

**JUTE** THEATRE  
COMPANY

Award-winning play by Isaac Drandic

# BACK ON TRACK

Directed by Raymond Blanco

## 2026 TEACHER EDUCATION RESOURCE



**SET DESIGNER:**  
Hayley Gillespie

**MUSIC:**  
Dr David Hudson

**FEATURING ACTORS:**  
Sheyan Walker  
& Djalú Barsah



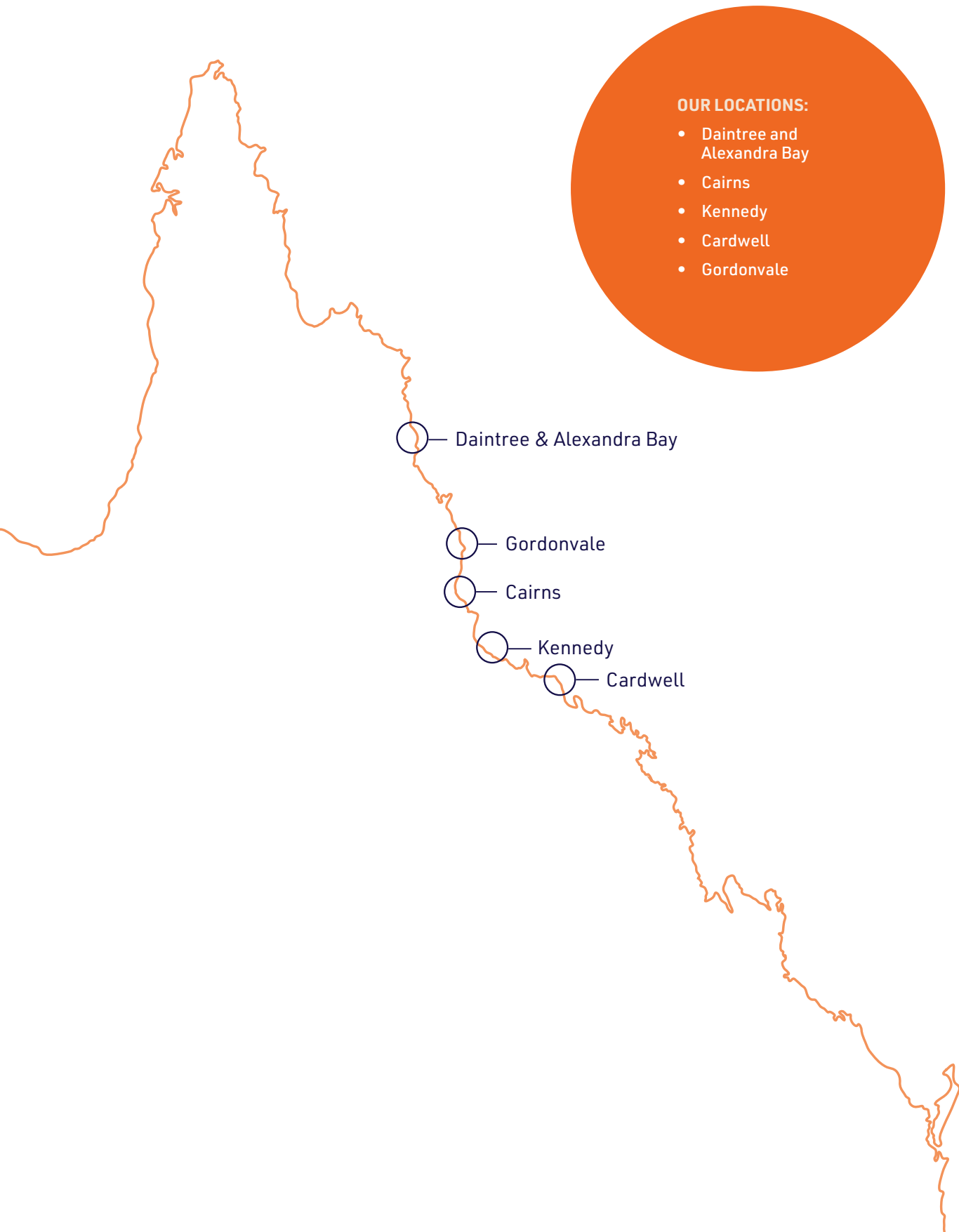
**JUTE** DARE TO  
DREAM

**BACK ON TRACK**  
Teacher Education Resource 2026

2026

# BACK ON TRACK

## Road Safety Tour Locations



**OUR LOCATIONS:**

- Daintree and Alexandra Bay
- Cairns
- Kennedy
- Cardwell
- Gordonvale

○ Daintree & Alexandra Bay

○ Gordonvale

○ Cairns

○ Kennedy

○ Cardwell

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# Sponsors & Partners

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# JUTE Theatre Company:

