

Annual Report 2024

ANCEHOUSE D



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CEO / Artistic Director's Report

In 2024 Dancehouse offered a busy year of exciting programs, innovative partnerships, significant building and equipment upgrades, and programs that extended our capacity, influence, and networks locally and globally.

Our programmatic contributions included some extraordinary work by established choreographers including: *Hope Hunt and the ascension into Lazarus* by Oona Doherty (IRE); the screening and installation of *ON VIEW: ICONS* by Sue Healey as part of Dance (Lens) Mini, *WET HARD LONG* by Jenni Large, and *SAFEHOLD* by Sandra Parker.

Dancehouse presentation partnerships were on show in 2024 evidencing our deep networks and capacity to help leverage resources into more meaningful and expansive opportunities — especially for interstate and international work. *Hope Hunt and the ascension into Lazarus* was made possible with support and collaboration with Sydney Festival; *Tomato* by CHOU Kuan Jou was co-presented by Melbourne Fringe; *Grim Grinning Ghosts* by Alix Kuijpers was supported by The Mill; and *The Bloom* by Jessie McCall was on-toured with Performance Space's Liveworks. And some works spilled over Dancehouse's borders with *SAFEHOLD* presented at the ETU Ballroom, Trades Hall in Carlton; and *Fertile Ground* by Ashleigh Musk presented outside at St Ambrose's Church in Brunswick.

Other Dancehouse partnerships continue to grow regionally, nationally and internationally. In 2024, Dancehouse's In Residence partnerships with Punctum in Castlemaine continued with a 2-part fully-paid 2-year residency for a regionally based artist. The inaugural recipient Tim Darbyshire enjoyed 2-weeks in Bendigo in 2024. Also commencing in 2024 has been the first initiative of our international Asia-Pacific "Soft Network" of small dance producing and presenting organisations with Dance Nucleus (Singapore); Ergao Dance (Guangzhou); Thinkers' Studio (Taiwan); and Unlock Dancing Plaza (Hong Kong). #DANCELESS COMPLEX is a multi-phase multi-artist lab, residency exchange, and 3-year collaboration that will see premieres of 6 new works at the #DANCELESS COMPLEX festival in Hong Kong in June 2026. Dancehouse's nominated artist, Sarah Aiken and I participated in our first collective lab with the artists and partners in Guangzhou in November/ December 2024.

Another exciting partnership with Anador Walsh and Performance Review Online and Dancehouse began in 2024 to increase the writing and criticality for independent dance. As dance reviewing declines, this partnership of commissioning is generating some wonderful written longer-form reflections on works and events at Dancehouse by exciting new critics and writers.

Another notable and exciting program was November's Dance (Lens) Mini program including our first Scratch Night, workshops and masterclasses, and screenings and talks including the installation of *ON VIEW: ICONS* by Sue Healey. Dance (Lens) remains the only recurrent screendance program and festival in Australia and we were tickled to see such strong interest and engagement in 2024.

A late but exciting entry to our 2024 program was the pilot of our highly successful Independent Choreographers Program (ICP) in partnership with Insite Arts. Building on our work from the Emerging Choreographer Program (ECP), this new edition welcomed 13 choreographers in three intensives between August and December 2024. ICP was an absolute delight to work on — one of those programs where generosity seemed boundless, and where we could feel and see the excitement of new artistic ideas, practices, collaborations underway. My huge thanks to the team that sparked ICP including Sarah Greentree at Creative Australia, Jason Cross and Stella Webster at Insite Arts, lead facilitator Bec Reid, and ICP mentors Stephanie Lake, Priya Srinivasn, Jahra Wasasala, and Ooshcon. I look forward to pointing back to the works and legacies of the brilliant participants of ICP as they continue on their creative life in dance.

The Federal Bureau of Communications, Arts and Regional Research's report Analysis of the Cultural and Creative Sector—Revive: Sectoral Analysis (December 2024), showed that between 2017–18 and 2021–22 adult attendance at cultural venues dropped from 86% to 69%. Contrary to this data, Dancehouse box office was very strong in 2024, and we hope that indicates sector-wide improvements to these statistics and/ or that we, as a cultural organisation, remain appealing to audiences.

From 2022 to early 2024, Dancehouse worked endlessly on the planning and preparation for a sixth Keir Choreographic Award program. Early in 2024, despite Dancehouse's best efforts, the KCA model strayed from a strong collaborative and generous partnership with a shared purpose to celebrate Australian choreography in a supporting and encouraging environment for independent dance artists and audiences. In 2024, all partners agreed that KCA had run its course. We thank the Keir Foundation, Creative Australia and Carriageworks for their long-term support of these last five editions of KCA from 2014–2022.

As a venue, Dancehouse received some much needed accessibility upgrades through a significant \$100,000 Making Space capital works grant from Arts Access Victoria and Creative Victoria. Dancehouse with landlord City of Yarra prioritised key accessibility improvements including: a new ramp, balustrade and tactile markers to the front door; doorway widening, automated door for our accessible bathroom; an accessible piped water filter in the foyer; and venue lighting improvements. My sincere thanks to Jackie Liu at City of Yarra who has worked so diligently and collaboratively with us across this project. City of Yarra also provided an important fix to our Sylvia Staehli Theatre floor which, after years of love and use, was starting to crack and splinter creating a dangerous surface for our community. City of Yarra has covered the beautiful Jarrah floorboards with a showdeck that supports a safe, even and repairable surface at Dancehouse. We hope that one day we will return to the floorboards.

Dancehouse posted a small surplus with a strong financial year despite working on a static funding budget as we transition to an increase in multi-year funding from Creative Australia in 2025. In part, these savings were made through better than expected box office results, strong venue hire, some strong individual donations, and savings from reduced staffing hours and availability in the last 6-months of 2024. Important to note is that, since my tenure in 2020, venue hire income has only just returned to pre-pandemic levels providing a much-needed and confident earned income stream to Dancehouse coffers.

Dancehouse farewelled much-loved Production & Venue Manager Rebecca Etchell in September. Bec was Dancehouse's first full-time Venue and Production Manager and we celebrate her vision and contributions to ensuring Dancehouse remains a professional presenting and producing house. We were extremely fortunate to continue Bec's legacy through the engagement of Cecily Rabey in this critical role.

Dancehouse staff welcomed three babies in 2024! Our congratulations and thanks to Jacqui Martin, and Reuben Lewis and their partners who juggled the infinite complexities of work and family with good grace. My thanks to the whole team, and especially to our interim staff over this transition period: Molly McKenzie, Jonathan Homsey, and Elyssia Wilson-Heti who have kept Dancehouse humming.

I was privileged to graduate from the Australian Institute of Company Directors (AICD) course this year with Deputy Chair Viviana Sacchero. I learnt an incredible amount, and I am proud to report that considering our size and remit, Dancehouse has elegant, generous, and robust Governance and I continue to have great pleasure and gratitude when working with the excellent Dancehouse Board.

— Josh Wright, CEO/ Artistic Director

Chair's Report

2024 has been a big year for Dancehouse, led by the stellar leadership of Josh, it has welcomed an extraordinary program of distinct and rigorous independent dance, inspiring artists, audiences and communities. I've had the pleasure of attending many of these performances and I'm consistently struck by the diversity and reach of the Dancehouse program. From presenting and engaging leading international artists to emerging dance makers, Dancehouse is a driving force for independent dance in all its forms and proves that it is an organisation that is not only a visionary leader in the sector, but an essential one.

As a board, we have moved through significant developments adopting recommendations from our 2023 board review, including co-ordinating Sub-committees and an official Board Charter. Thank you to the board for investing the energy into working on these important pieces that bring focus on strategic thinking at a Board level, identifying clearer roles, responsibilities and delegations. These newly formed ways in which we work together have proven to be an effective and improved model for the governance of the organisation.

We also welcomed Fiona Reay from the Observership Program, who has been an observer on the board through 2024. Fiona's curiosity, contribution and insight has been a welcome voice at our meetings and we are thrilled to move forward with her into 2025 as a newly appointed member. The Observership Program has proven to be a positive experience for both the board and observer, and we have opted to participate again in 2025.

In 2024, we also said farewell to two of our longstanding members, the wonderful Dean Hampel and Sandra Parker. After both serving more than 6 years as members on the Dancehouse board, I thank them both for an incredible tenure that has been invaluable for the organisation. With Dean's vibrant energy and enthusiasm and Sandra's vast sector experience and knowledge, Dancehouse has had the privilege to have had these valuable voices at our table. I wish them a fruitful journey on their next endeavour and look forward to seeing them at Dancehouse and beyond.

Notably, Dancehouse received a \$100k accessibility upgrade through Arts Access Victoria and Creative Victoria with generous support from the City of Yarra. This has provided the venue the necessary updates to improve accessibility. Further improvements included the re-surfacing of the damaged Sylvia Staehli Theatre floor, a huge thank you to City of Yarra for investing in this much needed renewal.

Dancehouse delivered a 2024 program which returned strong box office revenue, returning to normal levels since the pandemic. Congratulations to Josh and the team for continuing to inspire audiences, regaining attendance after what has felt like a prolonged and challenging rebuild since the return of live performance.

Josh has once again been a sector leader when it comes to advocacy, often working behind doors to raise key concerns with local, state and federal governments. As a board these issues remain front and centre and I thank Josh for his unwavering energy, taking the initiative to apply pressure and question the transparency, regularity and cultural policy effectiveness for the dance sector, especially for independent artists.

Finally, always with an eye into the future, I applaud Josh for his ongoing ambition to seek additional studio space to expand the resources of Dancehouse. With this exciting vision and the board's meaningful input and consideration, I look forward to our work together to discover the potential of a new space and its fruits for the community.

Josh's role as Artistic Director is one of leading a model that draws from artist-led, community consultation that supports diversity in real terms through outreach to many communities, engaging advisory committees and his direct involvement in programming, communications and artistic direction. This extraordinary vision can be felt and seen through the comprehensive program and successful outcomes that have been delivered across 2024. Congratulations to Josh and the Dancehouse team for delivering a powerhouse program, and thank you to the board for your energy and insight.

Thrilled to start the year reflecting on a fruitful 2024 with an exciting year ahead for 2025.

— **Melanie Lane, Dancehouse Chair**

VOW(d) CRATE WOMEN (2024) by Catherine Magill. Photo by Mischa Baka.



IN SUMMARY

Key Statistics 2024

10,451	Attendances (including in-person and digital)
6,158	Paid tickets
1,918	Complimentary tickets
252	Dancehouse Members
352	Artists paid directly
189	Number of works (performances, public programs, online)
227	Individual shows or sessions
3,400	Hours of in-kind space provided for artists
74%	Venue Occupancy
32,000	Visitation at Dancehouse

On 2023 statistics

↑	> Up by over 2,000
↑	> Up by almost 2,000
↑	> Up by over 400
↑	> 11% increase
↓	> Down by less than 50
↓	> Down by 30
↓	> Down by 15
↑	> Up by 1,000
↑	> 9.5% increase
	— Estimate



Unsolicited Feedback

Thank you for this amazing program, my mind is officially blown, I'm just so full of gratitude to be a part of such an amazing group of people, in an environment that was full of encouragement and support... thank you so much for making me a part of this.

— **Independent Choreographers Program (ICP) participant**

Thanks for a great event last night! Just wanted to let you know how much I appreciated it – you did an amazing job holding the space as our sensitive, highly informed, articulate–yet–succinct Chair! I found the feedback from the audience very helpful and affirming. The way the event was set up and facilitated made for a very active engagement between audience and makers. As mentioned it felt vulnerable putting ... my film out even to our relatively little Dancehouse community, but the responses were deeply reassuring. I was quite overwhelmed in the moment and didn't respond well to yours and others' responses but wanted you to know they were heard with gratitude.

— **Dance (Lens) Scratch Night participant**

This program has helped me love dancing again, and I can't thank you and the team enough.

— **Independent Choreographers Program (ICP) participant**

Loved seeing works in house and offsite

— **Anonymous 2024 Audience Survey**

The space is wonderful. Great wooden floor in the top room. It's great having other communities of dancers and improvisors in the same building. And it's absolutely incredible that the Jam is free on a Monday night, thanks to Dancehouse!

— **Dancehousing participant**

Apart from being a beautiful physical space, Dancehouse has been incredibly generous and supportive with helping bring our visions to life. The support has always been above and beyond when it came to any of our events, from helping us with staffing, lighting, space management.

— **2025 Dancehousing Leader Survey**

Thank you all so much for a wonderful Fringe season! It was so wonderful to bring this show to life with Dancehouse, and to share with audiences in Naarm. Thanks to each of you for all your hard work, understanding and excellent communication throughout our time working together. It was a pleasure to work together, and we felt so supported and cared for.

— **Melbourne Fringe Festival Season Artist**

DANCEHOUSE & AWAY

Supported, started or on tour from Dancehouse to Australia and the world
2024

CASTILLO by Prue Lang
— presented at Theatre de Chaillot, Paris | 18–20 Jan 2024

LUSH by gemma+molly
— presented by Perth institute of Contemporary Art (PICA) and Strut Dance,
Perth | 29 May – 1 June 2024

Siren Dance by Lilian Steiner
— presented at STHLM DANS Festival, Stockholm Sweden | 4–5 May 2024

Bridge by Ngioka Bunda-Heath
— at BANFF, July 2024

Slip by Rebecca Jensen
— at Nelson Arts Festival, Nelson, New Zealand and Q theatre, Auckland, New
Zealand.

