



TOGETHER WE CAN

STRATEGIC PLAN

2023/24 - 2025/26

A CIRCUS REVOLUTION FOR ALL



# ACKNOWLEDGEMENT OF COUNTRY

CircusWA acknowledges the Whadjuk people of the Noongar Nation are the spiritual and cultural birdiyangara (custodians) of the land upon which we train, create and perform.

Fremantle is Walyalup, sited on the banks of the Derbal Yerrigan. We recognise this land was never ceded and acknowledge our first people's continuing connection to boodja (land), kayep (waters) and Noongar culture.

We pay our respect to Elders past and present.

Photo: Sergio Lordao

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Cover: Ungrounded by CircusWA.  
Photo by Tashi Hall.



# WE'RE CONTRIBUTING TO A CONNECTED, INCLUSIVE AND BETTER WORLD...

... where youth of all backgrounds and abilities come to experience collaboration and creativity.

... where an exciting circus arts program stimulates an authentic exchange of ideas and friendship.

... where our community is introduced to the joy and energy of circus arts lending an essential and unique element to the rich canvas of Western Australia's creative and cultural output.

... where specialised programs extend accessibility to people of all abilities and transform and empower individuals and communities.

... where aspiring performers can enjoy a welcoming and inclusive environment to showcase their artistic endeavours.

## THIS IS OUR CIRCUS REVOLUTION

TOGETHER  
WE CAN  
DO MORE



Photo: Rachel Collier

## TERMINOLOGY

**Circus Arts** is a broad term for any performing arts practice which engages circus skills. Circus is generally defined in two categories: traditional and contemporary. When mixed with other art forms, such as dance, puppetry, or drama, then the term Physical Theatre is used. Circus skills are also the basis for Spectacle Theatre which is used outside in large scale environments.

**Youth Circus** opportunities are part of a global expansion in circus arts practices. Youth circus is generally accepted to include any youth learning circus skills for non-professional reasons - recreation, physical education, and social engagement. Literature and research across the globe reflects the transformative and beneficial effects of learning circus. Studies have shown that circus arts engagement by youth brings about increased motor competency and confidence, physical literacy, self-determination, and encourages improved risk assessment.

**Social Circus** is a participant-centred practice that employs circus arts as a method of engaging young people in developing their physical and creative potential, their social responsibility and their 'readiness' skills.

*"Making progress in areas where we struggle or thrive ..... requires the confidence that comes from feeling prepared to handle what comes next. This confidence is built over time, with repeated opportunities to try and sometimes fail, and to grow as a result."*  
(*'Ready by Design: The Science (and Art) of Youth Readiness'*; 2016)

Social Circus is an umbrella term where circus arts is used in any caring, supportive or therapeutic setting. It is a powerful tool to engage youth who are marginalised or at social or personal risk. It is a form proven to contribute to participants' personal and social development.

# EXECUTIVE SUMMARY

CircusWA began thirty years ago as Cirque Bizirque in Fremantle's West End with a program informed by social circus practice and engaged with Street Arts culture. Since then we have continuously delivered quality social circus and youth programs which have supported countless young people across WA to grow into strong fearless adults. Our programs have also inspired the emergence of new circus artists who now perform and transform other young lives in WA and around the world.

This renewed Strategic Plan sets out CircusWA's aims and objectives for the years 2023-2026, so that our members, participants, audiences, partners, funders and supporters can join the next phase of our journey with knowledge and commitment. The planning process has provided us with an opportunity to review our founding principles, reaffirm our vision and mission, and assess how best to achieve our outcomes-focussed goals over the next three years.

This planning cycle will see the strengthening of our three key priority programs delivering on the social impact strategies through a theory of change framework. Our priority groups are youth artists, Aboriginal youth and youth living with disabilities. By understanding the unique needs of each of these groups, and through the guidance and support of key partners, CircusWA's programs will continue to flourish and deliver greater outcomes for the young people they serve.

This Strategic Plan outlines our continuing and new partnerships and how we will work to grow opportunities and strengthen the development of circus arts for all in Western Australia. These partnerships will include Theatre Kimberley's Sandfly Circus (Broome), Yirra Yaakin (Perth),

SeedArts Australia (Lismore, NSW), Galway Community Circus (Galway, Ireland), DADAA (Perth), Flipside Circus (Brisbane), National Institute of Circus Arts (Melbourne) and Flying Fruitfly Circus (Albury Wodonga).

In 2022, CircusWA's Board demonstrated a strong commitment to a growth in philanthropy and sponsorship, which delivered a successful campaign supported by Creative Partnerships Australia. As part of our future planning and operations, fundraising will continue to be a priority for the Board and a key strategy to secure the financial sustainability of the organisation.

By articulating why we exist and the incredible value of our work to society, we are working to grow our funding and philanthropic partners. From 2023 we are welcoming our new partners and collaborators to champion who we are and work with us to deliver exciting new outcomes.

**Jo Smith**  
Artistic Director



Photo: Tashi Hall

## VISION

A Circus Arts centre of excellence for Youth and Social Circus in Western Australia.

## MISSION

To unlock personal and creative potential and deliver social inclusion for all young people through Circus Arts.

## VALUES

Our values underpin all that we do and inform our decision making.

- |                      |  |
|----------------------|--|
| <b>Creativity</b>    | We celebrate and nurture cultural and creative experiences.                |
| <b>Courage</b>       | We challenge ourselves and others to create change by being courageous.    |
| <b>Empowerment</b>   | We champion diversity, inclusion, respect differences and build trust.     |
| <b>Collaboration</b> | We develop partnerships within and across communities and the arts sector. |
| <b>Optimism</b>      | We think and act with confidence about young people and the future.        |



# ARTISTIC VISION

## Artistic Policy

CircusWA aims to create work that is of equal artistic and social excellence. We believe it is important to involve all who participate with CircusWA in projects which are entirely inclusive and where the process is safe and nurturing and also where the final product is of high artistic quality.

It is important that artistic ambition translates to participatory processes that allow each person to reach their potential through innovative, inclusive and artistically excellent work that engages with diverse audiences and a wide range of creative collaborators, showcasing Circus Arts as an exciting, accessible and meaningful art form.

## Process

CircusWA provides a safe space where all young people can play, take risks and learn to connect with others and the world around them as creative, physical and social individuals. By empowering young people through Circus Arts, we give them agency, share the unique values of the circus community, and create building blocks for long-lasting positive change.

CircusWA teaches a diverse range of skills delivered by specialist Trainers who are highly skilled in teaching and performing their skill areas. Our circus pedagogy ensures youth are inspired by new and contemporary approaches to training and performance making.

TOGETHER  
WE CAN GROW

## Future

CircusWA is located in the heart of Fremantle and exists for the development of Western Australia's youth through innovative Social Circus and artistic programming. Via partnerships and exchanges we deliver outstanding circus training and performance opportunities ensuring young people are supported to be healthy, socially connected and ambitious. We inspire and enable people from all cultural backgrounds and abilities to participate in Circus Arts sharing their skills and creativity with the community.

Through strong connections to national and international Circus Arts training and service organisations, we actively work to develop opportunities for the Youth Circus sector. Across 2023-2026 CircusWA will strengthen national relationships through partnerships with youth circuses based in Queensland, New South Wales, Victoria, and internationally with a new partnership in Ireland.