## Dare to Dream initiative resource framework

JUTE Theatre Company is a powerhouse of creativity based in tropical Cairns, Far North Queensland. For over 32 years, JUTE has championed regional voices, transforming its unique location into an endless stream of inspirational plays. With stories rich in courage, resilience, hope and success, JUTE continues to perform at a high level in the regional arts scene. The company's journey has been one of evolution and innovation - embracing the twists and turns with persistence and vision. Embedded in realism, JUTE writers confront the challenges of contemporary life, offering theatre that is as provocative as it is powerful. With a strategic direction and a legacy of daring storytelling, JUTE is poised to increase its impact and shape an extraordinary theatrical future.

The Dare to Dream concept began as JUTE's 2012 commitment to long-term creative development, production and touring of inspirational stories led by First Nations people. The aim is to extend reach into remote and regional communities that often lack access to theatrical arts. The plays and stories are crafted to inspire and uplift young people in communities. Each year a theatre production tours and presents a dynamic four-day in-school workshop program that culminates in a student showcase. The Dare to Dream programs contribute to improved school engagement and support cultural expression. When Aboriginal and Torres Strait Islander young people feel strong in identity and connected to culture, they begin to embody the transformative, most authentic form of theatre. It is raw, uplifting and deeply empowering. The long-term objectives are equity, cultural safety, youth empowerment, stronger mental health and wellbeing, and improved educational outcomes so that young people can be happy, safe and proud.

## School Preparations & Checklist

### Before the play

Confirm venue, seating, sound access, visitor protocols and student supervision. Brief students on audience etiquette and safety themes: road safety, peer pressure, helmet/seatbelt use, powerlines, meter boxes and community assets.

### During the play

Model respectful audience behaviour. Observe student reactions to key safety moments, cultural references, character choices and humour. Note questions students may want to explore after the performance.

### After the play

Use the post-performance sessions to unpack decision-making, peer pressure, help-seeking, community responsibility and practical safety actions. Create posters or digital messages for school and community display.

- Share this resource with classroom teachers before the performance.
- Check whether school/community safety priorities include road travel, quad bikes, motorbikes, boats, electrical assets or storm/flood electrical hazards.
- Invite local expertise where appropriate: police, ambulance, fire, community safety, council, Ergon/Energex resources, Traditional Owners and local Elders.
- Ensure activities are adapted for student age, language, trauma-awareness and cultural context.



## The Play: Back on Track by Isaac Drandic

Back on Track is written as a two-hander touring show.

### Why This Performance?

Stories help explain and describe the world we live in. Traditional Aboriginal and Torres Strait Islander stories are told to ensure warnings are taken seriously in unsafe situations; to transmit and maintain culture and lore; and to embed Indigenous epistemologies - ways of knowing and being - orally, through music, song, dance and the visual arts.

Isaac Drandic's *Back on Track* uses these techniques with a creative mix of storytelling, everyday characters and culturally grounded humour to make a modern tale that delivers serious messages about staying safe on roads and in community. This is a play about how to safely navigate the world using advice from family and friends. It is about working out who to listen to, how to trust yourself, and how to make choices that protect yourself and others.

The safety focus has been refreshed to include electrical safety as a community responsibility. In many remote and regional communities, damaged powerlines, insulators, poles, or meter boxes can leave families without power until crews can safely travel in and repair the network. Students can use the drama activities to consider why power assets should never be touched, climbed on, damaged, used as targets, or treated as play spaces. The message is protective, practical and community-centred: when we keep electrical equipment safe, we help keep people, homes, Elders, babies, schools, health services and community facilities safe.