Pictures & Ghosts by Arabella Frahn-Starkie
— at UMSU Union House Theatre, Melbourne | 9 –12 Oct 2024

Shortcuts to Familiar Places by James Batchelor
— at Gender Bender Festival, Bologna Italy | 2–3 Nov 2024



Awards & Nominations

2025 Green Room Awards (for 2024 productions)

Outstanding Ensemble — Dance

- *Safehold* by Sandra Parker

Outstanding Choreography — Dance

- *Superposition* by Gabriel Sinclair and Jazmyn Carter
- *Fertile Ground* by Ashleigh Musk & Michael Smith
- **WINNER:** *Safehold* by Sandra Parker

Outstanding Design — Sound

- **WINNER:** Anna Whitaker for *Fertile Ground*

Outstanding Design — Visual

- Jenni Large for *Wet Hard Long*

Outstanding Performers — Dance

- Christopher Gurusamy for *Ananda: Dance of Joy*
- **WINNER:** Trevor Dunn for *The Solos* by Weave Movement Theatre
- **WINNER:** Arabella Frahn-Starkie for *Pictures and Ghosts*

Outstanding Creation — Dance

- *Safehold* by Sandra Parker
- *Fertile Ground* by Ashleigh Musk and Michael Smith

Breaking Ground Award — Dance

- Weave Movement Theatre for *The Solos*

2024 Melbourne Fringe Awards

Best Dance & Physical Theatre

- **SHORTLISTED:** Jessie McCall for *The Bloom* presented by Jessie McCall and Dancehouse as part of Melbourne Fringe
- **SHORTLISTED:** Gabriel Sinclair & Jazmyn Carter and Karlia & Danni for *two thread/Superposition* presented by Gabriel Sinclair & Jazmyn Carter and Karlia & Dann and Dancehouse as part of Melbourne Fringe
- **SHORTLISTED:** Ashleigh Musk & Michael Smith for *Fertile Ground* and Dancehouse as part of Melbourne Fringe

2024 Artists Development Awards – Headroom Award, supported by RISING

- **WINNER:** Jessie McCall for *The Bloom* presented by Jessie McCall and Dancehouse as part of Melbourne Fringe

2024 Special Awards – Best Work by an Emerging artist

- **SHORTLISTED:** Gabriel Sinclair & Jazmyn Carter and Karlia & Danni for *two thread/Superposition* presented by Gabriel Sinclair & Jazmyn Carter and Karlia & Dann and Dancehouse as part of Melbourne Fringe

2024 Special Awards – Spirit of the Fringe Award

- **WINNER:** Weave Movement Theatre for *The solos* presented by Weave Movement Theatre and Dancehouse as part of Melbourne Fringe





Flesh Vessel (2024), Jayden Lewis Wall and Melissa Pham. Photo by Lukas White.

DANCEHOUSE 2024 STRATEGIC PERFORMANCE



Perhaps Who Knows (2024) by Rosie Fayman & Jonathan Homsey. Photo by Nam Chops.

DANCEHOUSE 2024 STRATEGIC PERFORMANCE

GOAL 1: FOR ARTISTS	Dancehouse partners and produces with independent artists to proudly create and present their works in creative and financially sustainable ways
STRATEGIES: A. Creation B. Capacity C. Circulation	<p><i>Some examples of Dancehouse Strategic Performance from 2024 ...</i></p> <p>CREATION: Dancehouse supports artists to create and present their work</p> <ul style="list-style-type: none"> • Supported all stages and phases of a project's development // originally commissioned for KCA 2022, Jenni Large's full-length extension of her work into <i>Wet Hard Long</i> was supported by Dancehouse through space residencies, then auspicing of multiple grants, creative development and producing support, and then then a two week presentation season at Dancehouse as part of Season 2 2024 • Embraces flexibility and risk working with artists for the best context of for their works // Dancehouse supported offsite and unusual presentation formats to meet artists' creative visions including: <i>Hope Hunt and the ascension into Lazarus</i> by Oona Doherty in the laneway at Dancehouse, <i>SAFEHOLD</i> by Sandra Parker at ETU Ballroom, Trades Hall; <i>Fertile Ground</i> by Ashleigh Musk and Michael Smith's work in an outdoor yard at St Ambrose Church Brunswick; and the bespoke 3-channel installation of <i>ON VIEW: ICONS</i> by Sue Healey as part of Dance (Lens) Mini <p>CAPACITY: All stages of career increasing their skills, knowledge and networks through exchange and learning with peers</p> <ul style="list-style-type: none"> • Respects and promotes the legacies and lineages of artists and forms that are both iconographic and under-acknowledged // such as the 3-day installation of <i>ON VIEW: ICONS</i> by Sue Healey celebrating the history and legacy of 6 women in Australian dance; and <i>Where we're at: Street Dance in the Australian Cultural Landscape</i> panel with international icon Thomas de Frantz and local street dance leaders. • Encourages cohorts of artists to collaborate and connect directly and in directly with each other // the foundation of our Independent Choreographers Program (ICP) program was to connect and build confidence, collaboration and networks with diverse choreographers, their mentors, artist teachers, producers and presenters. <p>CIRCULATION: Dancehouse promotes circulation to create and extend opportunities, helping sustain artists' careers and connecting works, ideas and practices</p> <ul style="list-style-type: none"> • Maximises the lifespan, reach and dissemination of Australian dance through co-commissioning, on-touring and re-presentation // Dancehouse on-toured or remounted Australian interstate artists' works including: <i>Dream Cellscapes</i> by Alice Weber, <i>Ānanda: Dance of Joy</i> by Christopher Gurusamy, <i>Fertile Ground</i> by Ashleigh Musk and Michael Smith, <i>Grim Grinning Ghosts</i> by Alix Kuijpers. Alongside additional screenings of Dance (Lens) Official Selection programs from 2023 at Perth Moves 2024 • Works with flexibility and opportunism to maximise the opportunities and resources for artists and their works in circulation // partnerships with other presenters enabled the presentation of international artists including: <i>Tomato</i> by CHOU Kuan Jou with Melbourne Fringe, <i>The Bloom</i> by Jessie McCall with Performance Space, and <i>Hope Hunt and the ascension into Lazarus</i> by Oona Doherty with Sydney Festival.

DANCEHOUSE 2024 STRATEGIC PERFORMANCE

GOAL 2: FOR AUDIENCES	Dancehouse is a recognised, regular, and welcoming place for audiences to experience and appreciate dance
STRATEGIES: D. Engagement E. Accessibility F. Appreciation	<p><i>Some examples of Dancehouse Strategic Performance from 2024 ...</i></p> <p>ENGAGEMENT: Expand audiences for Australian dance through Dancehouse</p> <ul style="list-style-type: none"> • Invites diverse audiences by programming diverse artists, forms, and experiences // Dancehouse presented an array of dance styles, forms, modes and locations including international work (Ireland, Taiwan, New Zealand); styles including Bharatanatyam in <i>Ānanda: Dance of Joy</i> by Christopher Gurusamy, Krump with <i>Pass the Buck #6</i>, <i>Waacking with W_acking Inferno Vol. 3</i> with Burn City Waack, and First Nations workshops and symposiums with Joel Bray Dance. • Offers dance across a range of formats, media and durations. Offers live in-person, digital and offsite works // Dancehouse presented across formats and modes including durational installations like <i>Alter Edith</i> by Holly Durant and <i>Dream Cellscapes</i> by Alice Weber; screendance installations with Dance (Lens) Mini; and offsite works as outlined previously; as well as battles with Steezy Walrus, performance openfloors with Contact Improvisation Melbourne, and fetes with Kwabo Anniversary Party with Kwabo Events. <p>ACCESSIBILITY: Recognise and reduce barriers for all audiences to experience and engage in dance at Dancehouse</p> <ul style="list-style-type: none"> • Audiences were able to access Dancehouse works and events through affordable tickets and targeted discounts // Dancehouse offered a range of discounted and affordable price points across events including: MobTix, Local Tickets, By Donation, Pay what you Feel, Multi-Performance discounts, Pre-Sale offers, Community Tickets, and By Invitation price points including our COSSIE LIVS deals of a set number of very cheap tickets per show or event. • Dancehouse partnered with local dance communities and artist-producers // in addition to our 4-year Dancehousing program with local communities, Dancehouse also offered partnerships with groups including Funk Station, Steezy Walrus, Fine Lines, Australian Contact Improvisation, Sohamasmi Centre for Performing Arts, Swing Patrol and others. • Recognise and reduce barriers for all audiences // Dancehouse secured a Making Space grant through Arts Access Victoria and Creative Victoria to improve accessibility to the building including a new ramp, automated accessible front door and bathroom, as well as lighting and water fountain improvements for all users: artists, community, and audiences. <p>APPRECIATION: Exciting relational experiences for audiences to deepen their appreciation for dance at Dancehouse</p> <ul style="list-style-type: none"> • Commissions independent writing and reflective criticism with editorial independence // Dancehouse initiated a partnership with Performance Review Online to commission six writers to reflect on Dancehouse events, works and seasons to build literacy, appreciation and criticism of our works and artists. • Clusters works and programs to encourage relational appreciate of dance and dance artists // In 2024, Dancehouse clustered programs including: Basically, everything is dancing by the ICP cohort (10 works); our Dancehouse Season 3/ Melbourne Fringe season (10 works), and Dance (Lens) Mini (3 works).

DANCEHOUSE 2024 STRATEGIC PERFORMANCE

GOAL 3: FOR THE ARTFORM	Dancehouse celebrates all dance and the importance of dance artists and dance communities in society
STRATEGIES: G. Equity H. Criticality I. Community	<p><i>Some examples of Dancehouse Strategic Performance from 2024 ...</i></p> <p>EQUITY: Dancehouse builds and promotes equity across the dance sector and celebrates all forms of dance and dance artists</p> <ul style="list-style-type: none"> First Nations artists were prioritised // creative developments and On Country residencies undertaken by artists with Dancehouse investment and producing support including Amelia Jean O’Leary, Zoe Brown, and work on Ngioka Bunda-Heath’s tour of Birrpai to Country. Artists with a disability were prioritised // including the presentation of <i>The Solos</i> by Weave Movement Theatre for Fringe, and a handful of artists in the Independent Choreographers Program identified as neurodiverse artists and/ or with a disability. Street-born dance artists were prioritised // including presentation of <i>ID</i> by Stephanie Sorn Dixon & L2R, Dancehousing and supported event partnerships with Burn City Krump, Funk Station, Steezy Walrus, Naarm Ballroom, Burn City Waack; and hosted public programs and community engagement with visiting international artist and academic Thomas de Frantz with street communities and leaders and a talk: <i>Where we’re at? Street Dance in the Australian Cultural Landscape</i> with Cypher Culture and VCA. South and South-East Asian artists and forms were prioritised // including presentation of <i>Ānanda: Dance of Joy</i> by Christopher Gurusamy, a handful of participants in the Independent Choreographers Program identified as South-East Asian artists or working with South-East Asian forms; and our free <i>From Abroad: Stillness in Performance</i> with Shabari Rao <p>CRITICALITY: Dancehouse fosters a safe, curious, and critically reflective environment for dance and celebrates the role of dance artists in society</p> <ul style="list-style-type: none"> Dancehouse hosted critically reflective dialogue about dance and dance-making // including the <i>Where we’re at: Street Dance in the Australian cultural landscape; Outside In: Lecture Demonstration</i> with Christopher Gurusamy; Dance (Lens) Mini: Moving Portraits opening event and in conversation; <i>Making Art Proper Way</i> workshop forum with Joel Bray Dance; and <i>The Returns of Performance: Demon Machine</i> with VCA. Champions legacy and reflection through all aspects of Dancehouse’s core programs and activities // Dancehouse presented Sue Healey’s <i>ON VIEW: ICONS</i> as a free installation over three afternoons to celebrate the significant contributions to dance by six extraordinary Australian women: Lucette Aldous, Elizabeth Cameron Dalman, Nanette Hassall, Eileen Kramer, Elma Kris and Shirley McKechnie <p>COMMUNITY: Dancehouse supports communities of practice to determine and organise on their own terms</p> <ul style="list-style-type: none"> Creates contexts and activities that encourage intra-community and inter-community exchange // including innovative partnerships with other dance organisations regionally, interstate and internationally including Punctum to support regionally-based artist Tim Darbyshire in a two-part residency; and Sarah Aiken to participate in the DANCELESS COMPLEX program hosted by Dancehouse and our ‘Soft Network’ with a collective Lab in Guangzhou, China at Ergao Dance Company along with artists from Singapore, Taiwan, Hong Kong and China. Facilitated intra-community and inter-community exchange and practice, and independent dance artists were involved in decision-making // Dancehouse utilised peer assessment and appraisal including through the Compositions Commission, Fringe and 2025 Project appraisal. Our first Dance (Lens) Scratch Night involved screendance makers meeting each other, sharing drafts, and providing feedback and networking. Two APAM Salons with visiting international presenters to over 60 independent dance artists and producers.

DANCEHOUSE 2024 STRATEGIC PERFORMANCE

GOAL 4: FOR THE SECTOR	Dancehouse generates flexible and responsive opportunities for the benefit of independent dance artists and the wider dance sector
STRATEGIES: J. Opportunity K. Flexibility L. Advocacy	<p><i>Some examples of Dancehouse Strategic Performance from 2023 ...</i></p> <p>OPPORTUNITY: Dancehouse generates and leverages financial opportunities for dance artists to sustain their careers and livelihoods</p> <ul style="list-style-type: none"> • Artists were given opportunities to leverage additional income // Dancehouse paid over \$22,500 of additional ticket earnings to artists utilising Dancehouse spaces and resources (i.e. these are not artists paid performance fees by Dancehouse for presentations or workshops). In total, Dancehouse paid the equivalent of 15% of turnover directly to dance artists as fees. • There were in-built pathways to presentation // including works by previous KCA commissioned artists (Jenni Large's <i>Wet Hard Long</i>); ECP participants (<i>ECHO</i> by Thomas Woodman); remounted work (<i>Alter Edith</i> by Holly Durant); and remounted interstate works including <i>Fertile Ground</i> by Ashleigh Musk and Michael Smith (NT/ QLD), <i>Grim Grinning Ghosts</i> by Alix Kuijpers (SA), and <i>Dream Cellscapes</i> by Alice Weber (NSW). • Strategic partnerships were convened with industry partners, networks and collaborators to leverage opportunities // Dancehouse was able to present <i>Hope Hunt and the Ascension into Lazarus</i> by Oona Doherty because of a partnership with Sydney Festival; <i>The Bloom</i> by Jessie McCall because of a partnership with Performance Space; and 5 participants from interstate as part of the Independent Choreographers' Program due to support from Creative Australia, Arts SA and Create NSW. <p>FLEXIBILITY: Organisationally, Dancehouse offers flexible and transparent business models for dance</p> <ul style="list-style-type: none"> • Dancehouse shared administration, producing and programming models // Dancehouse went out to a national network of national presenters with information about 2024 and 2025 presentations. Dancehouse has been able to secure an additional 2-3 screening payments to artists and curators for Dance (Lens) through discussions and screenings by interstate partner organisations including Performance Space, Sydney, and Strut, Perth. • There were hybrid presentations (digital and in person) // Dancehouse offered Dance (Lens) as a digital program available nationally and internationally. recordings of Dancehouse public programs — like the three VCA Generative Roundtables — have been cleaned, edited and made available for free as podcasts on the Dancehouse website. <p>ADVOCACY: Continue to represent the vibrancy and diversity of the independent dance sector and its needs</p> <ul style="list-style-type: none"> • Cultivated communities of artists // Dancehouse has hosted a number of events and parties for the wider dance community including the Frame Launch party, the Lesbian Dance Theory event with VCA, and the Altogether event for eight different Dancehousing communities to come together. • Advocated and promoted Australian independent artists nationally, and internationally // including at the APAM Gathering at RISING; Yellamundie Festival Sydney; Perth Festival; City Contemporary Dance Festival, Hong Kong; and Camping Asia, Taipei.