We work to contribute to the development of a vibrant circus sector locally and nationally. CircusWA's Fremantle based training and development centre continues to offer support for small and emerging WA circus companies, providing subsidised access to training facilities, creative guidance and direction with grant writing, auspicing and ongoing opportunities for paid work with youth performers as teachers and directors. At a state level we contribute to the broader arts network advocating for the Circus Sector and for the development of a State Centre for Circus and Physical Theatre. Nationally we participate in Australia's Youth Circus Network, and have representation on Theatre Network Australia's Circus and Physical Theatre (CaPT) steering committee.

The key projects and productions CircusWA will undertake across 2023-2026 are aligned to our three priority groups - youth artists, Aboriginal youth and youth living with disabilities - and respond to the needs and interests of each group. Through our programs we are developing pathways for young people to become circus artists.



# Youth Circus Programs

## Level Up Circus Academy | Skills & Training

With guidance from Flipside Circus (Qld), Flying Fruitflies (NSW) and the National Institute of Circus Arts (Vic) Level Up Circus Academy will be the first of its kind in Western Australia, offering opportunities for circus students to access high level skills training and physical theatre making. The program will prioritise the selection of participants and define 'excellence' through reflecting diversity in social, cultural and artistic ability.

## Eclipse (Production 2024) | Performance Outcome

In December 2022, our youth performers will begin an engagement with MAXIMA Circus and NICA (National Institute of Circus Arts) on a new work Eclipse. In 2022, the first phase of this production was created with NICA's graduating students. Across 2023 and 2024 the work will be developed with the CircusWA youth performers and NICA's graduates. Eclipse will be co-directed by Ben Sheen (NICA) and Meredith Kitchen (SA Circus). It offers a vision of what our future could, should, would and might just be! Eclipse will explore themes of unity, diversity, harmony, balance, trust, compromise, our humanity, and our fragility.

## Uglieland (Productions 2023 to 2025) | Performance Outcome

As a part of the Boorloo Heritage Festival we have committed to four years of re-creating a 1920's 'carnivale' space at Elizabeth Quay every April. Uglieland reflects the history of a 1920's Fundraising carnival called White City run by the Ugly Men's Association. The youth performers research the various characters - freaks, circus performers, and fringe dwellers - who performed at White City and delve into the politics that brought about the event's closure in 1929. This carnival site will develop and grow across the four years. It is directed by Nel Simpson and supported by Perth's Boorloo Heritage Festival.





# Aboriginal Circus Programs

## Street Circus & Aboriginal Youth Development | Skills & Training

These programs are currently being delivered in Armadale. Street Circus is designed in partnership with Aboriginal social support program Street Yarning and is designed to engage with youth on the streets where they gather. The Development program is a weekly training for Aboriginal children and youth. Across 2023 to 2026, these two programs will grow and expand to other communities

## Crossing Wires (Production 2025) | Performance Outcome

Beginning 2023 in partnership with Yirra Yaakin Theatre Company, we will create content and skills for a new Aboriginal-led site-specific spectacle production at the Fremantle Port. The project will use funambulism (highwire walking) and yarning as a Social Circus practice and art-form development. Working with Aboriginal communities in Armadale, Midland and Wanneroo an 18 month workshop program will generate skills in funambulism and collect local stories to inform a large-scale, participatory tightwire spectacle production in 2025.

**TOGETHER  
WE CAN BE  
STORYTELLERS**

Photo: Travis Hayto



# Disability Circus Programs

## Circus? You Can! | Skills & Training

A circus training program designed for children and youth living with disabilities. With professional development support for our trainers from Circus Stars (NSW) and Indelibility Arts (Qld), our trainers will grow their capacity to work with disabled youth and improve our understanding of what we know is possible to achieve. With ongoing access to knowledge and access support from DADAA (Perth), this program will be held in WA.

## be'spoke (Production 2023) | Performance Outcome

The teen participants of Circus? You Can!, began exploring performance making in 2022 with a concept developed in August for a new work, be'spoke. Across 2023 these young people will continue to share their stories and partner with the Youth Performers to create the new theatre production. Directed by Natano Fa'anana (We Live Here) and supported by disabled circus artist Sarah Houbolt, be'spoke will be presented at the end of 2023 as a part of Awesome Arts.

Photo: Deborah May

## THEORY OF CHANGE

Circus is a powerful agent for social change by promoting resilience, self-confidence, self-efficacy, and the ability to work well in a team. Our programs create pathways for young people of all abilities and backgrounds to participate in the arts in a way that is inclusive and enhances participants' sense of wellbeing.

We envision and expect that the accomplishment of the activities detailed in this strategic plan and our theory of change will lead to the following long-term impact.



## VISION

**A Circus Arts centre of excellence for youth and social circus in Western Australia.**



## to... Activities

- Create Youth Circus and Social Circus programs and productions aligned to three priority groups:
  1. Youth artists
  2. Aboriginal youth
  3. Youth living with disabilities
- Deliver Youth Circus programs for young people which focus on the artistic, social and personal development of participants.
- Deliver Social Circus programs that operate under the 'Circus for All' philosophy which aims to help disadvantaged, at-risk and vulnerable people develop self-confidence and social skills, using Circus Arts as a vehicle to tap into their strengths and hidden talents.

## so that we... Action

- Inspire, catalyse and advocate for youth of all abilities and backgrounds through circus engagement across Western Australia.
- Create accessible opportunities for young people to participate in circus arts programs that are artistically excellent and enhance participants' sense of well being.
- Create pathways and partnerships to encourage artistic exchange, increase reach and collaboration, and celebrate the unique contribution of circus arts.
- Ensure long term organisational capacity and sustainability.

## leading to... Outcomes

**More WA youth will have:**

- Increased confidence and empowerment, believing they can achieve extraordinary things.
- Improved physical and mental health and wellbeing.
- Increased participation in community and cultural activities.
- Inclusion in community and social life with a stronger voice and greater visibility.
- Increased sense of place and belonging.
- Increased capacity to shape and express cultural identity.
- Improved social, personal and life skills.
- Career pathways and opportunities increased and strengthened.
- Reduced financial barriers for engaging in the arts.

**Our community will benefit from:**

- A larger, diverse and more connected Circus Arts and physical theatre community.
- Artistic work and cultural events that cultivate engagement across diverse audiences.
- A deepened understanding and recognition of the capabilities of people of all abilities and backgrounds.
- Increased investment in First Nations arts and cultural expression.
- Increased opportunities to see and engage with young artists living with disabilities.
- Increased empathy, understanding and tolerance of difference.
- Increased exposure to and awareness of complex societal issues.

**CircusWA and the arts and culture sector will benefit from:**

- Accessible, catalytic support to generate transformational community-based art and culture.
- Increased attention and investment on building capacity, diversity, and inclusion.
- Artists and communities become social change-oriented.
- Increased collaboration among community, organisations, and the government to increase capacity.
- Stability of cross-sector partnerships and collaboration beyond project periods leading to increased employment and economic opportunities, and meaningful work.



## enabling... Impact

- Young people are thriving and healthy, with increased health and wellbeing.
- Youth develop meaningful relationships, a sense of belonging, recognition and civic engagement as they contribute to and are recognised by an inclusive community.
- Social cohesion is fostered, grown and maintained to ensure equal opportunities for all young people so that they can achieve their full potential in life.
- Social participation creates mutual trust among youth and the community, and a culture of activated and informed civil society is grown.
- Partnerships, collaboration and resource sharing are heralded as an axis of sustainable, positive social and artistic impact.
- Engaged audiences develop into stakeholders in the local and national arts ecosystems.