## Key Creatives



**Monica Stevens**, a mBabaram woman from Cape York Peninsula, Australia, graduated from Innisfail State High School in 1979 and the National Aboriginal Islander Skills Development Association (NAISDA) in 1984. She danced professionally with the Aboriginal Islander Dance Theatre from 1983 to 1988 and founding associate of Bangarra Dance Theatre in 1989, touring nationally and internationally until 1994. Monica is a Master of Arts (Research) who had worked in contemporary dance and motion capture technology from Deakin University in 2020 and is known for her excellence in management in the performing arts and education sectors.



**Raymond D. Blanco** (rdb) is Yadhaigana, Northern Peninsula Area, Cape York and Erub, Torres Strait Islander. Since 1984, his career has included commercial dance, ABC Television, Opera Australia Ballet World Premieres, modelling and featured media work. As CEO of his own company, RDB is a choreographer and movement director with consultant portfolios. In 2024, Raymond collaborated with Suara Dance Company Indonesia for AsiaTOPA 25 on Bunyi Bunyi Bumi, a choreographic residency with Australasian Dance Collective delegations, and works with the Cassowary Coast Regional Council. rdb worked on the Dare to Dream 2024 Back on Track play and the 2025 I Gut This Feeling program. rdb joins for another touring season of Back on Track.



**Isaac Drandic** is Noongar from the southwest of Western Australia and Croatian on his father's side. He is a father, actor, playwright, dramaturg and director. He trained as an actor in the Aboriginal Theatre course at the Western Australian Academy of Performing Arts (WAAPA) and made his professional acting debut in One Destiny by Black Swan Theatre Company in 2001. He is a recipient of the Victorian Indigenous Performing Arts Award - Uncle Jack Charles Award 2008. In 2018 The Season was nominated for eight Green Room Awards, winning best new writing, best direction and best production in the Theatre Companies category.



**Dr David Hudson** is an internationally renowned musician, artist and entertainer, and a proud Western Yalanji/Ewamin man of North Queensland. His work combines contemporary and traditional Aboriginal influences. He stepped into the oral tradition of yarning, storytelling and cultural knowledge, which is the basis of his writing. He holds a position as a QTIC Champion, is Chair of FPAC (First People's Advisory Board) - Cairns Regional Council, and is a former Chairman of Ewamin Aboriginal Corporation. David sees himself as a global messenger. His company DIDGERALIA P/L works to build capacity and knowledge amongst Indigenous Australians through inspirational speaking, workshop facilitation and conferences.

## Key Creatives



**Hayley Gillespie** was born in London and relocated to Cairns in 1996. A professional artist since 1989, she has worked in theatre and set design for a touring theatre company in the United Kingdom and produced artwork for the London Council and the Royal Parks. In Australia, she has worked alongside The Young Company, Overall Arts and JUTE Theatre Company, creating sets and costumes for shows and facilitating workshops for young people. Hayley has created puppets alongside Dead Puppets Society, playwrights, Cairns Regional Council and ARK Disabilities. Her recent work includes the Ubuntu project with Grace Edward.



**Amber Grossmann** is a Cairns-based creative, theatre-maker, facilitator, and teaching artist. She is the Creator and Artistic Director of Overall Arts and has worked extensively across regional theatre, youth arts, writing, directing, producing and arts education. Her credits include work with JUTE Theatre Company, Queensland Theatre, ATYP, NIDA Open, The Young Company Theatre and Cairns Children's Festival. Amber is passionate about creating vibrant, regionally grounded work that showcases Far North Queensland talent and supports training and upskilling opportunities for emerging artists.

## Touring Team



**Donovan Wagner** is a Brisbane based Stage Manager and Lighting Designer with many years experience in theatre, both on and off the stage. He takes great pride in working behind the scenes to bring the stage to life and deliver magical experiences.

His major Stage Management credits include; The Sunshine Club with HIT Productions, Synergy '19 and Bespoke '19 with Queensland Ballet, A Midnight Visit (Perth & Brisbane seasons) with Broad Encounters and Islander the Musical with Passion Productions just to name a few. This marks his second production with JUTE Theatre Company, his first being Joh for PM as the Assistant Stage Manager for the premiere at Brisbane Powerhouse in 2017. He now joins the Dare to Dream for the first time with the 2026 Back on Track tour.