Dancehouse Program Streams

Presenting ...

Presenting... is focused on the public outcomes and interactions by dance artists. Predominantly, Presenting... is about productions, events, talks, screenings, exhibitions, and publications in both live, digital and hybrid modes. **Presenting...** is Dancehouse's main task. It creates opportunities and pathways for artists and audiences to meet, reflect, share and interact with dance.

Programs include

- Dancehouse Invites (International)
- Seasons 1
- Seasons 2
- Season 3 | Fringe,
- Floating/Out of Season
- Dancehousing
- Community Events
- Public & Industry Programs

Artistic Development

Artistic Development is dedicated to strategic initiatives and programs to support artists throughout their careers including activities such as: peer support and network learning, professional development, community self-organising, training, exchange and collaboration.

Programs include

- Dancehousing
- Platform: First Nations Lab
- Independent Choreographers Program (ICP)
- Performance Review Online
- Commissions
- On Residence: Punctum x Dancehouse
- Danceless Complex & Soft Network
- Composition Commission 2024
- New Voices
- In Residence
- Self Made
- In Development

Keynotes

Keynote programs are high profile, heavily resourced programs involving multiple partners and stakeholders.

Dancehouse proudly hosts two significant biennial programs: Keir Choreographic Award, and Frame: Biennial Dance Festival.

Programs include

- Dance (Lens) Mini 2024
- Keir Choreographic Award

Sector Engagement

Dancehouse has the unique capacity to serve multiple communities, voices, and mechanisms to best serve our artform and audiences. Sector engagement encompasses bespoke self-determination models, co-curation, community leadership, curatorial correctives, free resources, and the services and advocacy Dancehouse can and should provide to the sector.

Programs include

- Inspire: Dance Educators
- Professional Learning
- Placements
- Other Industry and Self-Determination models

2024 PROGRAM AT A GLANCE

PRESENTING

Dancehouse Invites | 17–18 January

- *Hope Hunt and the Ascension into Lazarus* by Oona Doherty

Season 1 | 21 February – 16 March

- *Flesh Vessel* by Jayden Lewis Wall and Melissa Pham
- *Echo* by Thomas Woodman
- *Perhaps ... who knows (Part 1 & 2)* by Rosie Fayman & Jonathan Homsey
- *Dream Cellscapes* by Alice Weber
- *Alter Edith* by Holly Durant
- *Pass the Buck #6* with Burn City Krump

Season 2 | 14 August – 16 September

- *Wet Hard Long* by Jenni Large
- *Ananda: Dance of Joy* by Christopher Gurusamy
- *Perhaps ... who knows (Part 3 & 4)* by Rosie Fayman & Jonathan Homsey

Season 3 / Melbourne Fringe | 2 – 19 October

- *Fertile Ground* by Ashleigh Musk & Michael Smith
- *The Solos* by Weave Movement Theatre
- *I.D.* by Stephanie Sorn Dixon & L2R
- *Tomato* by CHOU Kuan Jou
- *VOW(d): CRATE WOMEN* by Catherine Magill
- *Cosmos* by Callum Mooney
- *The Bloom* by Jessie McCall
- *two thread* by Karlia & Danni
- *Superposition* by Gabriel Sinclair & Jazmyn Carter
- *Grim Grinning Ghosts* by Alix Kuijpers

Floating / Out of Season | Year-round

- *Safehold* by Sandra Parker
- *Basically, everything is dancing* by artists of the Independent Choreographers Program (ICP)
 - Program A with Chung Nguyễn, Maggie Madfox, Daksha Ramesh Swaminathan*, Carmen Yih
 - Program B with Dylan Goh/ Arcai, Karlia Cook, Christopher Gurusamy*, Jonathan Sinatra
 - Program C with Victoria Hunt, Raina Peterson, Nadezda Simonovits (Naddie), Tanya Voges, Max Burgess
- *Now Pieces*
 - Now Pieces #1 curated by Tony Yap
 - Now Pieces #2 curated by Jo Lloyd
 - Now Pieces #3 curated by Andrew Morrish
 - Now Pieces #4 curated by Amaara Raheem

Dancehousing Community Events | Year-round

- *On The Table Season 1 & Season 2* by On The Table
- *Funk Station Vol. 3* with Funk Station (Chun Lee & Sayoka Naito)

- *Winter Moments* with In The Moment
- *Steeze-Aversary: Breaking Battle* with The Steezy Walrus Initiative
- *Steezaversary Rookie Cookie Battle* workshops with The Steezy Walrus Initiative
- *Break It Down Workshops* with Naarm Ballroom
- *To Perform or Not to Perform* with Contact Improvisation Melbourne
- *Kwabo Anniversary Party* with Kwabo Events
- *W_acking Inferno Vol. 3* with Burn City Waack

Public & Industry Programs

- APAM Salons
- *Outside In: Lecture Demonstration* by Christopher Gurusamy
- *Technique Classes* with Joel Bray Dance
- *Making Art Proper Way Workshop* with Joel Bray Dance
- *From Abroad: Stillness in Performance* with Shabari Rao
- *The Artist as Fundraiser* with Creative Partnerships Australia
- *Where we're at: Street Dance in the Australian Cultural Landscape*
- *The Returns of Performance: Demon Machine*

KEYNOTES

- Dance (Lens) Mini 2024)
- Scratch Night
- Dance (Lens) Workshops
- Moving Portraits Opening Night event
- ON VIEW: ICONS by Sue Healey
- On Tour (Perth Moves 2024)
- Keir Choreographic Award

ARTISTIC DEVELOPMENT

- Dancehousing
- Platform: First Nations Lab
- Independent Choreographers Program (ICP)
- Performance Review Online commission
- On Residence: Punctum x Dancehouse 2024–25
- Danceless Complex & Asia-Pacific Soft Network
- Compositions Commission 2024
- New Voices
- In Residence
- Self-Made
- In Development

SECTOR Engagement

- *Inspire: Dance Educators Professional Learning* with Ausdance Vic
- Placements
- Other Industry Partners and Self-Determination models
- Dancehouse Use: Affordable Space Hire, Independent classes & workshops, other events

Alter Edith (2024) by Holly Durant. Photo by Cat Black



➤PRESENTING...

Presenting... is focussed on the public outcomes and offerings to audiences by dance artists.

Predominantly, **Presenting...** is about productions, events, talks, screenings, exhibitions, and publications in both live, digital and hybrid modes. Presenting... is Dancehouse's main task. It creates opportunities and pathways for artists and audiences to meet, reflect, share and interact and connect through dance.

Dancehouse Seasons

Dancehouse is committed to presenting rigorous, cutting-edge and challenging performance. We partner with festivals and other organisations to commission and present dynamic works. We look to identify and illuminate the most urgent and experimental choreographic practices occurring in the Australian context and internationally today.

Dancehouse Seasons are clusters of presentations (productions, exhibitions, talks and events) usually presented over 2–4 weeks and which invite audiences to experience and appreciate dance.

Dancehouse seasons are a deliberate mix of artistic voices, styles, genres and works: from new works to remounts; projects by emerging

Open EOI for presentation at Dancehouse 2025 and beyond

In 2024, Dancehouse invited Australian independent dance artists to propose projects for presentation as part of Dancehouse's 2025 seasons (and beyond). This call-out closed on 15 May 2024 and Dancehouse received 80 project proposals.

As with all our programs, Dancehouse engaged independent dance artists to provide artistic appraisals of all proposals received and prioritise projects for Dancehouse to pursue. The advisors represent a diverse range of aesthetics, experiences and backgrounds and all have worked with Dancehouse recently. They are invited to share their individual views: to comment on the creative risk; the importance and quality of the projects; to share insights about the artist's practice and previous work; and to identify the points of interest for Dancehouse's audiences and communities.

For 2024 projects, appraising artists included: Prue Lang, Amelia Jean O'Leary, Jayden Wall, Tra Mi Dinh and MaggZ.

Dancehouse Invites



Dancehouse Invites

1 show, 2 performances

17 – 18 January /

Hope Hunt and the Ascension into Lazarus
by Oona Doherty

Dancehouse Invites is curated by Melanie Lane

For 2 special shows only, DANCEHOUSE INVITES international superstar Oona Doherty to bring her seminal work to Naarm.

Masculinity, testosterone, social class, identity, football allegiance, religion, aggression – the id of the Northern Irish chav is broken down and raised again in *Hope Hunt and the Ascension into Lazarus*. Oona Doherty's choreography shatters facades and dismantles stereotypes with vibrancy and nuance.

Through speech, movement, and sound the performer mutates and contorts ideas of masculinity, morality and nostalgia. A man who is many men takes the audience with him, his story; a hunt for hope.

"a swaggering, graceful ode to working-class men"
– ★★★★★ The Guardian (UK)



Season One



Echo (2024), by Thomas Woodman, Photo by James Lauritz.

Season One

21 February – 16 March
6 shows, 16 performances, 1 event

21 – 24 February /	<i>Flesh Vessel</i> by Jayden Lewis Wall and Melissa Pham
28 February – 2 March /	<i>Echo</i> by Thomas Woodman
24 February + 16 March /	<i>Perhaps... who Knows (Part I & II)</i> by Rosie Fayman & Jonathan Homsey
1 + 2 March /	<i>Dream Cellscapes</i> by Alice Weber
9 March /	<i>Pass The Buck #6</i> with Burn City Krump
15 + 16 March /	<i>Alter Edith</i> by Holly Durant

5 Productions

655 paid (69%) | 294 (31%)
Paid / Comps

15 Shows

1 Event

949 Tickets

\$18,770
Box Office

Flesh Vessel (2024), Jayden Lewis Wall and Melissa Pham. Photo by Lukas White.

Season One

Flesh Vessel by Jayden Lewis Wall and Melissa Pham (VIC)

21 – 24 February | 4 shows / Sylvia Staehli Theatre

An intimate mapping

Through, around, and between, *Flesh Vessel* is a hypnotic flow of physicality. Demanding acute awareness, interconnection, vulnerability, and kinetic calculation of three performers (Jayden Wall, Melissa Pham and Ashley Mclellan).

A movement piece testing physical intensity, precision, and intuition, *Flesh Vessel* generates states of both tranquility and focus for audiences in a celebration of the full potential of the body.

Direction & Choreography: Jayden Lewis Wall & Melissa Yvonne Pham

Performers: Jayden Wall, Melissa Yvonne Pham, Ashley Mclellan

Sound Design: Alisdair Macindoe

Lighting Design: Giovanna Yate Gonzalez

Costume Design: Geoffrey Watson, Lorraine Roscoe & Posture Studios

“With its blend of virtuosity, restraint and pure energy, it offers both the unadulterated thrill of movement and the subtler satisfactions of design, architecture, and conceptual play.”

— Paul Ransom, *Dance Informa*



Flesh Vessel (2024), Jayden Lewis Wall and Melissa Pham. Photo by Lukas.

Season One

Echo by Thomas Woodman (VIC)

28 February – 2 March | 4 shows / Sylvia Staehli Theatre

What is it to disembody?

Using a pseudonym to author an artwork or to spread baseless conspiracy theories, literally masking your identity or simply vanishing in a crowd, adopting a mode of camouflage epitomised by the chameleon itself – in each of these circumstances the tension between obscurity and recognition is particularly pronounced. *Echo* emerged from such tension. This chameleonic solo choreography surveys instances of concealment and elusive disappearance already at play within the theatre, art world, and world world.

Echo approaches the body, and performance itself, as something that can be fragmented, multiplied, emptied, and even un-inhabited. The performer becomes a site for choreography to move within, text and unfolding actions come in and out of sync, language frames what is seen.

A mouth, tongue, eye, arm, leg. A mouth-fish, tongue-finger, eye-limb, arm-swarm, leg-wave. Part-ness/whole-ness are muddled, unsettling how a singular body is perceived.

Echo plays on the prevailing societal obsession to know everything about everyone at all times.

Choreographer and performer: Thomas Woodman

Outside eye/text assistant: Megan Payne

Lighting Design: Giovanna Yate Gonzalez



Echo (2024), by Thomas Woodman. Photo by James Lauritz.

Season One

Perhaps... who Knows (Part I & II)

by Rosie Fayman & Jonathan Homsey (VIC)

24 February + 16 March | 2 shows / Upstairs Studio

100% unknown, 100% aerobic, 100% absurd. And delicious over a cup of tea.

Rosie and Jonathan met at Dancehouse in 2020. Jonathan loved how Rosie used her voice as a limb that could stretch across the room as she created percussive movement sequences; Rosie loved how Jonathan was present in the space with a smile, constantly engaging with focus on lingering gestures. Across four standalone events in 2024, Rosie and Jonathan share their improvisational practice in *Perhaps... who knows*.

Perhaps...who knows is an episodic non-linear narrative encompassing eight decades of the performers shared improvisational experience. Two infamous provocateurs enter their realm where mystery meets movement, and every joyful step tells an untold story.

Performers: Rosie Fayman & Jonathan Homsey

Improvisation Coach: Andrew Morrish

Episodes 1 and 2 were presented as part of Season 1 at Dancehouse.