## MISSION

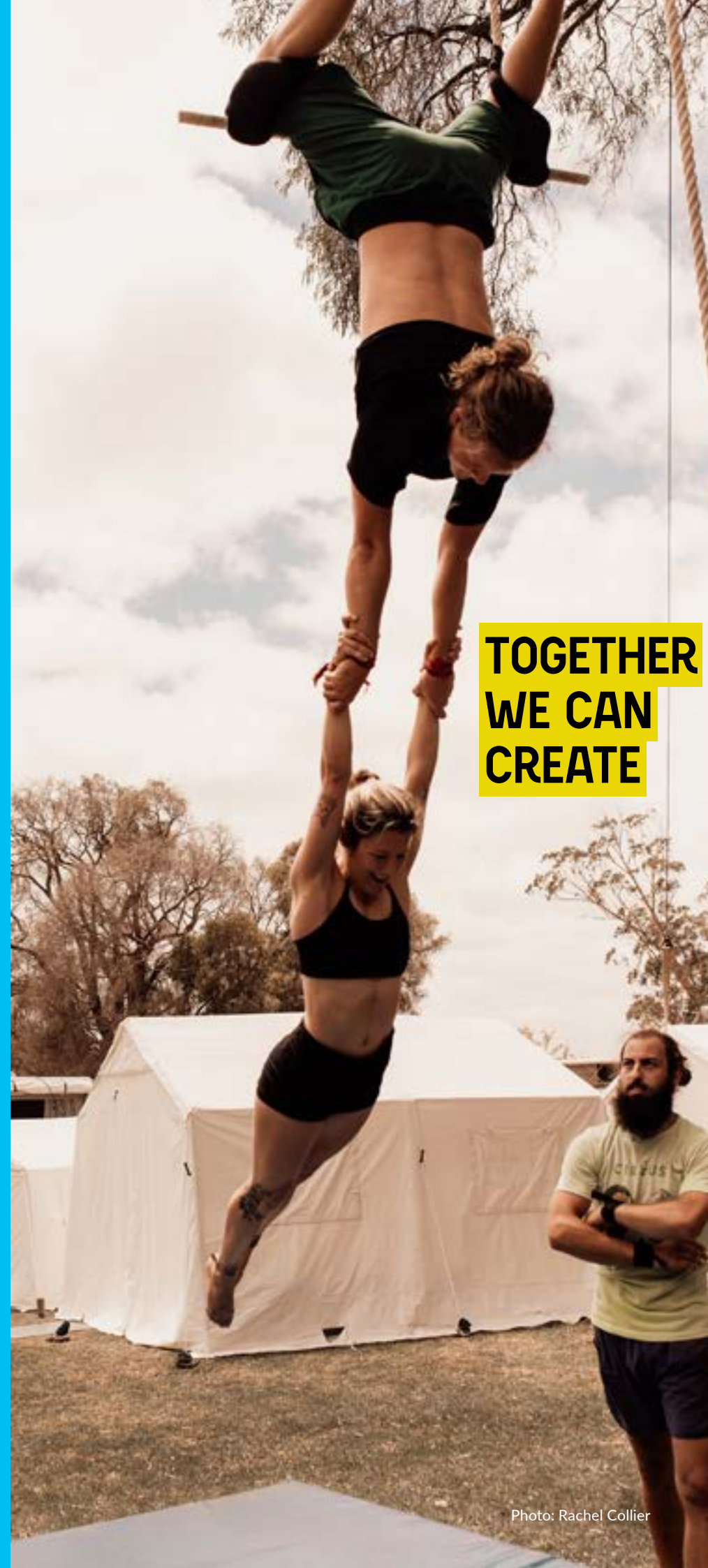
**To unlock personal and creative potential and deliver social inclusion for all young people through Circus Arts.**



“

Starting circus has been one of the best decisions I've ever made. It has had so many positive impacts on my life. I love being part of a group that fosters creativity and teamwork and it has helped me grow so much more confidence in myself as a performer.

**Amy Fimmel, 18**  
Sliders Youth Troupe



**TOGETHER  
WE CAN  
CREATE**

## STRATEGIC PRIORITIES

CircusWA has identified four equal and interconnected Strategic Priorities that together will deliver our Vision and Purpose, providing focus for our organisation's activities.

### Include

Inspire, catalyse and advocate for youth of all abilities and backgrounds through circus engagement across Western Australia.

### Create

Create opportunities for young people of all abilities and backgrounds to participate in Circus Arts programs that are artistically excellent and enhance participants' sense of well being.

### Pathways

Create pathways and partnerships to encourage artistic exchange, increase reach and collaboration, and celebrate the unique contribution of Circus Arts in Western Australia.

### Sustain

Ensure long term organisational capacity and sustainability.



# Include

CircusWA engages with circus as an artform that is well primed to inspire youth participation and meaningful performances. Our programs are responsive to the voices of youth and embed the unique cultures and needs of our priority groups - youth artists, Aboriginal youth and youth living with disabilities. All programs include the personal and social development of participants by fostering self-esteem, confidence, social skills, citizen development and creativity.

Across 2023 to 2026, we will continue to foster and grow our priority programs through dedicated funding and program partnerships, providing greater access and participation in Circus Arts. With well-resourced programs, and more specialist time dedicated to the participants, we will be infusing our future with a more diverse and inclusive arts space.

## Strategic Aim

Inspire, catalyse and advocate for youth of all abilities and backgrounds through Social Circus engagement across Western Australia.

## Measures of Success

- 1. Support talent development, diversity and innovation in circus arts programming and productions.
- 2. Inspire and advocate for Youth and Social Circus in Western Australia as an accessible, engaging and exciting art form.
- 3. Embed physical and social emotional well-being, intercultural dialogue, and social inclusion in all we do.
- 4. Advocate for Social Circus as a pedagogical and intervention tool to work with youth who are marginalised or at social or personal risk to contribute to their development and wellbeing.

## Key Actions 2023-2026

- 1.1 Generate creative and skills opportunities for a new generation of home-grown circus artists from across our society.
- 1.2 Develop partnerships with other youth arts organisations who work with our priority groups.
- 1.3 Generate clear and unique pathways for each of our priority groups so they can be supported to be ambitious and successful.
- 1.4 Create performance ensembles which reflect the physical and cultural diversity of WA.

- 2.1 Increase awareness of the benefits of Social Circus through involvement in key events and networks in local and national contexts.
- 2.2 Further develop CircusWA's social enterprise model and secure funding for Social Circus programs from diverse sources.
- 2.3 Actively pursue unique outreach programs in targeted locations which are developed specifically for our priority groups.
- 3.1 Develop an annual professional development program for all CircusWA trainers made up of training in: Cultural awareness; teach circus to youth with disabilities; embedding social emotional wellbeing into weekly training.
- 3.2 Deliver annual Social Circus programs that foster creativity, social inclusion, physical and mental wellbeing and readiness skills in young people.
- 4.1 Further strengthen our social impact measurement systems.
- 4.2 Deliver social circus programmes in collaborative partnerships with youth and community organisations to reach children and young people from socioeconomically disadvantaged and culturally diverse communities.
- 4.3 Embed in all priority outreach programs: healthy food for all to share, space for community to gather around the youth participants and additional social service support structures.

# Create

CircusWA creates high-quality and diverse arts experiences for young people. The 'art' of circus is as much a focus as the tricks we teach. We celebrate everyone's unique abilities reflecting creativity in new and exciting ways.