**Sheyan Walker** is an indigenous performer who is grounded in culture and community, she takes pride in performing across community theatre and Dreamtime storytelling. Sheyan has a deep respect for Elders and brings these values to performing arts where she connects with contemporary audiences. As a Murry, Nunga and South-sea Islander woman, Sheyan recognises that working in ensembles that tackle real-life stories through stage performance is a meaningful career and a dream come true. She is beyond grateful to be a part of the Dare to Dream project that has profound impacts on all minds, young and old, across Far North Queensland. Sheyan joins Dare to Dream for the 2026 Back on Track tour.



**Djalú Barsah** is an Aboriginal and Torres Strait Islander performer based in Brisbane, whose creative practice spans acting, music and dance. He brings authenticity, presence, and lived experience to his performance work, drawing on a strong connection to culture, community, and movement. Djalú trained at the Aboriginal Centre for the Performing Arts in Brisbane, specialising in music, and trained in acting, dance, improvisation, and vocal performance. In his youth, he performed with Indigenous dance groups across the Northern Rivers area and in the Torres Straits, developing a performance style that shaped his cultural practice and contemporary technique. His skills include singing, live percussion, music production, hip hop, and traditional dance. He joins Dare to Dream for the 2026 Back on Track tour.

## Australian Curriculum v9: Links and Priorities

Back on Track addresses safety issues that students may encounter in daily life. The play supports safe decision-making and encourages students to behave in ways that protect their own safety and the safety of others. The refreshed curriculum links include road safety and electrical safety through HPE, The Arts: Drama, Science, English and Digital Technologies.

The play is First Nations-written and performed, and supports classroom teachers in using auditory, visual, kinesthetic, and relational learning approaches. It is suitable for flexible adaptation across Years 3-9, with additional Prep-Year 6 extension activities through the Ergon Energy Safety Heroes program.

## Cross-curriculum Priority: Aboriginal and Torres Strait Islander Histories and Cultures

Country/Place: connection to land, waters, skies, roads, tracks, infrastructure and community places.

Culture/People: First Nations ways of knowing, being, doing and communicating through story, humour, kinship and performance.

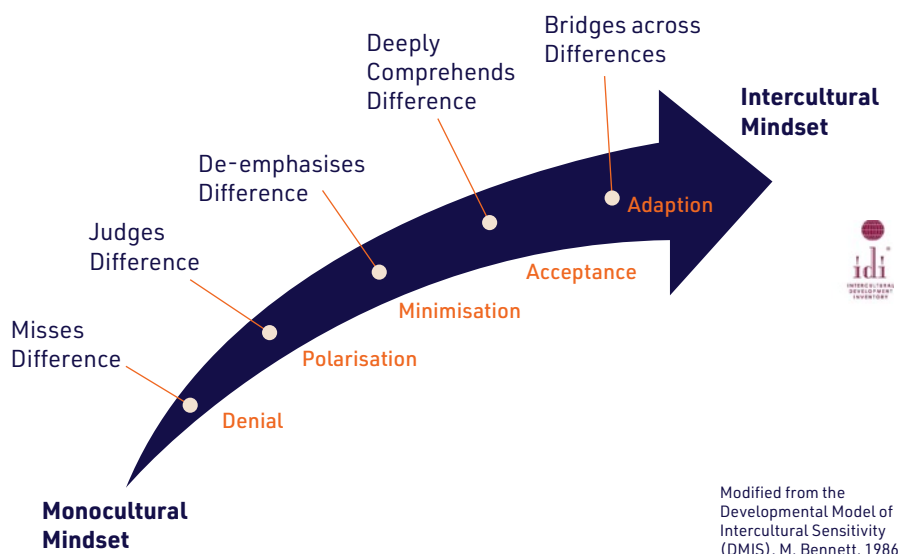
Identity: strengths, responsibilities, relationships, totems, belonging and intergenerational guidance.

## Culturally Responsive Teaching

Teachers are encouraged to self-assess and develop culturally responsive knowledge across AITSL's (Australian Institute for Teaching and School Leadership) Intercultural Development Continuum: interculturally destructive, interculturally blind, interculturally aware, interculturally competent, interculturally responsive and interculturally sustainable.