Perhaps... who Knows (2024) by Rosie Fayman & Jonathan Homsey, Photo by Nam Chops.

Season One

Dream Cellscapes by Alice Weber (NSW)

1 + 2 March | 2 shows / Upstairs Studio

a cellular dream in a spreadsheet performance

Three performers corrupt office software – a live spreadsheet – as a choreographic field.

Dream Cellscapes explores the cell as a container of desire. A cell is a contained space, the smallest unit of life, and creates potential for complex mathematical function. Where there is life there is desire.

Dream Cellscapes creates physical and online embodiments, going soft and reanimating as the audience are invited to contemplate how desire flows between digital and IRL existence.

Choreographer: Alice Weber

Performers: Ella Watson-Heath, Wendy Yu & Molly McKenzie

Sound Design: Megan Alice Clune



Dream Cellscapes (2024) by Alice Weber. Photo by Michaela Ottone.

Season One

Alter Edith by Holly Durant (VIC)

15 + 16 March | 2 shows / Sylvia Staehli Theatre

A slow motion striptease, in reverse, without gravity

Alter Edith is a simulation for the senses. A cycle of almost performances amongst extra-terrestrial environments.

Meet Edith – an alien experimenting with worldly sentiments – as she reconstitutes her body into a real-time, mobile-museum of Earthly delights.

This hybrid solo performance by Holly Durant embodies the miracle of transformation and celebrates rebirth. With bursts of surreal song, dada theatre, and post-post-modern dance, *Alter Edith* is an offering at the altar of alienation; a darkly comical ode to the end of disappointing times.

Creator & Performer: Holly Durant

Director: Maude Davey

Stage Manager & Performer: Ayesha Harris-Westman

Lighting Technician & Performer: Jaala Jensen

Choreographic Assistant: Gabi Barton

Sound Artist: Quell (Bensen Thomas)

Spatial & Set Design: Danielle Brustman

Costume Design & Stylist: James Andrews

Accessories Designer: Grae Burnished

Light Artist: Gina Gascoigne

"a beautifully kinky allegory for the experience of learning how to re-enter the world"

– ★★★★★ Andrew Fuhrmann, *The Age*



Alter Edith (2024) by Holly Durant. Photo by Cat Black

Season One

Pass The Buck #6 with Burn City Krump (VIC)

9 March | 1 event / Sylvia Staehli Theatre

Pass the Buck serves as a platform for the new wave of Krumpers within their community to shine, with each iteration bringing something new every year.

This year, *Pass The Buck* is taking Krump back to its roots – before the tournaments took over the limelight.

We've curated battle line ups similar to The Realm, Cage events, and other Krump events in Los Angeles that the community have grown up with and have been inspired by. Inviting a selection of the best and unique dancers across our part of the world.

Pass The Buck 6 includes artists across Australia and New Zealand. The intention of *Pass The Buck* this year is for everyone attending to be immersed in the energy that this dance form brings. The way Krump perceives 'battling' is different to most street dance forms/culture and *Pass The Buck* is a rare opportunity to understand its context.

"fuck me this is the sickest thing I've ever seen,"
— Claire Summers, Performance Review



Pass The Buck, Section 8 (2021), Bia Lil Red Lupiga. Photo by Nam Chops.

Season Two



Season Two

22 June — 3 August

3 shows, 7 events, 16 performances

4 — 13 July /

Wet Hard Long
by Jenni large

13 + 27 July /

Perhaps... who Knows (Part III & IV)
by Rosie Fayman & Jonathan Homsey

25 — 27 July /

Ānanda: Dance of Joy
by Christopher Gurusamy

3 Productions

697 paid (69%) | 318 (31%)
Paid / Comps

3 Events

1,015
Tickets Issued

21 Shows

\$20,000
Box Office

Season Two

Wet Hard Long by Jenni Large (TAS)

4 – 13 July | 7 shows / Sylvia Staehli Theatre

— *Bending innuendo and oozing feminine resilience a-top 8 inch heels.*

Wet Hard Long exhibits the enduring femme body under scrutiny of a patriarchal society.

Edging the audience towards the promise of relief, two dancers undertake exacting physical feats. Their bodies contend with obstacles, objects and elements – each, more impossible than the last.

Extended from Jenni Large's 2022 KCA audience prize-winning work (*Wet Hard*), *Wet Hard Long* is an epic display of grit, glamour, and glistening jaw-clenching stamina. A slippery endurance piece demanding perseverance from performers and viewers in a tribute to the strenuous expectations which femme bodies continue to overcome.

Subverting narratives around sex and power, performing perfection, and avoiding failure, *Wet Hard Long* provokes questions about identity, desire, ownership, consent and the holy and arduous qualities of the feminine.

Choreographer, Director & Performer: Jenni Large

Collaborating Performer: Amber McCartney

Composer: Anna Whitaker

Lighting Designer: Adelaide Harney

Costume Designer: Michelle Boyde

Sculptural Fabricator: Jemima Lucas

Dramaturg: Ashleigh Musk

Curator: P. Eldridge

Understudy: Nikki Tarling

"this is the best dance performance I have ever seen."

— ★★★★★ Jessi Ryan, ArtsHub



Wet Hard Long (2024) by Jenni Large. Photo by Gianna Rizzo.

Season Two

Perhaps... who Knows (Part III & IV)

by Rosie Fayman & Jonathan Homsey (VIC)

13 + 27 July | 2 shows / Upstairs Studio

100% unknown, 100% aerobic, 100% absurd. And delicious over a cup of tea.

Rosie and Jonathan met at Dancehouse in 2020. Jonathan loved how Rosie used her voice as a limb that could stretch across the room as she created percussive movement sequences; Rosie loved how Jonathan was present in the space with a smile, constantly engaging with focus on lingering gestures. Across four standalone events in 2024, Rosie and Jonathan share their improvisational practice in *Perhaps... who knows*.

Perhaps...who knows is an episodic non-linear narrative encompassing eight decades of the performers shared improvisational experience. Two infamous provocateurs enter their realm where mystery meets movement, and every joyful step tells an untold story.

Performers: Rosie Fayman & Jonathan Homsey

Improvisation Coach: Andrew Morrish

Episodes 3 and 4 were presented as part of Season 2 at Dancehouse.



Perhaps... who Knows (2024) by Rosie Fayman & Jonathan Homsey, Photo by Nam Chops.

Season Two

Ānanda: Dance of Joy by Christopher Gurusamy (NSW)

25 – 27 July | 3 shows / Sylvia Staehli Theatre

— *Redefining Bharathanatyam, finding freedom within the framework.*

From Sydney to Chennai, and now Melbourne, experience the ecstatic repertoire of critically acclaimed soloist Christopher Gurusamy, one of Australia's foremost international exponents of Bharatanatyam.

The Sanskrit Ānanda means "the place in which one finds bliss". And for Gurusamy, dancing itself is the incomparable and universal path to joy.

Whether performing the bliss of spiritual devotion, or the sensuous yearning of a lover, *Ānanda: Dance of Joy* bursts with complex rhythms, explosive movement, verve, and virtuosity.

This captivating collection is influenced as much by Hindu philosophy, Indian poetry, and Carnatic music as it is love, desire, and Western pop culture.

Performer/Choreographer: Christopher Gurusamy

Guru/Choreographer: Smt Bragha Bessell (Chennai)

Recorded Musicians: Adithya Madhavan (vocals), Madan Mohan (violin), Anirudh Athreya (ghanjira), Rakesh KP (nattuvangam), Kiran Pai (mridangam), MT Adithya (sound)

"With its thrilling use of light and darkness, small movements and large, it's a wonderfully theatrical creation."

— **Andrew Fuhrmann, The Age**



Ānanda : Dance of Joy (2024) by Christopher Gurusamy, Photo - Natya Ink by Sudha.

Season Three

Melbourne Fringe Festival

Superposition (2024), Gabriel Sinclair and Jazmyn Carter. Photo by Caitlin Dear.

Season Three / Melbourne Fringe

2 — 19 October
10 shows, 25 performances

2 — 5 October /

Fertile Ground
by Ashleigh Musk & Michael Smith

The Solos
by Weave Movement Theatre

I.D.
by Stephanie Sorn Dixon & L2R

TOMATO
by CHOU Kuan Jou

9 — 12 October /

VOW(d): CRATE WOMEN
by Catherine Magill

Cosmos
by Callum Mooney

16 — 19 October /

The Bloom
by Jessie McCall

two thread
by Karlia & Danni

Superposition
by Gabriel Sinclair & Jazmyn Carter

2 — 12 + 16 — 19 October / *Grim Grinning Ghosts*
by Alix Kuijpers

10 Productions

40 Shows

1,564 Tickets

\$22,645
Box Office

926 paid (59%) | 638 (41%)
Paid / Comps

Season Three / Melbourne Fringe

Dancehouse's Melbourne Fringe program offers one of the only safe and supported contexts for artists to take risks with multi-night presentations without paying (in fact, we pay artists!). Dancehouse offers a small fee upfront, free rehearsal and production team at Dancehouse, a production budget and equipment, marketing, front of house, and administrative and producing support from Dancehouse.

Dancehouse's Melbourne Fringe program is selected by peers through an open EOI process. Annually, Dancehouse programs between 6-10 Melbourne Fringe productions and events featuring a diverse range of artistic voices, styles, scales and formats.

In 2024, Dancehouse partnered with Fringe to provide two artistic commissions to priority works (\$2,500 each) via their philanthropic program Cash to Create.

Additionally, partnerships with Dancehouse leveraged touring and circulation of works both interstate and internationally, including: *The Bloom* by Jessie McCall (NZ) co-produced with Performance Space; *Tomato* by CHOU Kuan Jou (Taiwan) with Melbourne Fringe; *Fertile Ground* by Ashleigh Musk and Michael Smith (NT); and *Grim Grinning Ghosts* by Alix Kuijpers in partnership with The Mill (SA).

Historically, Dancehouse has been home to some of the festival's Best Dance award winners including gemma+molly (2023), Isabelle Beauverd (2019), Aimee Schollum (2018) and Siobhan McKenna (2017). In 2024, *The Solos* by Weave Movement Theatre won The Spirit of the Fringe award, and *The Bloom* won the Headroom Award supported by RISING.

Dancehouse's Melbourne Fringe program is a well established gateway to building audiences, reputation, experience and further opportunities in Melbourne's dance community. Dancehouse is the Dance Hub of the Melbourne Fringe Festival.



Season Three / Melbourne Fringe

***Fertile Ground* by Ashleigh Musk & Michael Smith**

3 – 5 October | 4 shows / OFFSITE: St. Ambrose Community Centre

— *Suspended in time, vulnerable bodies navigate a forest of cement.*

Fertile Ground manipulates space, sound and bodies within a brutalist oasis of concrete bricks.

Micro cityscapes rise and crumble as the audience and performers move through avalanches of decay; observing together the gritty transformations that reveal spaces for hope and action.

Care and burden. Weight and weightlessness. *Fertile Ground* bears witness to a failing paradise and asks the question: How do we care for what we have inherited?

Co-choreographer and Performer: Ashleigh Musk

Co-choreographer: Michael Smith

Sound Design and Performance: Anna Whitaker

Touring Performer: Jenni Large

Dramaturgy: Liesel Zink

Access and Inclusion Consultant: Daniele Constance

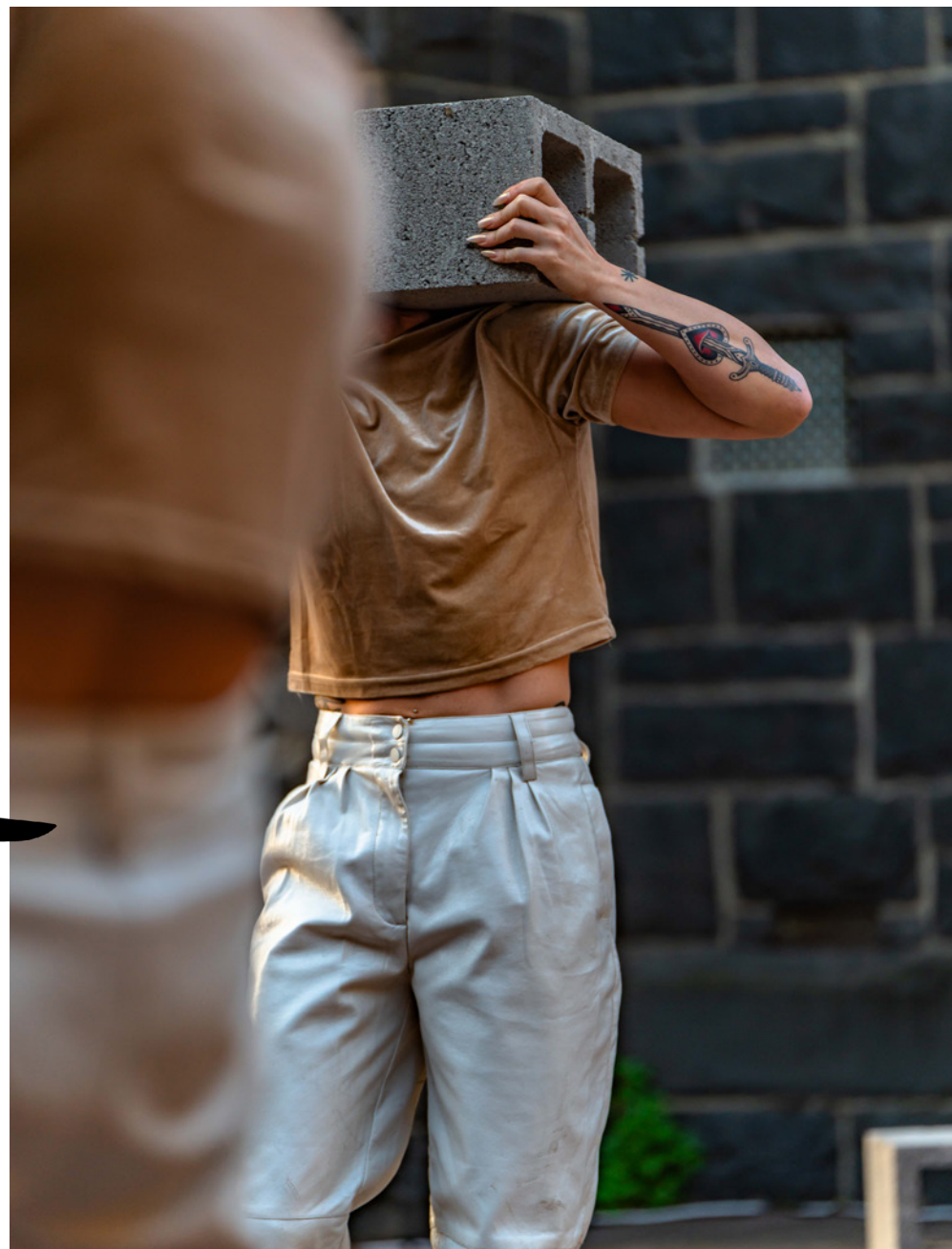
Accessibility Consultants: Lauren Watson + Rachael Missingham

Costume Design: Jessica Palfrey

Original Lighting Design: Chloe Ogilvie

"It's a duet on a tiny square that is also an unpretentious symbol for the world situation."