Guided by our priority groups; youth artists, Aboriginal youth and youth living with disabilities; we design performance programs to grow skilled and diverse circus artists in WA.

Our performance program is developed in response to our young people's world view, and works to ensure their voices are represented in all aspects of planning and delivery.

## Strategic Aim

Create pathways for young people of all abilities and backgrounds to participate in Circus Arts programs that are artistically excellent and enhance participants' sense of well-being.

## Measures of Success

- 1. Through partnerships with nationally recognised Youth Circus centres we will generate an integrated performance training program with a 'whole of person' approach.
- 2. Create ambitious productions which have youth voices at their heart and are responsive to our contemporary and changing world.
- 3. Create an environment in which our ensembles can truly be socially inclusive of priority participants.

## Key Actions 2023-2026

- 1.1 With the support of Flying Fruitfly Circus and Flipside Circus, design and implement an annual plan for each training level ensuring delivery of quality circus training and performance making.
- 1.2 Embed social emotional wellbeing and cultural awareness training into all programs for development of sustainable practices.
- 1.3 Embed national youth circus exchanges and tours, creative developments and cross-art-form collaborations into the youth performance training program.
- 1.4 Evaluate impact on a consistent basis through written and participatory methods.

- 1.5 Strengthen pathways to advanced international training opportunities for Western Australian youth artists.
- 2.1 Establish training and creative engagements with guest artists and directors to collaborate with, and support the artistic development of young circus artists.
- 2.3 Generate a mechanism by which youth performers' voices and perspectives can inform decision-making and direction of the programs, including efficient evaluation methods.
- 2.4 Expand world views and opportunities through creative partnerships and collaborations and development of new works.
- 3.1 Build and develop partnerships with NGOs/ community groups to improve engagement with young people who are considered excluded due to social or economic disadvantage.
- 3.2 Provide training for staff and facilitators in inclusive practices and meeting the needs of members of all abilities, including young people with disabilities.
- 3.3 Continue developing social inclusion measures that remove barriers to participation.



# Pathways

CircusWA is a youth-centred artistic organisation that generates pathways to the participation and enjoyment of Circus Arts in Western Australia.

Through Social Circus practices we generate unique ways of working with diverse communities in our state. Through partnerships and exchanges we will compile and utilise research and experiences of National and International companies to strengthen our practices and better articulate this work to our community and funders.

Via an annual program of successful outreach programs, presented in partnership with key community organisations, we will expand our capacity to communicate about the multiple impacts circus has on young people and the opportunities that participation in this form can offer.

## Strategic Aim

Create pathways and partnerships to encourage artistic exchange, increase reach and collaboration, and celebrate the unique contribution of Circus Arts.

## Measures of Success

- 1. Develop, professionalise, and advocate for excellence in Youth and Social Circus in WA and Australia through involvement in key networks and initiatives.
- 2. Bring international best practice and skilled circus artists to work on CircusWA's programs.
- 3. Promote investment in building capacity, diversity, and inclusion within the sector.

## Key Actions 2023-2026

- 1.1 Provide a rich environment for Youth and Social Circus practitioners to grow and develop.
- 1.2 Ensure an inspiring and culturally rich learning environment for our members and participants.
- 2.1 Ensure high-quality practice and a pool of competent circus facilitators in Western Australia both now and in the future.
- 2.2 Participate in relevant local, national and international events and seminars to advocate for Youth and Social Circus.

- 3.1 Create development pathways and work to connect young artists with professional opportunities within their communities.
- 3.2 Develop partnerships to increase and diversify program outcomes and performance opportunities and be open to new ideas and innovation.
- 3.3 Nurture relationships with key stakeholders and invest in long-term strategic partnerships at local, national and international levels.
- 3.4 Grow strong connections with and presence in communities to increase collaboration, reach, and diversity of audience engagement in circus arts, cultural and creative experiences.

# Sustain

CircusWA will strengthen its organisational capacity through stable cross-sector partnerships and collaborations; rigorous governance; and strategic growth. Long term sustainability will enable continued delivery of high-quality Circus Arts programs for young people both now and in the future.

Continuing to lobby Government departments, agencies and Developers for a sustainable training centre and a new State Centre for Circus and Physical Theatre. This work is essential for the long term viability and growth not only of CircusWA but for the circus sector in Western Australia.

## Strategic Aim

Ensure long term organisational capacity and sustainability.

## Measures of Success

- 1. Keep our distinctive circus culture and community ethos central to growth.
- 2. Prioritise governance, leadership and organisational structure.
- 3. Improve financial sustainability and identify a sustainable funding model as we grow.
- 4. Improve capacity to measure and communicate impact as an essential component of our strategy to increase and diversify funding sources.
- 5. Ensure momentum on developing premises and facilities.

## Key Actions 2023-2026

- 1.1 Invest in organisational development support that will help us ensure our activities are in harmony with our circus ethos and values.
- 1.2 Establish a Circus Forum for members, parents/guardians, artists and volunteers to use our community and participatory practice to input into the organisation's direction.
- 1.3 Ensure parents/guardians of youth members are represented either on the Board of Management or on steering committees.
- 2.1 Provide professional development opportunities to members of the board and management to support strategic decision-making and leadership on an ongoing basis.
- 2.2 Complement staff skills by engaging external consultants when necessary.

- 2.3 Annual review of the organisational structure to ensure that it is adaptable and responsive to changing circumstance and needs of the organisation.
- 3.1 Sustain, grow and diversify impact funding through private philanthropy, foundations and grants.
- 3.2 Continue to seek and increase local and state government investment.
- 3.3 Develop sustained partnerships, collaboration and funding to support the impact of collaborative Circus Arts programs.
- 4.1 Further improve social impact measurement systems, and data collection with proper investment into staff training to do so.
- 4.2 Invest in marketing, branding and communications to raise awareness and visibility of impact, outcomes and benefits.
- 4.3 Share stories, successes, and learning with our audiences, funders, partners, and Board through CircusWA communication channels.
- 5.1 Invest in the continuous upgrade of circus equipment and the current facility.
- 5.2 Invest in skills development of qualified riggers specifically trained for circus.
- 5.3 Develop a Business plan and architectural designs for a State Centre for Circus and Physical Theatre.
- 5.4 Continue to lobby local and state government for improved training facilities for both the medium term and longer term ambitions for a State Centre for Circus and Physical Theatre.



## IMPACT OVERVIEW

We believe that circus can change lives and communities for the better.



### # of students attending weekly Big Top skills training programs

In 2022	In 2026
180	300

### # of outreach workshops for at-risk youth

In 2022	In 2026
12	20

### # of youth performer participants

In 2022	In 2026
20	40

### # of priority program workshops

#### In 2022

**Circus? You Can!**  
8 kids 1 class/week

**Aboriginal Youth Circus**  
27 kids 1 class/week

**Youth Troupes**  
21 kids 2 x classes/week

#### In 2026

**Circus? You Can!**  
18 participants  
3 workshops/week graded by age/ability

**Aboriginal Youth Circus Development**  
60 participants  
1 workshop/week  
Armadale

**Crossing Wires**  
90 participants  
1 workshop/week  
Armadale, Midland & Wanneroo

**Street Circus**  
40 participants  
2 workshops/week  
Armadale and Fremantle

**Level Up Circus Academy**  
21 participants  
4 sessions/week



### # of partnerships

#### In 2022

3 WA

1 National

- DADAA
- Flipside
- Fliptease
- MAXIMA

#### In 2026

4 WA

4 National

1 International

- DADAA – Circus? You Can!
- Theatre Kimberley – secondmen
- MAXIMA – Eclipse
- Yirra Yaakin – Crossing Wires
- Flipside – Youth Exchange & Level Up Circus
- SeedArts Australia – Crossing Wires
- NICA – Eclipse & Level Up Circus Academy
- Flying Fruitfly Circus – Level Up Circus Academy
- Galway Community Circus – Crossing Wires

### # of new productions

In 2022	In 2026
2	3





## STEP BY STEP

A glimpse into the incredible support of our government and corporate partners whose commitment to CircusWA is invaluable. We thank them for believing in us and our mission.