## Intercultural Development Continuum:

### Primary Orientation



Modified from the Developmental Model of Intercultural Sensitivity (DMIS), M. Bennett, 1986

## Professional Standards for Teachers

- **Standard 1:** Know students and how they learn, including Standard 1.4 - strategies for teaching Aboriginal and Torres Strait Islander students.
- **Standard 2:** Know the content and how to teach it, including Standard 2.4 - understand and respect Aboriginal and Torres Strait Islander histories, cultures and languages.
- **Standard 3:** Plan for and implement effective teaching and learning.
- **Standard 4:** Create and maintain supportive and safe learning environments.
- **Standard 7:** Engage professionally with colleagues, parents/carers and the community.

AITSL: [aitsl.edu.au](https://aitsl.edu.au)

Building a culturally responsive Australian teaching workforce:

[aitsl.edu.au/teach/intercultural-development/building-a-culturally-responsive-australian-teaching-workforce](https://aitsl.edu.au/teach/intercultural-development/building-a-culturally-responsive-australian-teaching-workforce)

Queensland College of Teachers: [qct.edu.au](https://qct.edu.au)

## Key Learning Areas and ACARA v9 Alignment

Learning area	Relevant v9 content / achievement focus	How Back on Track can connect
Health and Physical Education	Foundation AC9HPFP05: demonstrate protective behaviours and rehearse help-seeking strategies. Years 1-2 AC9HP2P05: identify and demonstrate protective behaviours and help-seeking strategies. Years 3-4 AC9HP4P10: investigate and apply behaviours contributing to health, safety, relationships and wellbeing. Years 5-6 AC9HP6P10: analyse how behaviours influence health, safety, relationships and wellbeing of individuals and communities. Years 7-8 AC9HP8P10: plan and implement strategies using health resources.	Road safety, helmet and seatbelt use, peer pressure, help-seeking, safe choices, risk-taking, community wellbeing, remote/community travel, quad bikes, motorbikes, boats and e-mobility.
The Arts: Drama	Years 3-4 AC9ADR4E01: explore where, why and how drama is created/performed. Years 5-6 AC9ADR6C01: develop characters and situations and shape dramatic action. Years 5-6 AC9ADR6P01: rehearse and perform improvised/devised/scripted drama.	Freeze frames, role-play, scripted excerpts, tap-and-talk, hot seating, community safety advertisements and student showcase performances.
Science	Year 6 AC9S6U03: investigate transfer and transformation of energy in electrical circuits, including circuit components, insulators and conductors. Science safety expectations include identifying and managing risk in investigations.	Electrical safety, conductors/insulators, circuits, powerlines, fallen wires, storms/cyclones/floods, why students must not touch, climb, damage or go near electrical assets.
English	Create, interpret and respond to imaginative, informative and persuasive texts; use spoken and multimodal presentations for audience and purpose.	Safety posters, captions, scripts, public service announcements, character responses, persuasive community messages and reflective writing.
Digital Technologies	Years 3-4 AC9TDI4P02 and AC9TDI4P04: algorithms and simple visual programs; Years 5-6 AC9TDI6P02 and AC9TDI6P05: branching, iteration, variables/input in visual programs.	Use the Safety Heroes Scratch project to create an interactive electrical safety quiz or adapt the structure to road safety questions.

Australian Curriculum v9: [v9.australiancurriculum.edu.au](https://v9.australiancurriculum.edu.au)

Scootle curriculum search: [scootle.edu.au/ec/search](https://scootle.edu.au/ec/search)

Digital Technologies Hub: [digitaltechnologieshub.edu.au](https://digitaltechnologieshub.edu.au)

# Road Safety and Electrical Safety: Community Focus

## Road safety every day is everybody's responsibility

Queensland road safety statistics should be checked close to print date because the figures change regularly. For the 2026 refresh, teachers should use the Queensland Department of Transport and Main Roads road safety statistics page for daily and weekly road fatality reports. The education message remains clear: road trauma is preventable when students, families and communities practise safe behaviours.

Queensland road safety statistics: [qld.gov.au/transport/safety/road-safety/statistics](http://qld.gov.au/transport/safety/road-safety/statistics)

- Always wear a seatbelt and helmet where required.
- Be seen, stay alert and avoid distractions.
- Never ride or travel with an unsafe, unlicensed, tired, angry, distracted or alcohol/drug-affected driver/rider.
- Use safe passenger behaviours in cars, buses, boats, motorbikes and quad bikes.
- Seek help from trusted adults when peer pressure makes a situation unsafe.