– ★★★★★ Andrew Fuhrmann, *The Age*



Fertile Ground (2024) by Ashleigh Musk & Michael Smith. Photo by Ivan Trigo Miras.

Season Three / Melbourne Fringe

The Solos by Weave Movement Theatre 2 — 5 October | 4 shows / Sylvia Staehli Theatre

— *For decades you've seen them together, now see them as solos.*

Building from their acclaimed 2023 season of Sense of Place and developed in collaboration with a team of mentors, 6 members of Weave Movement Theatre present their first stand alone dance explorations.

Heartfelt, absurd, imaginary, sensory. Experience the brilliant minds behind one of Naarm's most cherished performance groups in a never before seen format.

Wed 2 + Fri 4 Oct

Anthony Riddell, David Baker, Janice Florence

Thu 3 + Sat 5 Oct

Uncle Greg, Emma Norton, Trevor Dunn

—

Artistic Director: Janice Florence

Co-creators / performers: Anthony Riddell, David Baker, Emma Norton, Janice Florence, Trevor Dunn and Uncle Greg

Mentors: David Woods, Leesa Nash, Michelle Heaven, Milly Cooper, Peter Fraser, Dale Gorfinkel, Zya Kane and TAN Kang Wei

Media design & logistics: TAN Kang Wei

Lighting design: Emma Lockhart-Wilson (development) & Kris Chainey (Premiere)

Production Manager: Taka Takiguchi (滝口貴)

Sound edit / operation: Na'im Fine

Stage Manager: Swann Biguet

Disability & Production Support: Tania Perez

Photographer: Paul Dunn

Video documentation & Edit: TAN Kang Wei

Web & Graphic Design: Taka Takiguchi

Publicist: Sassy Red PR (Eleanor Howlett)

This project is supported by Dancehouse, Creative Victoria and Auspicious Arts Projects.



The Solos (2024) by Weave Movement Theatre. Photo by Paul Dunn.

Season Three / Melbourne Fringe

***I.D.* by Stephanie Sorn Dixon & L2R**

2 — 5 October | 4 shows / Upstairs Studio

— *The narratives that intersect.*

Phil, Nolly and Harshil share house and hip-hop styles even though they move in different worlds. Brought together by Stephanie Sorn Dixon, L2R's newest choreographic voice from Naarm's West, three young street dancers come together in a full length work to explore their *I.D.*

Harnessing the raw energy of street dance from local and global perspectives, *I.D.* challenges conventional boundaries and celebrates the rich tapestry of intersectional narratives fostered within the dance community.

Choreographer: Stephanie Sorn Dixon

Performers: Nolly Zaa Thang, Harshil Vora and Phil Pham

This project received the Cash To Create grant through the Fringe Fund.



I.D. (2024) by Stephanie Sorn Dixon & L2R. Photo by Shutterstock.

Season Three / Melbourne Fringe

TOMATO by CHOU Kuan Jou

2 – 5 October | 5 shows / Sylvia Staehli Theatre

— *You will never look at tomatoes in the same way again.*

Our brain is our genitals, it controls our lust.

Lust doesn't mean pure desire or the act of sex.

It is the thing that surrounds and lingers around sex.

And the material that lingers is our sexualised body.

Lust and desire take centre stage in a canny, capricious combination of live performance and live-camera documentation. This enticingly tasty work is an absurdly funny expression of dancer-choreographer Chou Kuan-Jou's ongoing interest in the sexualised body from a feminist perspective.

Rib-tickling, cheeky and provocative, this work sees the artist and collaborators – aided by a box of ripe and shapely tomatoes – explore sex, gender and lust.

—

什麼是情慾？如果情慾不是色情，不是受精行為，那是什麼？

準備好衛生紙

噴湧汁液不怕髒只怕你擦不乾淨

帶著踰越的心 愉悅的身體

可窺探可凝視也可以遮眼睛

《TOMATO》從不同的性別身體出發，去探索各種情慾的方式。

鮮紅果實作為情慾、性別身體、性別認知等象徵，藉由身體與之時而倒置、時而抗衡的權力關係，與其動態所產生的想像去探問「情慾為何」的同時，也梳理我們的性/性別如何在我們所處的社會被建構。舞作從此認知出發，或許延續其發展、或許打破，甚至反其道而行，將肉身與物的性實踐舞蹈化，試圖抽象的打破「人與物」既有的身體符號。

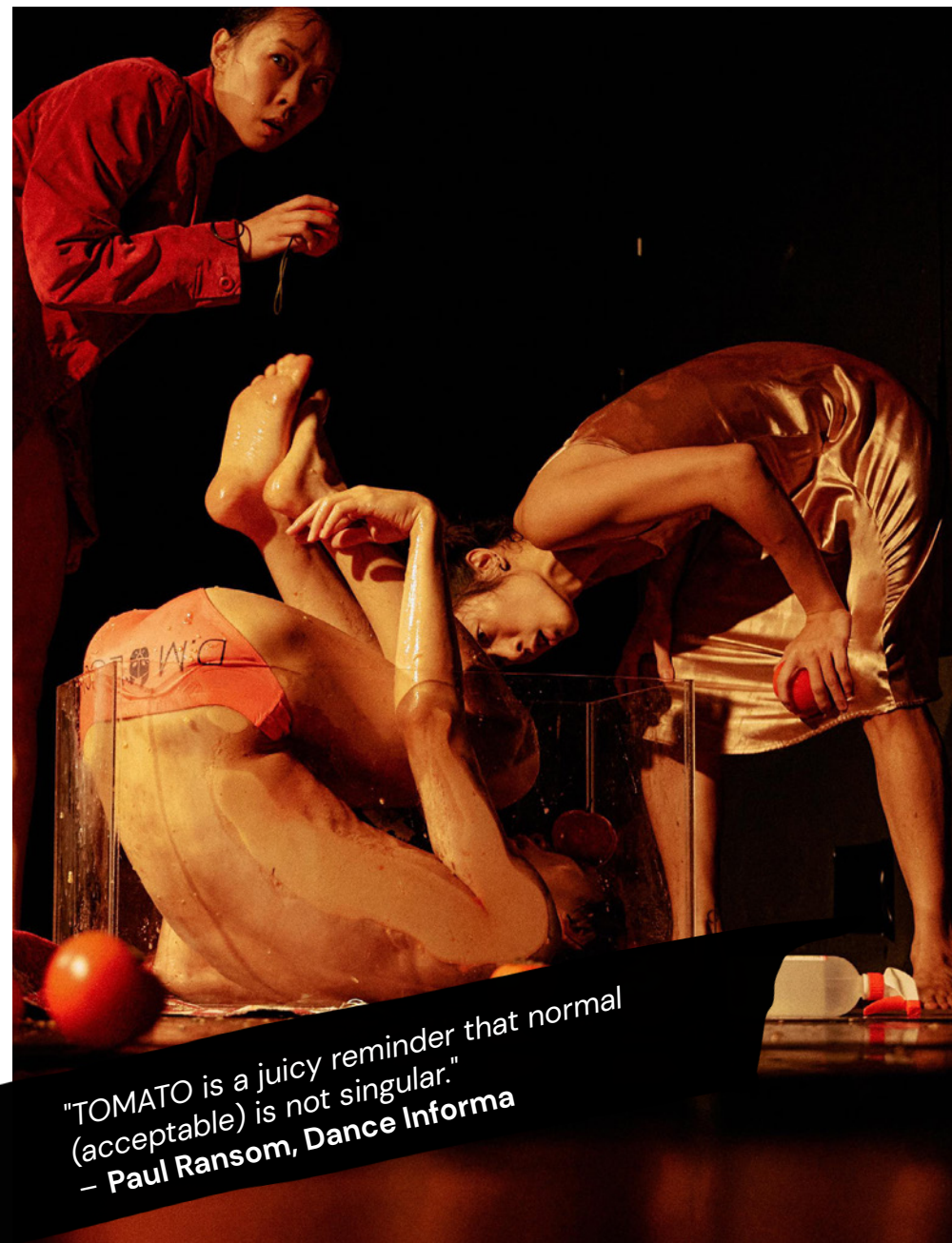
Choreographer: CHOU Kuan Jou

Performers: CHOU Kuan Jou, NG Chi Wai and Zito Tseng

Lighting Designer and Stage Manager: YANG Yu-Chieh

Video and Technical Designer: LO Yu-Chen

Presented by Dancehouse and Melbourne Fringe. Fringe Focus Taiwan is supported by The Ministry of Culture, Republic of China (Taiwan), and Cultural Division, Taipei Economic and Cultural Office in Sydney.



"TOMATO is a juicy reminder that normal (acceptable) is not singular."
— Paul Ransom, Dance Informa

LUSH (2023), by gemma+molly. Photo by Michaela Ottone.

Season Three / Melbourne Fringe

VOW(d): CRATE WOMEN by Catherine Magill 9 – 12 October | 4 shows / Upstairs Studio

— *Visible Older Women (dancing).*

Many older women experience a sense of invisibility. Some relish this anonymity, while others feel ignored and devalued. Armed with their humble milk crate pedestals, these women take a VOW – to be a Visible Older Woman (dancing).

VOW(d) brings together nine powerful women from the Performance Improvisation community, to interrogate older women's experience in the civic realm, the seen and unseen.

Playful and poignant, personal and political, VOW(d) celebrates older women, acknowledging the achievements of great women, and every day, ordinary 'crate women', while highlighting the underrepresentation and misrepresentation of all women in an ageist and patriarchal society.

Disguised as herself, she moves through the world, from silent to vocal, invisible to visible. From her trusty crate pedestal, embodying statues of herself, she sees and is seen. From her elevated position she has a clear view. Confident, insightful, ranting, despondent, cheeky, she openly shares her views. Leaving her pedestal, she takes up space – she is singing in the rain, dancing in the streets, claiming space for women who have passed their use by date.

Concept and Direction: Catherine Magill

Choreography: Created in collaboration with performers

Performers: Amanda Owen, Catherine Magill, Debra Batton, Edwina Entwistle, Hilde Knottenbelt, Lindy Ferguson, Lynne Santos, Rosie Fayman, Suzanne Hurley

Lighting: Catherine Magill

Lighting Operators: Shelley O'Meara

Costume Concept: Catherine Magill

Video/photo stills: Mischa Baka



VOW(d) CRATE WOMEN (2024) by Catherine Magill. Photo by Mischa Baka.

Season Three / Melbourne Fringe

Cosmos by Callum Mooney

9 – 12 October | 4 shows / Sylvia Staehli Theatre

— *Delve into deeper layers of human consciousness*

Cosmos explores thoughts, dreams, the afterlife and the paradox of decay and growth in our world.

Through a combination of dynamic choreography, immersive visual projections, and a stage design featuring intertwined black objects and plant life, the audience is invited into an exploration of life.

The work is divided into three distinct states. **WAKING** delving into the realm of intrusive thoughts and existential emotions. **DREAM** navigating through recurring dreams and nightmares, creating a surreal landscape that mirrors the subconscious. **HIGHER** celebrating life and death as well as the connectivity between energy and the soul.

Choreographer: Callum Mooney

Sound Design: Dave Thomson (Lost Few)

Performers: Callum Mooney, Hugo Poulet, Erin O'Rourke and Angelica Menta

Cellist: Conrad Hamill

This project is supported by the Tanja Liedtke Foundation, DirtyFeet, Ministry of Entertainment, Australian Cultural Fund and Burrinja Cultural Centre.



Cosmos (2024) by Callum Mooney. Photo by Surekha Krishnan.

Season Three / Melbourne Fringe

The Bloom by Jessie McCall

17 – 19 October | 4 shows / Upstairs Studio

— *Imagine being a fig wasp, born pregnant.*

Hot from Aotearoa, this new dance work by Jessie McCall leans into the generative glitches of queer propagation and motherhood. Darkly funny and deeply human, *The Bloom* is an invitation to imagine intimacies outside of the gaze of the nation state.

Imagine the sex of mould. Imagine mothering as a botanical project that broke its banks. *The Bloom* is a vivid choreographic mirage shimmering between analog and digital worlds. Queer ecology meets glitch feminism in this subversive look at reproduction.

"A glorious pull between nature and technology, between analog and digital, between innate and constructed, even violently imposed." Tate Fountain, Bad Apple.gay Magazine

Choreographer: Jessie McCall

Collaborators / Performers: Sofia McIntyre, Sasha Matsumoto and Raven Afoa-Purcell

Moving Image Design: RDYSTDY Studio

Sound / Costume Design: Jessie McCall

The premiere of this work was supported by Auckland Pride Festival's Pride Elevates program. This season is supported by Creative New Zealand, with thanks to Performance Space.



The Bloom (2024), Jessie McCall. Photo by Jinki Cambrano.

Season Three / Melbourne Fringe

***two thread* by Karlia & Danni**

16 – 19 October | 4 shows / Sylvia Staehli Theatre

— *Two sisters, two stories, forever in orbit.*

Two sisters dance alongside each other in flow and collision, catching each others' heart and landing in each others' intuition. Ancestral stories and individual experiences are tightly woven together as they orbit.

Mapping and unearthing the fabric of the past, *two thread* celebrates the fluctuation and moulding of sisterhood; a permeable duet of listening, complementing, and guiding.