### 1980s

State Government gifted Fremantle's Old Customs House to the visual and performing arts sector.

### 1992-2001

Circus artists launch a training centre and with Government support establish a training and development program.

WA Circus School is incorporated in 2001.

### 2001-2014

Healthway begins ongoing funding for WA Circus School's community programs promoting 'Be Active'.

Lotterywest pledges ongoing funding to purchase new equipment and grow the delivery and quality of programs.

Department of Culture and the Arts (DCA) provides support via subsidised rent and one-off project grants for youth performances and projects for young artists.

### 2015-2016

New philanthropic engagement with The Fremantle Foundation.

The Merenda Family Fund generously funds four Hilton Aboriginal youth to attend circus training programs.

WA Circus School becomes CircusWA.

### 2017

CircusWA moves to the Freo Big Top in Princess May Park with financial support from the City of Fremantle, DADAA, Lotterywest, DCA Strategic Initiatives grant, funding from the Federal Government's Better Communities Programme supported by Josh Wilson MP, and a successful community crowdfunding campaign.

### 2018-2020

Department of Local Government, Sport and Cultural Industries (DLGSC, formerly DCA) continues supporting program development with a Strategic Initiatives business development grant, plus a grant funding the annual Youth Troupe program.

Lotterywest COVID-19 Relief Fund grant received in 2020 helps alleviate significant impacts from the pandemic.

### 2021 & THE FUTURE

DLGSC Strategic Initiatives grant supports engagement with consultants Pracsys to develop Feasibility study and Case for Support for a State Centre for Circus and Physical Theatre.

Youth Troupe program supported with second year of program funds from DLGSC.

Biennial funding from Healthway supports outreach programming.

Creative Partnerships Australia awards Plus1 funding matching up to \$25,000 of philanthropic contributions.

“One day during rehearsals I looked around the tent and noticed a sense of connection. I realised as a team we were working on something greater than all of us.”

Dayna Sulaiman, 17  
Youth Troupe performer

# PLAN FOR DELIVERY

## 3-Year Artistic Plan

### Youth Performance Programs

	2023-24	2024-25	2025-26
	Creative Development		
	<b>Eclipse</b> – visioning a future through new physical and visual aesthetics  <b>be'spoke</b> – reflecting the stories of teens living with disabilities  <b>Uglieland 1924</b> – Re-creating a 1920's carnival fundraiser – research on 1924 carnival (2 of 4 yrs)	<b>Eclipse</b> – 2 <sup>nd</sup> phase development  <b>Uglieland 1925</b> – Re-creating a 1920's carnival fundraiser – research on 1925 carnival (3 of 4 yrs)	<b>First tour</b> – development of our first tour ready production  <b>Uglieland 1926</b> – Re-creating a 1920's carnival fundraiser – research on 1926 carnival (4 of 4 yrs)
	Productions		
	<b>Sept: be'spoke (Perth, Awesome Arts)</b> – reflecting the stories of teens living with disabilities  <b>April: Uglieland 1924</b> – Re-creating White city from 1924 carnivale: Boorloo Heritage Festival (2 of 4yrs)	<b>July: be'spoke (Brisbane, Metro Arts)</b> – reflecting the stories of teens living with disabilities  <b>Feb: Eclipse</b> – visioning a future through youth aesthetics. Perth Fest  <b>April: Uglieland 1925</b> – Re-creating White city from 1925 carnivale: Boorloo Heritage Festival (3 of 4yrs)	<b>April: Uglieland 1926</b> – Re-creating White city from 1965 carnivale: Boorloo Heritage Festival (4 of 4yrs)
	Collaborations & Partnerships		
REGIONAL WA	<b>Hands On Circus</b> – Kimberley training tour  <b>Theatre Kimberley</b> – Advanced troupe members exchange to work on community shows	<b>Hands On Circus</b> – Kimberley training tour  <b>Theatre Kimberley</b> – Advanced troupe members exchange to work on community shows	<b>Hands On Circus</b> – Kimberley training tour  <b>Theatre Kimberley</b> – Advanced troupe members exchange to work on community shows
NATIONAL	<b>Flying Fruitfly Circus</b> – Level Up Circus Academy  <b>Flipside Circus</b> – Level Up Circus Academy	<b>Flying Fruitfly Circus</b> (Albury) – Level Up Circus Academy  <b>NICA</b> (Melbourne) National Institute of Circus Arts – for Eclipse and Level Up Academy	<b>NICA</b> (Melbourne) National Institute of Circus Arts – for Eclipse and Level Up Academy
	Training & Development		
METRO	<b>Feb-Dec: Level Up Circus Academy</b> – first year of funded performance training program (2yr training)  <b>Aug: NICA Audition</b> at the Big Top	<b>Feb-Dec: Level Up Circus Academy</b> – second year of funded performance training programs and graduation  <b>Aug: NICA Audition</b> at the Big Top	<b>Feb-Dec: Level Up Circus Academy</b> – first year of funded performance training program (2yr training)  <b>Aug: NICA Audition</b> at the Big Top
REGIONAL WA	<b>Jan: Lunar Circus</b> (Karridale) – two weeks Live in Training  <b>Aug: Theatre Kimberley</b> (Broome) – Advanced troupe members secondment for community engagement	<b>Jan: Lunar Circus</b> (Karridale) – two weeks Live in Training  <b>Aug: Theatre Kimberley</b> (Broome) – Advanced troupe members secondment for community engagement	<b>Jan: Lunar Circus</b> (Karridale) – two weeks Live in Training  <b>Aug: Theatre Kimberley</b> (Broome) – Advanced troupe members secondment for community engagement
NATIONAL	<b>July: Flipside Circus</b> (Brisbane) Training Exchange tour	<b>Sep: National Circus Festival</b> (Mullumbimby) training	<b>Sep: National Circus Festival</b> (Mullumbimby)
ONLINE	<b>Oct: National Youth Circus Symposium</b>	<b>Oct: National Youth Circus Symposium</b>	<b>Oct: National Youth Circus Symposium</b>