## Electrical safety is community safety

Electrical assets such as powerlines, poles, transformers, service wires, meter boxes and insulators are not play equipment and must never be climbed on, hit, tampered with or used as targets. A broken insulator, damaged meter box, or unsafe power line can interrupt power to homes, schools, shops, health services, and aged care, and in remote communities, delays may occur while crews travel, assess conditions, and complete repairs safely.

- Never touch or go near fallen powerlines; always assume they are live.
- Stay away from power poles, transformers, meter boxes, substations and service wires.
- Do not throw stones or objects at power poles, lights, insulators or other electrical equipment.
- Tell a trusted adult if electrical equipment looks damaged, sparking, buzzing, smoking, open or unsafe.
- In an emergency involving fallen powerlines, shocks or tingles, call 000 or Ergon's 24/7 emergency number 13 16 70. For power outages, call 13 22 96.

Ergon Energy safety: [ergon.com.au/network/safety](http://ergon.com.au/network/safety)

## Ergon Energy Safety Heroes Program: Prep to Year 6

The Safety Heroes program is an educational program delivered by Ergon Energy to help primary school students learn about electricity and how to behave safely around electrical equipment. The program provides interactive teaching resources aligned to Queensland school curriculum requirements and supports P-6 Australian Curriculum outcomes in HPE, with links to Science, English, Mathematics, Drama and Digital Technologies.

TER Key Ergon Energy support link: School education program | Ergon Energy

Electrical Safety Fortnight 2026 is listed by Ergon as running from 31 August to 11 September 2026. Schools may use the resources before, during or after the Back on Track residency, depending on local programming needs.

Resource	What is involved	Best TER use
Activity booklet P-6	Electricity safety activities for students from Prep to Year 6.	Use as pre- or post-learning tasks, or as rotations after the performance.
Social stories booklet	Supports students, including those with Autism Spectrum Disorder, in understanding electricity safety behaviours.	Use for differentiation, previewing safety expectations and reducing anxiety.
Electricity safety poster	Printable poster to place around classrooms and school spaces.	Link to student poster-making: road safety + power asset safety.
Safety fact sheets	Flood safety, home safety, storm and cyclone safety and vehicle safety.	Send home or use for reading comprehension, discussion and community messaging.
Safety videos	Eight interactive videos about electricity safety	Use as a stimulus before drama freeze frames and safety scripts.
Scratch project for Years 3-4	A 45-minute Digital Technologies lesson in which students create an interactive quiz game about electrical safety. Beginner and advanced lesson plans are provided.	Use with Digital Technologies to code a Safety Hero quiz; students can adapt questions for road safety.
Electricity & Safety unit for Year 6	Free Science resources with a lesson book and four interactive whiteboard lessons covering electricity, generation/transmission, simple circuits, conductors/insulators and safety.	Use as a Physical Science extension linked to AC9S6U03 and community infrastructure safety.

Ergon Safety Heroes School education program:

[ergon.com.au/network/safety/kids-safety/school-education-program](https://ergon.com.au/network/safety/kids-safety/school-education-program)

Ergon Heroes at home:

[ergon.com.au/network/safety/kids-safety/heroes-at-home](https://ergon.com.au/network/safety/kids-safety/heroes-at-home)

# Pre-performance Learning Experiences

Adapt these activities to suit the year level, local context, student language needs and curriculum priorities.

## 1. On the road/ Around electricity

**Form:** Freeze frames, captions, advertisements, safety posters or short digital messages

**Purpose:** Students identify safety risks and create memorable messages for their school and community.

1. Display two prompts: "Road safety every day is everybody's responsibility" and "Electrical safety is community safety."
2. Discuss what students already know about safe travel, helmets, seatbelts, passengers, powerlines, meter boxes, fallen wires and damaged electrical assets.
3. In small groups, students create three freeze frames: one road safety choice, one electrical safety choice, and one community consequence when safety rules are ignored.
4. Each freeze frame includes one spoken line in unison. Example: "Don't throw stones at power equipment - broken power hurts the whole community."
5. Groups convert their strongest message into a poster, caption, school announcement, social media tile or short performance for assembly.

## 2. Spot the danger: Scenario set

**Form:** Applied theatre/ scenario work

**Purpose:** Students identify danger, rehearse safe choices and practise assertive language.

### Scenario 1: Leaving a family party

A group of young people want to go home. One person has access to keys but does not yet have a licence and is tired. Students identify risks, pressure points and safe alternatives.