Choreographers: Karlia and Danni

Performers: Karlia and Danni

Sound Design: Rachael Hobbs

Costume Design: Kat Gills

This project received the Cash To Create grant through the Fringe Fund. In addition, this project is supported by Dancehouse and the Victorian college of the Arts Grant scholarship.



two thread by Karlia & Danni (2024) by Rhys Ryan. Photo by Caitlin Dear.

Season Three / Melbourne Fringe

***Superposition* by Gabriel Sinclair and Jazmyn Carter**
16 – 19 October | 4 shows / Sylvia Staehli Theatre

— *A duet in perpetual motion.*

In between a choreographic duel and a pas de deux, *Superposition* locks the performers in a state of simultaneous attraction and repulsion; a tense balance between order and chaos held as they edge closer to their limits.

Informed by principles of quantum mechanics and incorporating a continually evolving soundscape, *Superposition* reveals the possibilities for sensitivity between human nature and technology.

Choreographers/performers: Gabriel Sinclair and Jazmyn Carter

Superposition is supported by LGI through a studio residency at WXYZ Studios.



Superposition (2024), Gabriel Sinclair and Jazmyn Carter. Photo by Caitlin Dear.

Season Three / Melbourne Fringe

***Grim Grinning Ghosts* by Alix Kuijpers** 10 – 19 October | 7 shows / Skylab

— *A choreographic séance.*

This work will stay with you, it might even follow you home.

On a day after grief, one lonely artist is left to wade through the belongings of some dead relatives, only to find they have walked into an otherworldly intervention. Step out of the land of the living and join 2023 Adelaide Fringe Emerging Artist Award winner in a brand new world, and be sure to bring your death certificate.

"Grim Grinning Ghosts is more than a contemporary dance work, its an experience."
— ★★★★★.5 The Adelaide Show Podcast

Choreographer: Alix Kuijpers

Performer: Alix Kuijpers

Sound Design: Alix Kuijpers

Lighting Design: Fern Mines

Costume and Set Design: Caroline De Wan and Alix Kuijpers

Digital Scenography, Animation and Visual Effects: Alex Waite Mitchell

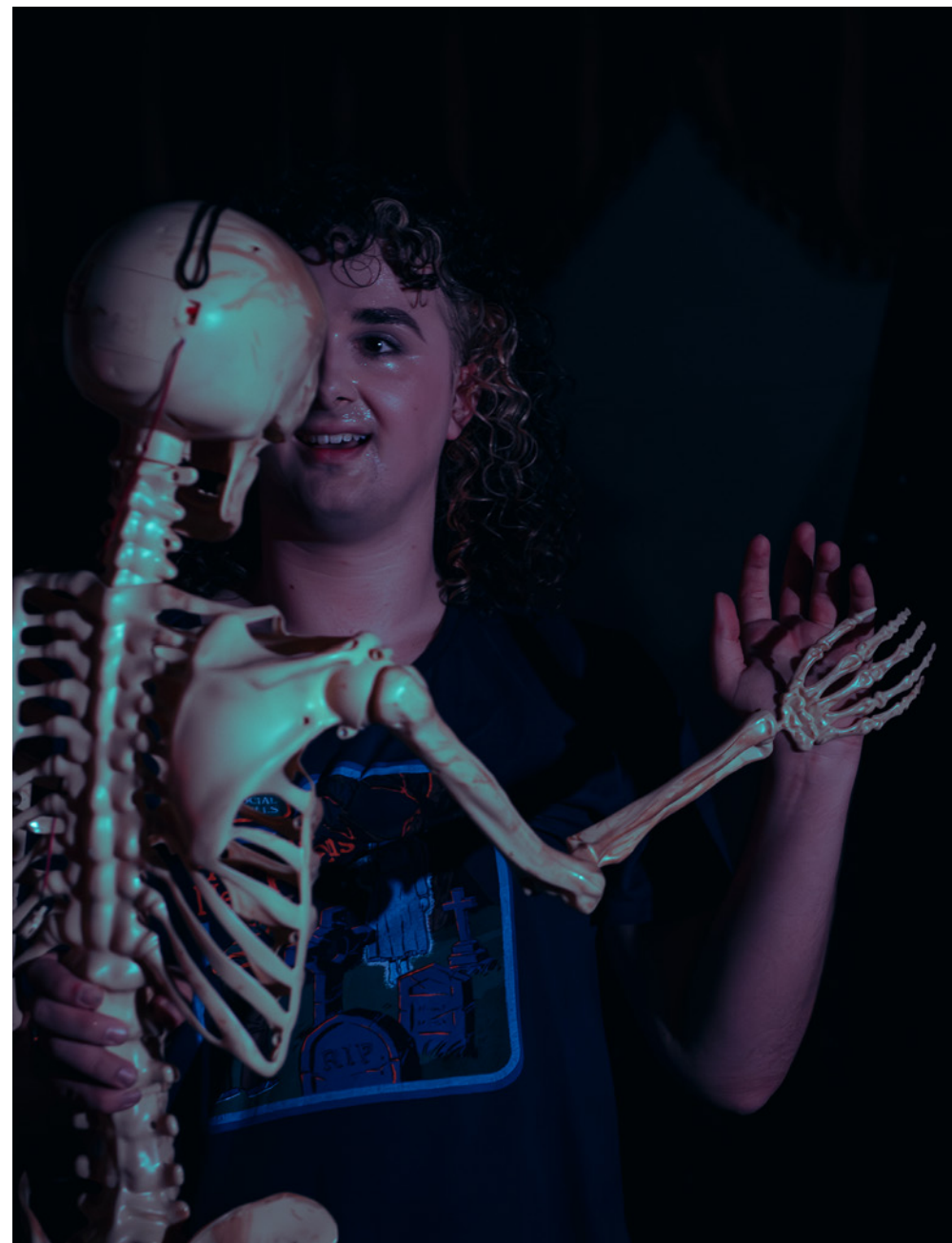
Rehearsal Directors: Hanna Instrell-Walker and Caroline De Wan

Mentors: Annamari Keskinen and Ryan Mason

Producer: The Mill Adelaide (Katrina Lazaroff, Tim Watts, Chloe Metcalfe)

Photography: Daniel Marks

This project has been supported in development by Dancehouse, The Mill Adelaide, the Adelaide Fringe Artist Fund and Alchemy Collective.



Grim Grinning Ghosts (2024) by Alix Kuijpers. Photo by Gregory Lorenzutti.

Floating & Offsite



Floating & Offsite

Year-round 2024

— multiple special presentations and events

21 — 23 November /

SAFEHOLD

by Sandra Parker

6 — 7 December /

Basically, everything is dancing
by artists of the Independent
Choreographers Program (ICP)

9 April — 10 December /

Now Pieces

1 curated by Tony Yap

#2 curated by Jo Lloyd

#3 curated by Andrew Morrish

#4 curated by Amaara Raheem

Floating / Out of Season

SAFEHOLD by Sandra Parker

21 – 23 November | OFFSITE: ETU Ballroom, Trades Hall

Created by choreographer Sandra Parker in collaboration with composer Lawrence Harvey, *SAFEHOLD* is a new choreographic work drawing on themes of collaboration and unity, performed by dancers Anika de Ruyter, Rachel Mackie and Oliver Savariego.

Using exacting physicality and rigorous choreography, in *SAFEHOLD*, the dancers try to support, synchronise, and rely on each other, testing the limits of co-existence while maintaining impregnable and secure physical connections. As the pacing and rhythm intensifies across the hour-long event and the dancers move through a continuum of recursive and ever increasingly complex choreographic patterns, the work of maintaining the safety of the 'hold' is put to the test. The demands inflicted – to carry on, maintain equilibrium and cooperation, and sustain the performance – considers the scaffolding we rely on when seeking unity and the 'common good'. *SAFEHOLD* examines our feeling and actual capacity for trust and reliance on the collective, evaluating what we deem to be safe for all on a human, bodily level.

Choreographer: Sandra Parker

Composer and Sound Designer: Lawrence Harvey

Dancers: Anika de Ruyter, Rachel Mackie, Oliver Savariego

Sound Engineers: Nicole Halford, David Turner

Costume: Ivy Hinkley



Safehold (2024), Oliver Savariego, Anika de Ruyter, Rachel Mackie. Photo by Gregory Lorenzutti

Floating / Out of Season

Basically, everything is dancing

by artists of the Independent Choreographers Program (ICP)

6 — 7 December | Sylvia Staehli Theatre + Upstairs Studio

See short pieces from thirteen talented independent choreographers with practices spanning an array of dance forms and disciplines and from Melbourne, Adelaide and Sydney.

Basically, everything is dancing features solos, duets, group works, installations, screenings and performance in a sweeping program of experiments and provocations reflecting the talents, curiosities, and voices of some of Australia's finest and most talented choreographers.

Works created by: Chung Nguyễn, Maggie Madfox, Daksha Ramesh Swaminathan, Carmen Yih, Dylan Goh/Arcai, Karlia Cook, Christopher Gurusamy*, Jonathan Sinatra, Victoria Hunt, Raina Peterson, Nadezda Simonovits (Naddie), Tanya Voges, Max Burgess

Program A

With Chung Nguyễn, Maggie Madfox, Daksha Ramesh Swaminathan, Carmen Yih

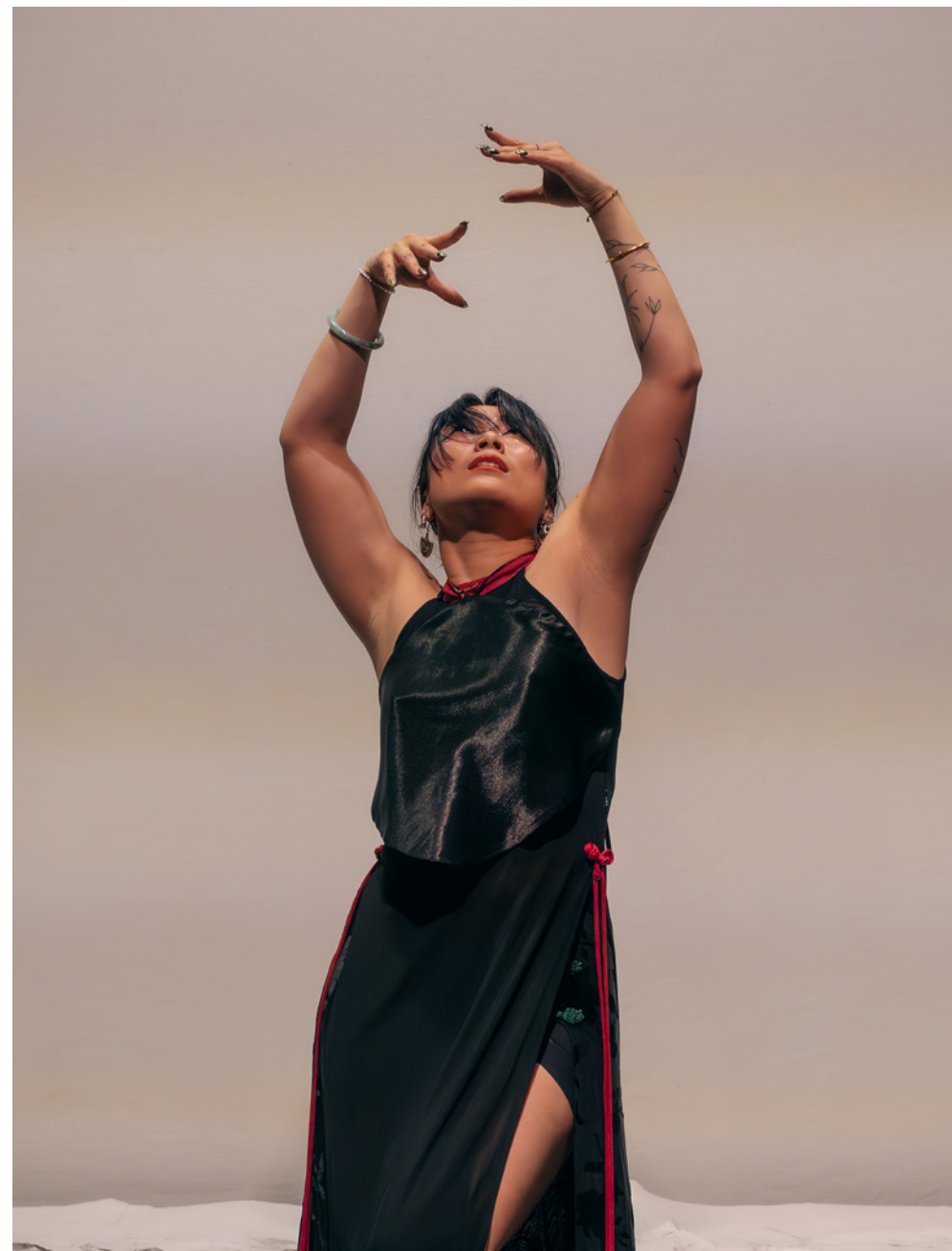
Program B

With Dylan Goh/ Arcai, Karlia Cook, Christopher Gurusamy*, Jonathan Sinatra

Program C

With Victoria Hunt, Raina Peterson, Nadezda Simonovits (Naddie), Tanya Voges, Max Burgess

** Please note that Christopher Gurusamy and Daksha Ramesh were not able to share their works as part of Basically, everything is dancing.*



Something that fulfills the function of a path (2024) by Maggie Madfoxas part of Basically, everything is dancing. Photography by Gregory Lorenzutti.

Floating / Out of Season

Now Pieces

On four Tuesdays across the year, *Now Pieces* offers an improvisational performance evening at Dancehouse dedicated to low-fi public performances curated by and featuring local dance luminaries.

With each iteration an invited curator or collective will host and program *Now Pieces* following the seasons, starting with our Autumn edition in April.

Now Pieces builds on the lineage of Cecil St Studio, a dance studio in Melbourne for 21 years that is now earmarked for demolition. *Now Pieces* continues a long standing disciplined exploration of embodied performance practice that leads to crafted, spontaneous and artful communication made on-the-go. This event invites a range of intergenerational practitioners who — in one way or another — prioritise movement to incorporate body, sound, vocalisation, memory, image and energy, responding to each passing moment in relation to the space where they are dancing in relation to the audience.