Aboriginal Youth Circus Programs

2023-24		2024-25	2025-26
Creative Development			
July-June: Crossing Wires – funambulism workshops and yarning for stories to develop a highwire spectacle show at freo ports		July-Jan: Crossing Wires – final phase development with funambulism workshops and yarning  April-June: Creating Tour version: Crossing Wires – developing a tour of training and show components presentations through wheatbelt towns	July-Dec: Creating Tour for Crossing Wires – developing the training and show components for tour
Productions			
METRO & OUTER	Oct: Kambarang Festival – in Armadale Presentation from Armadale youth	Oct: Kambarang Festival – in Armadale Presentation from Armadale youth	Oct: Kambarang Festival – in Armadale Presentation from Armadale youth
	Nov Wadarnji Festival – in Fremantle with Armadale youth	Nov Wadarnji Festival – in Fremantle with Armadale youth  Feb/Mar Crossing Wires – a highwire spectacle show performing Aboriginal Stories out to Wadjemup: Perth Festival opening event	Nov Wadarnji Festival – in Fremantle with Armadale youth  Feb-June: Tour: Crossing Wires – take the funambulism training and show components on tour to 4 wheatbelt towns
Collaborations & Partnerships			
METRO & OUTER	Yirra Yaakin – Crossing Wires  Champion Centre – Aboriginal Youth circus Development	Yirra Yaakin – Crossing Wires  Champion Centre – Aboriginal Youth circus Development	Yirra Yaakin – Crossing Wires  Champion Centre – Aboriginal Youth circus Development
REGIONAL WA	Hands On Circus – Kimberley communities' training tour	Hands On Circus – Kimberley communities training tour	Hands On Circus – Kimberley communities training tour
NATIONAL	SeedArts Australia – Crossing Wires		
Training & Development			
OUTERMETRO	Feb-Dec: Crossing Wires weekly funambulism training in Wanneroo, Midland and Armadale	Feb-July: Crossing Wires weekly funambulism training in Wanneroo, Midland and Armadale	Feb-Dec: Training weekly circus continues in one or all: Wanneroo, Midland and Armadale
	Feb-Jul: Street Circus taking circus to the streets of Camillo(Armadale) to help deal with delinquency	Feb-Jul: Street Circus taking circus to the streets of Camillo(Armadale) to help deal with delinquency	Feb-Dec: Aboriginal youth Circus – weekly at the Champion Centre, Armadale
	Feb-Dec: Aboriginal youth Circus – weekly at the Champion Centre, Armadale	Feb-Dec: Aboriginal youth Circus – weekly at the Champion Centre, Armadale	SKL HOLDS (Feb, April, July, Sep, Dec): Aboriginal youth Circus Development – at the PCYC Hilton. Intensive 2 week program with community performance/showings outcome
	SKL HOLDS (Sep, Dec): Aboriginal youth Circus Development – at the PCYC Hilton. Intensive 2 week program with community performance/showings outcome	SKL HOLDS (Feb, April, July, Sep, Dec): Aboriginal youth Circus Development – at the PCYC Hilton. Intensive 2 week program with community performance/showings outcome	

Disabilities Circus Programs

2023-24		2024-25	2025-26
Creative Development			
be'spoke – reflecting the stories of teens living with disabilities			New Work –TBC begin in partnership with Indelibility Arts – tour to Brisbane
Productions			
Sept: be'spoke (Perth, Awesome Arts) – reflecting the stories of teens living with disabilities		July: be'spoke (Brisbane, Metro Arts) only 3 chosen disabilities performers	
Collaborations & Partnerships			
METRO & OUTER	Feb-Sept: My Place Perth – be'spoke artist's support  March, May: DADAA Perth – co-Host Sarah Houbolt (Guest Artist)	Feb-July: My Place Perth – be'spoke artist's support  DADAA Perth – co-Host Guest Artist	DADAA Perth – Co-host guest artist  My Place Perth – confirm ongoing support for emerging young adult circus artist(s)
NATIONAL	Flipside Circus (Brisbane)– mentorship be'spoke directors  Circus Stars (Gold Coast) – PD: working with autism and circus  Indelibility Arts (Brisbane) – PD: creating professional productions with disabled performers	July: Flipside Circus (Brisbane)– be'spoke presented there  April: Circus Stars (Gold Coast) – PD: working with autism and circus  Sept: Indelibility Arts (Brisbane) – PD: creating professional productions with disabled performers	Circus Stars (Gold Coast) – PD: working with autism and circus  Indelibility Arts (Brisbane) – Collaboration on a new work
Training & Development			
NATIONAL	Feb-Sept: Flipside Circus (Brisbane)– mentorship be'spoke directors	April: Circus Stars (Gold Coast – PD for Trainers: working with autism and circus	April: Circus Stars (Gold Coast – PD for Trainers: working with autism and circus
	April: Circus Stars (Gold Coast – PD for Trainers: working with autism and circus	Sept: Indelibility Arts (Brisbane) – PD for Trainers: creating professional productions with disabled performers	Sept: Indelibility Arts (Brisbane) – PD for Trainers: creating professional productions with disabled performers
	Sept: Indelibility Arts (Brisbane) – PD for Trainers: creating professional productions with disabled performers		

TOGETHER  
WE IMAGINE  
MORE

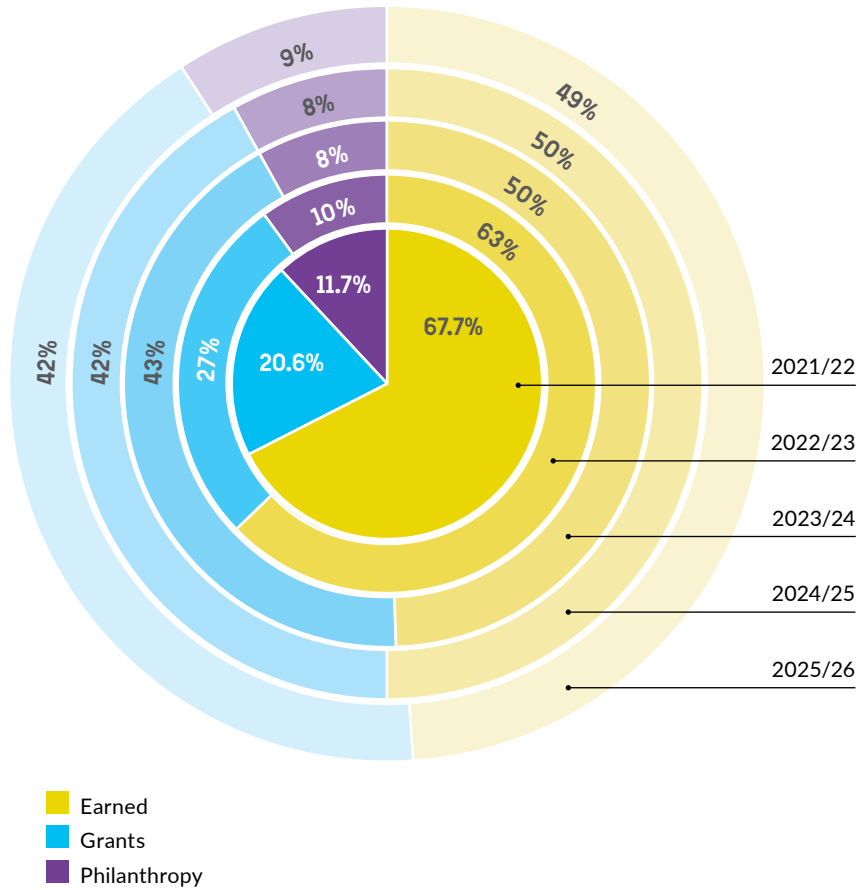
# Financial Overview

Over the next triennium, the key financial priority for CircusWA is to continue to grow and diversify income streams.

In 2022-23 the organisation will establish a Finance, Risk and Audit Committee (FRAC) to:

- Oversee growth and solidify income, including earned income streams such as term and holiday programs, workshops, team building, festival activities and training space hires.
- Continue to develop and invest into philanthropic and fundraising efforts. *NB: By percentage 2021/22 is higher donations - this is due to the support from Creative Partnerships Australia.*
- Support programs which respond to the strategic directions of the organisation with capacity to attract strong support through funding and partnerships.
- Regularly assess budgets.
- Risk review and annual auditing processes.