### Scenario 2: In the car

Two passengers have not put seatbelts on. Students rehearse what a good friend, driver or passenger can say to stop the car moving until everyone is safe.

### Scenario 3: Near a power pole and meter box

A group of students see someone throwing stones at the porcelain insulators on a power pole, and another student is touching a damaged/open meter box. Students freeze the moment, identify the danger, then devise safe action: move away, do not touch, tell a trusted adult, and report the hazard.

### Scenario 4: Storm/ flood/ fallen wire

After a storm, a wire is on the ground near a puddle or road. Students practise the rule: stop, stay away, warn others, tell an adult, call emergency help. They explore why water, metal and damaged electrical equipment are dangerous.

## 3. Risk taking - "It's not going to happen to me."

**Form:** Role on the wall/ personal reflection/ small group discussion

- Students respond to prompts about unsafe driving, riding without a helmet, passenger pressure, speeding in remote areas, touching or damaging electrical equipment, and ignoring a fallen power line.

- In pairs, students draw "The risk taker" on butcher paper. Outside the outline, they write visible behaviours. Inside the outline, they write thoughts and feelings such as shame, pressure, showing off, boredom, anger, loneliness or wanting attention.
  - The class creates a ranked list of the most dangerous behaviours in cars, on quad bikes, motorbikes, boats and around electrical assets.
  - Students then write safer alternatives using assertive language: "No. We are not going until everyone has a seatbelt." "Stop. That power box is not safe. We need an adult."
- 

## ○ Themes

- Road safety
- Electrical safety and community assets
- Champions
- Conflict with parents and grandparents
- Truth and lies
- Totems
- Flow and being in the moment
- Peer pressure
- Taking risks
- Indigenous sporting heroes
- Community responsibility

## ○ Key questions

- What safety rules do you know already?
- Why is it important to wear a helmet and seatbelt?
- What electrical safety rules protect families and communities?
- Who do you listen to: parents, grandparents, aunties, uncles, cousins, friends, teachers or community leaders?
- What makes peer pressure hard to resist?
- How can students become safety leaders in their own community?

## ○ Drama tools and conventions

- Multiple role-playing
- Dialogue
- Freeze frames
- Tap and talk
- Symbols and metaphors
- Mood
- Comedy
- Role on the wall
- Hot seating

# Post-performance Learning Experiences

## Step 1: Tap and talk to explore peer pressure

Students sit in groups of four and share stories about peer pressure or unsafe situations related to riding a bike, travelling in a car, motorbike/quad bike use, boats or electrical safety. Each group selects one story and creates three freeze frames. The teacher taps each student in role, and they speak one line, so the audience understands the pressure point, the danger, and the possible safe choice.

**Debrief:** How does it feel to be in this situation? What can a bystander do?  
What would a good friend do? What safety rule was challenged?

## Step 2: Play reading - turning point

This extract from Back on Track highlights the turning point in the performance. In pairs, students act out the scene, then answer the questions below.

**CHAD REED:** On your marks, get revved...

**ERIC:** I come screaming out of the gates like I've been shot out of a cannon ball. I go on the offensive and I try taking out Flying Joe on the bermed corner but I'm bumped off my line by Tommy Two Wheels whose knocked me through the barriers and off the track. I recover in the nick of time but I'm at the back of the pack and have some catching up to do. I can make up some time over the whoops. Whoop whoop whoop. Here comes the rhythm section. It's all in the hips, it's all in the hips. And Chad Reed can see how I ride like him. He's watching me. I can't believe he's watching me ride. I should probably be watching the track instead of watching Chad Reed watching me. Oh no. What the... I hit a pot-hole and my front wheel buckles under me, sending me flying over the handlebars spread eagled!

**CHAD REED:** We're gonna have to get you to hospital. Don't worry kid. We all fall sometimes. It's how we get back on track that matters.

**ERIC:** Nan's gonna kill me!

- Would you have done the same thing and joined the boys?
- Why did Eric join the race?
- What do you think Nan said when she saw him?
- Create a scene that is not in the play: Nan arrives at the hospital and talks with Eric.
- Extension: Add a safety scene where students explain what could happen if community power assets are damaged or if a fallen powerline is ignored.