9 April / *Now Pieces #1: A little animalising*
Curator/Performer: Tony Yap

Sound Artist / Performer: Reuben Lewis
Collaborators / Performers: Jack Riley, Isabella Antonacci

2 July / *Now Pieces #2*
Curator/Performer: Jo Lloyd

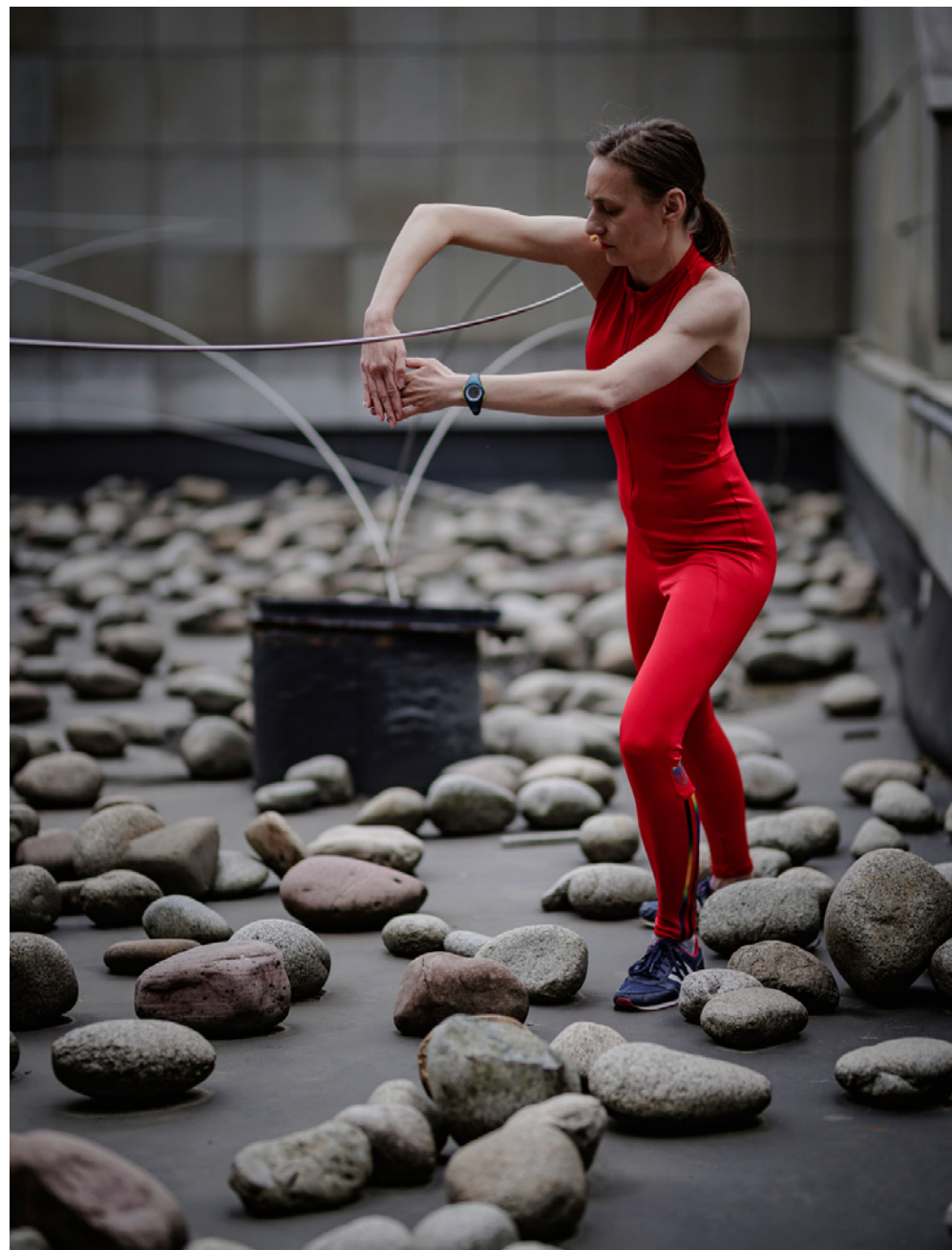
Performers: Madeleine Bowman, Rebecca Jensen, Lana Sprajcer,
Rachael Wisby and Thomas Woodman

24 September / *Now Pieces #3: Goes International*
Curator Andrew Morrish

Performers: Aleksandra Bożek-Muszyńska (Poland), Monika Kiwak
(Poland) and Hilary Elliot formerly Melbourne based and now living in
the UK- via zoom.
Supported by: Andrew Morrish and mentor David Wells.

10 December / *Now Pieces#4: Notes on Lineage*
Curator Amaara Raheem

Performers: Amaara Raheem, Peter Trotman, Efren Pamilacan
& Pataphysics, Mick Douglas, Janette Hoe and Bruce Mowson.



Now Pieces #1 (2023) curated by Victoria Chiu. Photo by Amias Hanley.

Dancehousing Community Events



Dancehousing Community Events

Year Round & December 2024

— 9 events from Dancehousing communities

- 
- 25 Mar — 16 Dec / *On the Table Season 1 & Season 2*
by On the Table
- 22 June / *Funk Station Vol. 3*
with Funk Station (Chun Lee & Sayoko Naito)
- 20 July / *Winter Moments*
with In The Moment presents
- 3 August / *Steeze-Aversary: Breaking Battle*
with The Steezy Walrus Initiative
- 4 August / *Steeze-Aversary: Bboy Blue Workshop*
+ *Rookie Cookie Battle*
with The Steezy Walrus Initiative
- 15 Aug — 28 Sep / *BREAK IT DOWN*
by Naarm Ballroom
- 3 August / *To Perform or Not to Perform*
with Contact Improvisation Melbourne
- 21 September / *Kwabo Anniversary Party*
with Kwabo Events
- 14 December / *W_acking Inferno Vol.3*
by Burn City W_ack

Dancehousing Community Events

On The Table Season 1 & Season 2 by On The Table

25 March — 16 December

On The Table is a regular season of events for artistic exchange and collaboration run by Caitlin Dear and Rebecca Jensen.

Each session is hosted by a different artist or collective who are invited to put something 'on the table' for everyone to examine together. The program features artists working with different styles of dance, approaches to choreography, methods of bodily practice and relationships to movement. On The Table particularly aims to highlight artists who work with dance in combination with other fields (for example gaming, science, therapy and visual art). Sessions range from workshops and in-progress performance showings to open artistic explorations.

Funk Station Vol. 3 with Funk Station (Chun Lee & Sayoko Naito)

22 June | 1 event / Sylvia Staehli Theatre

Funk Station is back and proudly welcomes you to our third volume with the return of 1v1 Locking, and with special guests from inter-state, a whole 'nother country, and also with a live band! Join us at Dancehouse on 22nd June 2024, dress to impress, and come celebrate all things funky!

Next stop, Funk Station!

Winter Moments with In the Moment

1 performance / Sylvia Staehli Theatre / Sat 20 July

Winter Moments – a one-day feast of performance improvisation presented in three delectable courses. Three sessions took place across the afternoon and evening, presented by a richly diverse group of practitioners.

Each time slot included a distinct line-up of people who actively participate in the "In The Moment" community of practice at Dancehouse.



Funk Station Vol.3 (2024) with Funk Station (Chun Lee & Sayoko Naito), Photo by Estee Ho.

Dancehousing Community Events

Steeze-Aversary: Breaking Battle with The Steezy Walrus Initiative

3 August | 1 event / Sylvia Staehli Theatre

Join us to celebrate 3 years of Steeze in the form of Melbourne's biggest breaking cypher weekend yet! Get ready for high-energy battles and a chance to be part of Melbourne's breaking scene. Witness the skill of some of Australia's best breakers come together and battle it out in the cyphers.

The 3v3 format will challenge Bboys and Bgirls to cypher till they DROP with cypher battles all night long. Grab your crew and get in the heat of it all. There will also be additional bonus mini challenges to keep everyone on their toes!

This event is open to all levels, from seasoned Bboys and Bgirls to curious beginners. Come to battle, watch the action unfold, or simply soak up the vibes!

Steeze-Aversary: Bboy Blue Workshop + Rookie Cookie Battle

with The Steezy Walrus Initiative

4 August | 1 event / Sylvia Staehli Theatre

Learn from one of the legends: BBOY BLUE!

Born and raised in Busan, South Korea, Bboy Blue has been breaking for over 25 years. Part of Extreme Crew (Korea) and SKB (Australia), Bboy Blue has traveled the world competing and performing earning him major titles such as the winner of the 2014 R16 Oceania crew battle, Red Bull BC One Australia 2016, and countless more. His signature style features explosive power moves with style. Learn from one of the best as he breaks down how to systematically approach power moves in breaking and introduce it into your practice.

ROOKIE COOKIE 1v1 BREAKING BATTLE

Calling all B-boy and B-girl newbies! Want to experience the thrill of a battle but feeling a little nervous? Join the Rookie Cookie Battle! Intended for complete rookies, this beginner-friendly competition is your chance to step onto the stage and experience the thrill of battling while gaining valuable experience in a fun and supportive environment.

No prior battle experience needed!



Til Death Do We Cypher Vol.2. The Steezy Walrus Initiative.

Dancehousing Community Events

BREAK IT DOWN by Naarm Ballroom

4 workshops / 1 event / Sylvia Staehli Theatre / 15 August — 28 September 2024

Break it Down introduces an innovative 4-week workshop series dedicated to exploring each element of vogue femme.

Voguing transcends dance, celebrating inclusivity, respect, and community deeply rooted from 1980s ballroom culture. Each week, a respected member of the Naarm ballroom scene will guide participants through essential techniques: from storytelling hand performance to catwalks, duckwalks/floor performances, and spins & dips. This initiative is by the community, for the community, with a special invitation to Fem Queens, Trans Men, and First Nations individuals to the front!

To Perform or Not to Perform with Contact Improvisation Melbourne

1 performance / Sylvia Staehli Theatre / Sat 3 August

To perform or not to perform, that is the question. Melbourne Contact Improvisation brings you a class, performance and jam.

Come along to all or just one event celebrating Contact Improvisation for the Dancehousing program. Choose from a class to learn the basics of CI (all levels welcome), or come as an audience member to our evening CI showing with some of Melbourne's most experienced CI practitioners. If you feel inspired to move afterwards, top off the night with an hour-long music jam.



Finale (2022). Photo by Nam Chops.

Dancehousing Community Events

Kwabo Anniversary Party with Kwabo Events

1 event / Sylvia Staehli Theatre / Sat 21 September 2024

For six years, KWABO Events has served as a conduit for connecting individuals from diverse cultural backgrounds and walks of life. Through immersive events, festivals, and invaluable collaborations, KWABO Events has become a platform for self-development, cultural appreciation, and the amplification of BIPOC voices, driving social change through the power of cultural dance and arts.

The KWABO Anniversary featured feat testimonials, a retrospective short documentary highlighting our impact, performances by some of our previous artists, fun activities, and a community meal to bring us all together.

W_acking Inferno Vol.3 by Burn City Waack

1 performance / Sylvia Staehli Theatre / Sat 14 December

Burn City W_ack wants you to live! Feel the love through the punk and the w_ack. Burn City W_ack has its annual celebration of all things whacking/waacking (w_acking). Communities from around the world from Australia, to Poland, Korea and more gather to celebrate this Queer-born form in Australia.

Hang out with the community as DJs spin. Everyone can jam and mingle with w_ackers from multiple generations, repping crews and communities nationwide.

W_acking is more than dance; it is a way to punk the beat and live from the inside out. Non-w_ackers can join across two categories, 1 v 1 'I Don't Waack, But I Want To Live' and 'Queers and Queens' 2 v 2.



Waacking Inferno Volume 2 (2023) by Burn City Waack. Photo by Nam Nguyen.

Public & Industry Programs

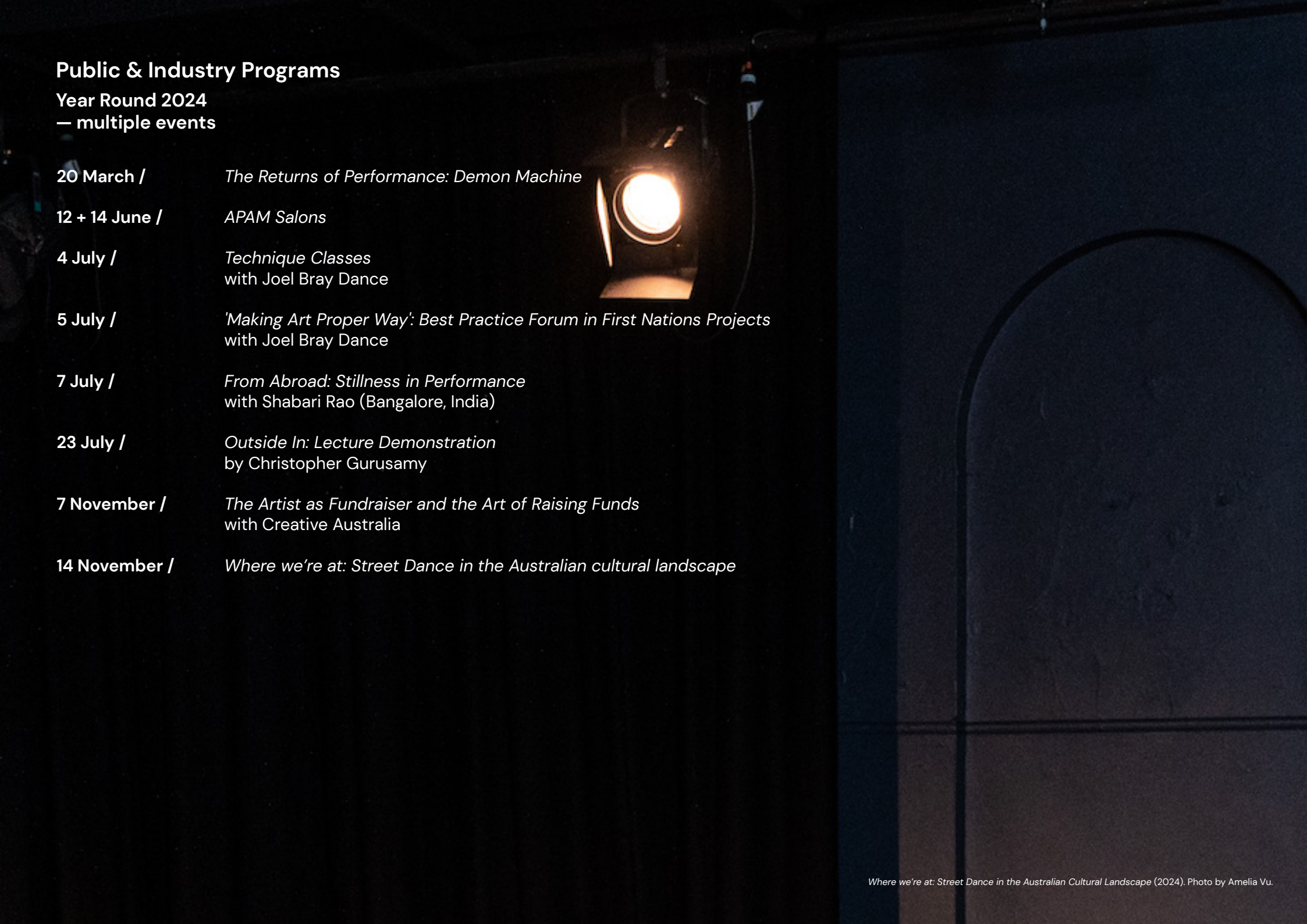


Where we're at: Street Dance in the Australian Cultural Landscape (2024). Photo by Amelia Vu.