## Income

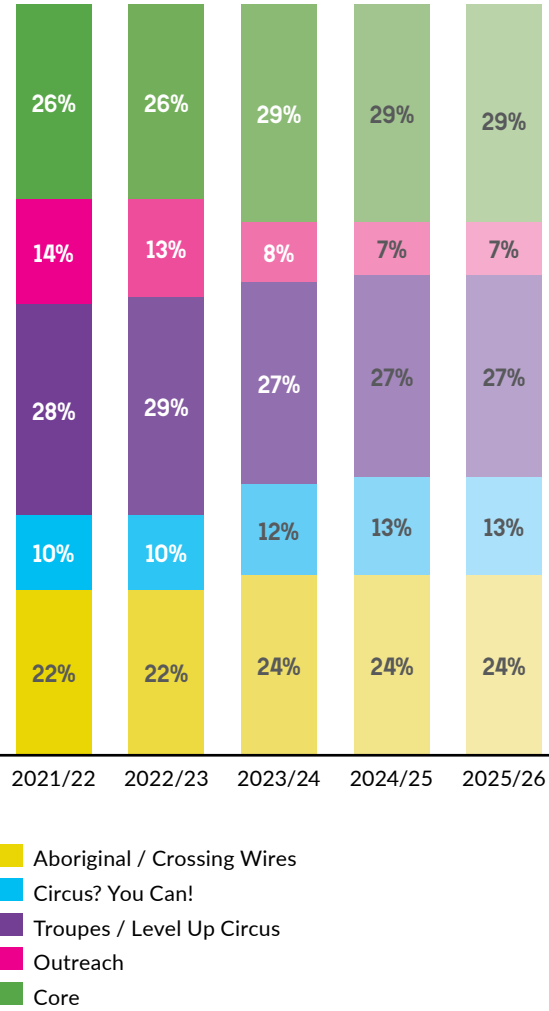


INCOME	2021/22	2022/23	2023/24	2024/25	2025/26
Earned	351,724	360,311	355,000	360,000	365,000
Grants	107,165	155,000	305,000	305,000	315,000
Philanthropy	60,747	55,000	55,000	60,000	65,000
TOTAL	519,636	570,311	715,000	725,000	745,000

## Expenditure by Percentage Per Program

Our three-year budget projections currently include an estimated \$150,00 investment in 2023-24 from State and Federal Governments to cover management and producer fees. This is the primary risk of the forecast budget. This risk is alleviated by ensuring each of the priority program budgets have their own donations, grants and partnership contributions assigned to them. While the reduction in investment will have an impact on the capacity, output and assessment of these programs, they will still have a capacity to be delivered.

An increase in costs has been forecast in the 2023/24 period and onward across both priority program delivery and core administration costs (Marketing, Producer & Artistic Director Fees). This reflects the ambition (Marketing, Producer & Artistic Director fees) and for our three priority programs. This reflects the ambition and necessary growth required to ensure these priority programs can achieve the predicted outcomes. Following this initial increase, our priority programs turn to steady growth. Investment into outreach programs will reduce as the priority programs absorb what was traditionally included into 'outreach'. This budget does not reflect a large partnership contribution to the Aboriginal Program for the 2024/25 period. We'll maintain the training program for Crossing Wires as Yirra Yaakin takes over the production phase of this program.



BUDGET ALLOCATION	Expenditure				
	2021/22	2022/23	2023/24	2024/25	2025/26
Aboriginal / Crossing Wires	126,055	125,488	171,540	173,880	178,800
Circus? You Can!	57,298	57,040	85,770	94,185	96,850
Troupes / Level Up Circus	160,434	165,416	192,983	195,615	201,150
Outreach	80,217	74,152	57,180	50,715	52,150
Core	146,109	148,304	207,278	210,105	216,050
TOTAL	570,113	570,400	714,750	724,500	745,000



# Operating Environment

## Analysis of the Internal and External Environmental Context

Artistically, CircusWA has a strong foundation and good potential for new opportunities in community engagement and diverse performance opportunities for all. In particular, the reinvigoration of our priority program offers new avenues for increasing the diversity of our stakeholders. A better structuring of the development and training pathways. A greater emphasis on artistic vibrancy in performances and more cross - artform activities.

CircusWA has a good reputation in the community and the perception externally is positive. It is seen as a local icon and a unique venue (the Freo Big Top). There is an acknowledgment that circus is fun and a bit risky and should stay that way. The brand could benefit from greater clarity around its identity, is weakened by an environment with many competitors and needs to work on audience development. We have many great stories to tell and need to invest in ways of communicating them.

Creatives (circus artists) are the organisation's greatest strength in terms of resources. There is a good potential for income earning and for new partnerships including growth in philanthropic income. Additional funding opportunities also exist for partnerships with health, mental wellbeing, aged care, youth at risk, Indigenous groups and arts & health. Declining State and Local Government funding for the arts will affect CircusWA as it does all arts organisations. The organisation needs to continue to work towards financial stability.

Trainers and staff are strong and committed to the wellbeing of CircusWA. Operationally, areas of risk include short and long term planning, the need to secure a long term base that is not impeded by the weather and some of Fremantle's social issues, which also impact on the organisation.

### Strengths

Internal Situation	
Community Engagement & Inclusion	Performance opportunities for all. Scholarships for disadvantaged young people. Engagement through outreach.
Brand & Awareness	New CircusWA branding and funding raising campaigns has delivered on a growing awareness and new funding opportunities.
Community Engagement & Inclusion	A reputation as a welcoming organisation for young people to build confidence and make friends. CircusWA is well loved and respected by the community for our unique venue and generous attitude.
Performance	Talented, well-trained performance troupes. Circus artists benefit from professional training workshops and access to a venue for training, creative development and rehearsal.
Team	Strong, dedicated team, especially the broad skill base of the trainers and their commitment to CircusWA.
Partnerships	Strong relationships with socially engaged and ethical sources such as Creative Partnerships Australia, Fremantle Foundation and DADAA, Fremantle Festival and Awesome Festival.
Alignment with State Government AOIP outcomes framework	CircusWA's strategic plan delivers on many of the outcomes of the framework.
External Situation	
Program Opportunities	Opportunities for expansion of program into areas for which different sources of funding may be available eg Health, Mental Health, Aged, Indigenous, Youth, Disability and Detention centres.
Financial Opportunities & Partnerships	State arts funding through DLGSC may be available if we can deliver a consistently reliable program. Partnering with a university in research to prove how circus delivers positive community outcomes could aid in generating more funding. Potential partnerships include: educational/RTO; Perth Festival. Potential for expansion of existing partnerships with FringeWorld, Fremantle Winter Festival, International Street Arts Festival, Awesome Arts. A regional program/ partnership offers potential opportunities for additional funding.
Audience Development	To enhance circus experience and for community engagement, e.g. projects, visual enhancements, streaming, games, apps. Re-invigorate the community arts program.
Cross Artform Opportunities	Grow the historic interdisciplinary activities, eg intersection of design, puppetry, dance etc with circus.
Development of a State Centre for Circus	With investment into a circus training and performance centre designed which is well resourced with high safety and equipment standards, will positively impact the visibility of circus, expand the access to national and international specialists and grow permanent full-time and part time work opportunities.