## Step 3: Student activity sheet - responding to the show

Prompt	Student Response
I saw...	
I thought about ...	
I felt ...	
The safety message I will remember is ...	
One action I can take to help keep my community safe is ...	

## Background Information

### What is motocross?

Motocross is a motorcycle sport run on tracks shaped from natural terrain. It produces fast, close racing and is physically demanding for riders and machines. In the context of Back on Track, motocross provides a way to talk with students about helmets, protective gear, training, adult supervision, risk assessment, peer pressure and what it means to become a champion safely.

### Who is Chad Reed?

Chad Reed is an Australian motocross and supercross champion. Teachers should check current biographical information before publication. In this resource, Chad Reed is best used as a prompt for discussing discipline, safety, training, setbacks and how champions make responsible choices.

## Working with Aboriginal and Torres Strait Islander Stories and People

- There are many different Aboriginal and Torres Strait Islander cultures, each with specific histories, languages, protocols and cultural authorities. Consult with the relevant group or community when exploring stories and practices from particular areas.
- Use respectful, non-discriminatory language. Historical terms used to classify First Nations peoples by non-Indigenous authorities are inappropriate and offensive.
- Treat totems, cultural knowledge, names, images, languages and stories with respect. Follow local protocols and do not assume permission to reproduce or adapt cultural material.
- The performance's wedge-tailed eagle totem section should be handled as a story moment, not as permission for students to copy or invent cultural totems without guidance.

## Source Links for Teachers

Australian Curriculum v9: [v9.australiancurriculum.edu.au](http://v9.australiancurriculum.edu.au)

Scottle curriculum content search: [scottle.edu.au/ec/search](http://scottle.edu.au/ec/search)

QCAA Australian Curriculum v9 resources: [qcaa.qld.edu.au/p-10/aciq/version-9](http://qcaa.qld.edu.au/p-10/aciq/version-9)

Queensland road safety statistics: [qld.gov.au/transport/safety/road-safety/statistics](http://qld.gov.au/transport/safety/road-safety/statistics)

Ergon Safety Heroes School education program: [ergon.com.au/network/safety/kids-safety/school-education-program](http://ergon.com.au/network/safety/kids-safety/school-education-program)

Ergon Heroes at home: [ergon.com.au/network/safety/kids-safety/heroes-at-home](http://ergon.com.au/network/safety/kids-safety/heroes-at-home)

Ergon electricity safety: [ergon.com.au/network/safety](http://ergon.com.au/network/safety)

## Additional Resources: Future Careers

Theatre and the performing arts offer real career and work choices for students passionate about creativity, storytelling, design, and collaboration. Dynamic roles exist across artistic, technical and administrative fields. Whether students are drawn to the spotlight or thrive behind the scenes, there may be a career path for them.

- Technical production: production manager, stage manager, lighting designer, sound designer, set designer, props, costume and wardrobe.
- Performance and artistic: actor, director, playwright, dramaturg, movement director, choreographer and artistic director.
- Arts management and production: executive producer, creative producer, chief executive officer, arts administrator, marketing, education, and community engagement.

A production lifecycle can take two to four years. Development stages can offer employment in arts organisations, project-based roles and touring opportunities to remote, regional, national or international locations. With the right skills and experiences, students can step confidently into a vibrant industry where creativity meets long-term career growth.

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*Just BE!*

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*Astie Design Studio*

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*Frontrow Foto*

Colin Pett - Mod Films & Photos  
*Content Creators*

## Study pathways

Aboriginal Centre for the Performing Arts (ACPA).  
[acpa.edu.au](http://acpa.edu.au)

NAISDA Dance College  
[naisda.com.au](http://naisda.com.au)

WAAPA Aboriginal Theatre  
[waapa.ecu.edu.au](http://waapa.ecu.edu.au)

Queensland University of Technology - Bachelor of  
Fine Arts:  
[qut.edu.au/study/undergraduate/creative-arts](http://qut.edu.au/study/undergraduate/creative-arts)

Melbourne Polytechnic - Diploma of Live  
Production and Technical Services  
[melbournepolytechnic.edu.au/study/diploma/  
live-production-and-technical-services/live-  
production](http://melbournepolytechnic.edu.au/study/diploma/live-production-and-technical-services/live-production)

**JUTE** THEATRE  
COMPANY

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