Australian culture both in Australia and overseas.

Based in Sydney, we also have offices in Perth and Hobart; partners and collaborators in every other Australian state and territory, and a comprehensive network of international contacts. Performing Lines acknowledges the traditional land and its owners and the contribution of the Aboriginal and Torres Strait Islander peoples of Australia past, present and future.

### LINKS

[www.CockfightTour.co.uk](http://www.CockfightTour.co.uk)

<http://www.thefarm.company/>

<http://www.dancetouringpartnership.co.uk/>

<https://www.performinglines.org.au/>



Resource pack written by the Farm with contributions from Dance Touring Partnership.

Creative tasks written by Hannah Osmond  
[www.hannahosmond.co.uk](http://www.hannahosmond.co.uk)

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