# Risk Management

Risk	Probability	Impact	Mitigation
Environmental and External Risk			
Managing external stakeholders	Moderate	Moderate	Greater Board and management engagement. Documented stakeholder database.
Economic Downturn - with rising costs of living	High	Moderate	Strengthen partnerships and cross-sector funding to ensure delivery to and support for low socio-economic groups to engage.
Financial Risks			
Changes to government policy or structures with possible reduction of arts funding	Moderate	High	Maintain relationships with government organisations leaders and policy makers. Sustain, grow and diversify impact funding through private philanthropy, foundations and grants.
Minimal reserves	High	Moderate	Conservative budgeting and adhering to budgeting reserves provision. Monitor financial reports at monthly Board meetings. Diversify income base while modifying programs in line with available resources.
Marketing & Reputation			
Limited resources for marketing	High	Moderate	Apply for additional funding. Focus on building word of mouth and growing the 'friends of the circus' database.
Not communicating brand clearly. Inward looking & risk averse	Moderate	High	Participant and audience feedback. Keep distinctive circus culture and community ethos central to all marketing and programming.
Value Perception	High	Moderate	Increase awareness of the benefits of social circus through involvement in key events and networks in local and national contexts.
Operational Risk			
Reliance on small staff	High	High	Focused, realistic program objectives in line with resources.
Inadequate infrastructure	High	Moderate	Roll out strategies in line with resources.
Sudden Loss of 'Big Top' tent training space	Moderate	High	Close engagement with local council and state government so an optimum space is found for short to medium term.
Long term Venue instability	Moderate	High	Develop and build a State Centre for Circus within the next 5 years to ensure a permanent and stable home.
Casual employment contracts for artists/trainers leads to unstable availability	High	High	Strengthen funding to programs to employ artists on permanent part-time contracts by linking admin roles with set Trainer classes.
Governance Risk			
Board maintenance and succession	Moderate	Moderate	A clear and energising strategic plan. Clear role descriptions. Annual review of Board skills matrix. Actively seeking members with specific skills to fill skill gaps.



**TOGETHER  
WE ARE A  
COMMUNITY**

## Governance & Leadership

**CircusWA is a non-profit incorporated association, governed by a volunteer Board of Management made up of circus artists, arts industry specialists, skilled business people, and people with diverse ages and social backgrounds.**

Constitutional objectives include:

- Providing a broad range of opportunities for young people to engage in arts activities.
- Striving to ensure that children and young persons from a diverse range of backgrounds participate in our activities.
- Developing innovative programs and performances which challenge participants and audiences, and contribute to the cultural health of the community.
- Leading in the development of a vibrant circus arts community and building our networks with key individuals, community and government organisations.
- Using the Circus Arts as a means to promote healthy lifestyle choices by children and young persons.
- Building our organisational capacity to meet best practice standards.

A Governance Manual is regularly reviewed and updated by the Board of Management. The Governance Manual focuses on monitoring the sustainability of the company via its financial, human resources and occupational health and safety policies and processes.

### Role of the Board

The Board of Management of CircusWA is committed to identifying and managing areas of significant risk to protect the safety and interests of the organisation, staff and the Board. The eight-member board meets six times per year with four subcommittees who meet additionally: Finance, Fundraising, Organisational Capacity and artistic programing.

### Succession

If a Board position becomes vacant then the Board will consider which skills need to be replaced and a search begun for suitable candidates. The preferred approach is to manage Board renewal so that new officers are identified before the sitting officer leaves the Board. New candidates are sourced by association, people known to the Board, through other community organisations and online promotions. The Board will update a skills matrix to assist in the selection of new candidates and the Board must also reflect the diversity and inclusion goals of the organisation.

### Leadership & Organisational Structure

Day-to-day management of CircusWA is the responsibility of the Artistic Director together with a team of artistic and administrative staff. Circus values and competencies are reflected in the CircusWA team. We are creative problem-solvers, hard-working, collaborative, adaptive and community-minded.



## Board of Management

### Gavin Corfield – Chair

Gavin followed his children to CircusWA as a student and joined the board in 2018. He has been chair of CircusWA since 2019. Gavin is a Mathematics graduate of Cambridge University and after 6 years in the not for profit sector working for “Youth Hostel Association” in the UK, now works as a software engineer for Rio Tinto.

### Sarah Green – General Member

Sarah is Executive Director at NeuroCircus and Artistic Director at Kaleido Company. She is a psychological scientist and performing artist, specialising in circus arts. She has produced, directed and performed locally, regionally and internationally. Sarah also teaches circus with a focus on the therapeutic benefits of circus.

### Andrea Rowe – Treasurer

Andrea is the CFO for TAMS Group, a marine services business operating across Australia and PNG. She is the co-owner and Director of The Freo Merchant, a hospitality business in Fremantle. Andrea is a CPA and holds a Bachelor of Accounting. She is currently completing a Graduate Diploma of Applied Corporate Governance and Risk Management.

### Natalie Bell – Secretary

Natalie has more than 20 years experience in the screen production and live performance industries. Currently the Head of Production at Prospero Productions, Natalie oversees the management of productions and strategic planning. Previously she was the Executive Producer of Spare Parts Puppet Theatre. Natalie holds a Bachelor of Arts (Media Studies) and a Graduate Diploma in Producing and Screen Business from the Australia Film Television and Radio School (AFTRS).

### Richard Longbottom – General Member

Richard is People and Culture Manager for Wide Open Agriculture, Australia’s leading ASX-listed regenerative food and agriculture company. Prior to this his career has been in the creative sector in Australia and internationally, beginning as a dancer with the Royal New Zealand Ballet. Richard was General Manager of Tasdance (TAS) and Executive Director of Co3 Contemporary Dance (WA). He has held multiple roles in the community and education sector at WA Ballet, Co3, and Dancenorth. In New Zealand, Richard consulted in Strategy and Investment.

### Renee Taiatani – General Member

Renee is a Maori woman raised on Whadjuk boodja with strong cultural and social values that influence both her personal and professional pursuits. Beginning her career in the Community Services sector, she focused on youth and families within cultural and arts. Renee managed programs in circus and arts programs which engaged at-risk and marginalised youth. Renee has an Honors degree in Anthropology and Sociology and is currently a community development officer in local government.

### Liz Ledger – General Member

Liz Ledger is an experienced leader, project manager, marketing and communications specialist. Currently employed as the CEO at the Town of Claremont, Liz has 30 years in local government. With degrees in Arts Management and Business, Liz has initiated community development programs. Liz is driven by making a positive difference to either the community she serves or the people she works with, and believes creativity is fundamental to this process.

### Adelaide Harney – General Member

Adelaide Harney is a Lighting Designer and Theatre Maker who has worked and created in Australia for 6 years. A graduate of the Victorian College of the Arts in Production Technology, she started her theatre career in Naraam (Melbourne) designing and managing live performances. She moved to Boorloo (Perth) in 2020 and worked for the Perth Festival, the Arts Cultural Trust, and with independent artists at the Blue Room Theatre.

### Jo Smith – Artistic Director (non-voting)

Jo Smith is an Arts Manager with 20+ years of experience and has worked for CircusWA since 2017. Throughout the 90’s and early 2000’s she studied and worked in sociology and linguistics while developing a practice as a performance installation artist. As an arts leader she has produced and directed festivals, with a strong focus on community arts. In Australia she has worked in WA and the NT, and overseas in China and the UAE.

TOGETHER  
WE CAN



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CircusWA is the very foundation of my professional career. Their existence helped me turn my passion into my career, supporting me to fulfil my dream of being an international professional circus artist. They gave me a community which I now call my family.

**Jeromy Nuuk**

Independent Circus and  
Physical Theatre Artist, Finland



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