Public & Industry Programs

Year Round 2024

— multiple events

- 
- 20 March / *The Returns of Performance: Demon Machine*
- 12 + 14 June / *APAM Salons*
- 4 July / *Technique Classes*
with Joel Bray Dance
- 5 July / *'Making Art Proper Way': Best Practice Forum in First Nations Projects*
with Joel Bray Dance
- 7 July / *From Abroad: Stillness in Performance*
with Shabari Rao (Bangalore, India)
- 23 July / *Outside In: Lecture Demonstration*
by Christopher Gurusamy
- 7 November / *The Artist as Fundraiser and the Art of Raising Funds*
with Creative Australia
- 14 November / *Where we're at: Street Dance in the Australian cultural landscape*

Public & Industry Programs

APAM Salons in partnership with the APAM Office

Dancehouse worked with APAM to invite around 15 independent dance artists to meet international visitors and presenters attending RISING.

Wed 12 June, 16:00–17:30 – introducing Chen Chiao-hsin and Olga Drygas

- Chiao-hsin Chen is part of the Programming Section, Programming & International Development Department, National Performing Arts Center — National Theater & Concert Hall, Taiwan
- Olga Drygas is Curator, Head of Program Cooperation Department at the Nowy Teatr, Poland

Fri 14 June, 16:00–17:30 – introducing Dolina Wehipeihana and Ian Leung

- Dolina Wehipeihana is incoming Co-Director at Tāwhiri – New Zealand Festival of the Arts
- Ian Leung is Senior Programme Manager at Hong Kong Arts Festival

Dancehousing Community Events

The Returns of Performance: Demon Machine

20 March | 1 workshop / Sylvia Staehli Theatre

Choreographer and VCA Head of Dance, Carol Brown will be in conversation with international guest artist, Silke Grabinger and dramaturg Ludwig Felhofer (Austria) about *Demon Machine*; a 1924 work created by the founder of Australia's first modern dance company, the exiled Viennese choreographer, Gertrud Bodenwieser (b. Vienna 1890, d. Sydney 1959). Silke has recently created a response to *Demon Machine*, *Unter_boden* with her company SILK Fluegge. Torn between utopian and dystopian expressions, between the protecting golem and suppressing demon, she asks whether the violence of the machine that Bodenwieser imagined has disappeared in the face of digitization or whether violence has moved to the immateriality of data.

Join us for a vital conversation between artists engaged in returning to this iconic work to address contemporary futures.

Technique Classes with Joel Bray Dance

4 July | 1 workshop / Sylvia Staehli Theatre

Joel Bray leads an advanced / professional dancer technique class exploring repertoire from previous works with a focus on dancer professional development.

On Thursday, learn from the repertoire of *Considerable Sexual Licence* with an additional focussed session on audition preparation.

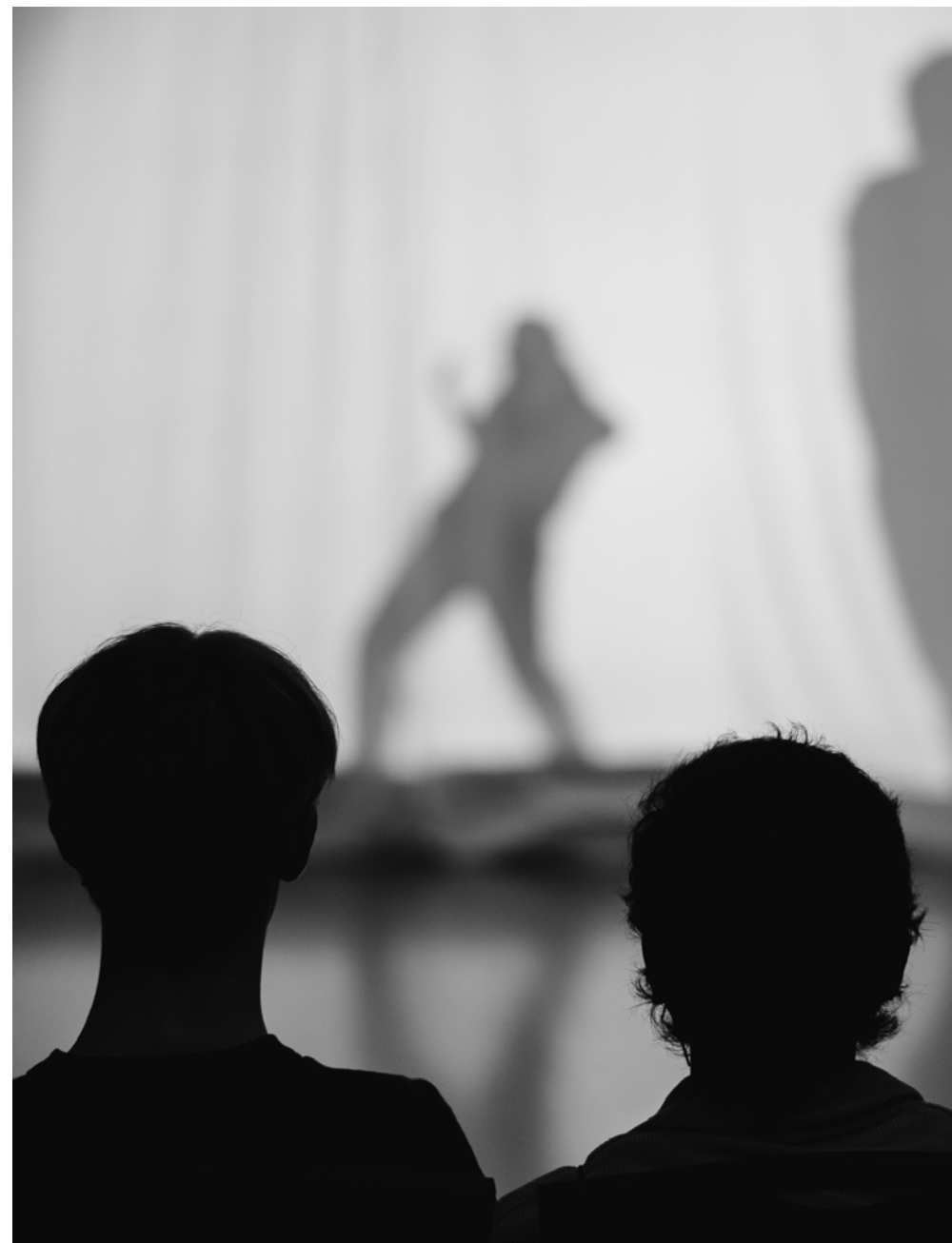
'Making Art Proper Way': Best Practice Forum in First Nations Projects

5 July | 1 workshop / Sylvia Staehli Theatre

More and more there is a desire to work with First Nations communities, artists and content – but how do you actually do that in a way that is culturally appropriate and doesn't add labour to your First Nations collaborators?

Join Joel Bray (Creative Director, Joel Bray Dance), Jacob Boehme, Angela Flynn (Ilbijjerri), and Veronica Bolzon (Executive Producer, Joel Bray Dance) to unpack these issues, and discuss ways to create Contemporary performance that engages with Elders, community and other blakfella artists.

Join other arts workers in an open forum to exchange best practice approaches to working on projects with, and lead by First Nations artists. Develop practical tools and strategies around specific issues and participate in group yarns and a Q&A.



Δ: Archipelago as part of Frame. Photo by NamChops.

Public & Industry Programs

From Abroad: Stillness in Performance **with Shabari Rao (Bangalore, India)** 7 July | 1 workshop / Sylvia Staehli Theatre

Stillness has both performative and political implications because it disrupts the expected flow. This workshop will draw from Buddhist meditation practices and explore the role of stillness in performance. Stillness will be used as a modality to develop heightened performative presence, attention to the inner landscape of the performer, and attuning to the larger collective including ensemble and audience. We will also briefly attend to the political implications of stillness as a way of disrupting a culture of toxic productivity. The workshop draws from a deep engagement with stillness that has resulted in a series of 4 multi-modal works titled Still Standing.

The "Stillness in Performance" From Abroad Workshop is in collaboration with Sangam. Sangam is inspired, curated & directed by its Artistic Director Dr. Priya Srinivasan and Associate Directors Hari Sivanesan and Uthra Vijay

Outside In: Lecture Demonstration by Christopher Gurusamy 23 July | 1 event / Sylvia Staehli Theatre

Christopher Gurusamy explores the importance of finding one's voice as an artist. He will share from his vast body of work, ranging from the foundational repertoire to his recent choreographic work to trace his journey with dance and creativity, which has often been from the perspective of an outsider looking in.

A vivacious and dynamic dancer and speaker, Christopher will draw on his years of learning, unlearning and refining his dance. The presentation will feature a selection of works to illustrate how his experiences and identity, particularly as an Australian-born dancer of mixed heritage have shaped his imagination, and how he increasingly taps into the world around him in his creative process.



Ananda : Dance of Joy (2024) by Christopher Gurusamy, Photo - Natya Ink by Sudha.

Dancehousing Community Events

The Artist as Fundraiser and the Art of Raising Funds with Creative Australia

7 November | 1 workshop / Sylvia Staehli Theatre

The Artist as Fundraiser and the Art of Raising Funds is focussed on providing artists with knowledge, skills and networks towards raising money to support their practice.

Creative Australia's Victorian and Tasmanian State Manager for Development and Partnerships, Steven Richardson, offers a free fundraising workshop to interested artists participating in fundraising for their own practice, presented in association with Dancehouse.

Where we're at: Street Dance in the Australian cultural landscape

14 November | 1 workshop / Sylvia Staehli Theatre

Street dance is an artistic and cultural expression in Australia that reflects our interculturalism and continues to evolve with its influences locally and globally. Its current and future impact is shaping our landscape in multifaceted ways.

In collaboration with Cypher Culture and VCA, this panel discussion on street dance will look at the theoretical and social movements of the collectivised forms and what roles we have within creative industries in supporting it. This discussion will be facilitated by Julie Minaai with our panel of cultural makers from across the ecosystem. International guest Thomas DeFrantz, Efren Pamilacan on behalf of Cypher Culture, Carolyn Ooi from the Dancehouse team, Lowell Demetita repping L2R Dance and independent artists, Feras Shaheen and Troi -Saraih Isley.



Where we're at: Street Dance in the Australian Cultural Landscape (2024). Photo by Amelia Vu.

>KEYNOTES

Dancehouse's Keynote programs are Internationally recognised and nationally vital. They often require significant resources and involve multiple partners and stakeholders.

Dancehouse's Keynote programs are strategically important to the dance sector. They provide well-resourced presentation opportunities and significant profiling and market development for artists. Each Keynote program leverages significant resources and networks from multiple partners and stakeholders.

Dance (Lens) Mini 2024

- Scratch Night
- Dance (Lens) Workshops
- Moving Portraits: Opening Night event
- ON VIEW: ICONS by Sue Healey
- On Tour (Perth Moves 2024)

Keir Choreographic Award



Dance (Lens) Mini



Dance Lens Mini 2024. Photo by Amelia Vu.

Dance (Lens) Mini

26 – 30 November 2024

Join Dancehouse for an exciting taster of screendance installations, talks, workshops and a Scratch Night as part of Dance (Lens) Mini 2024 and as the lead-in to the biennial Dance (Lens) Festival in July 2025.

This Dance (Lens) Mini, we welcome the installation of Sue Healey's moving celebration of Australia's pioneering women in dance *ON VIEW: ICONS*. Launching with our Moving Portraits opening event with an in-conversation with Sue Healey, Siobhan Murphy, Cobie Orger and Alice Cummins and the screening of *terra* by Cobie Orger, and *Doing the Work* by Siobhan Murphy.

The inaugural Dance (Lens) Scratch Night will share works-in-progress of new screendance works for feedback, and as always, Dance (Lens) Mini features three spectacular Dance (Lens) Workshops with Sue Healey, Siobhan Murphy, and Cobie Orger.

Moving Portraits: Opening Night event

To launch Dance (Lens) Mini, join four screendance artists in Moving Portraits, a conversation and screening about dance, film, and portraiture, and the history and legacy of Australian women in dance.

Throughout the discussion, Moving Portraits will include screenings of *Doing the Work* (2024) by Siobhan Murphy, *terra* (installation 2024) a work by Cobie Orger with Alice Cummins. From 7pm, *ON VIEW: ICONS* by Sue Healey will screen.

Scratch Night

For the inaugural Dance (Lens) Scratch Night, Dancehouse is delighted to invite screendance makers and enthusiasts to a special informal event to share screendance rushes, first cuts, scores, and experiments of new works in development and receive feedback from fellow artists and audiences.

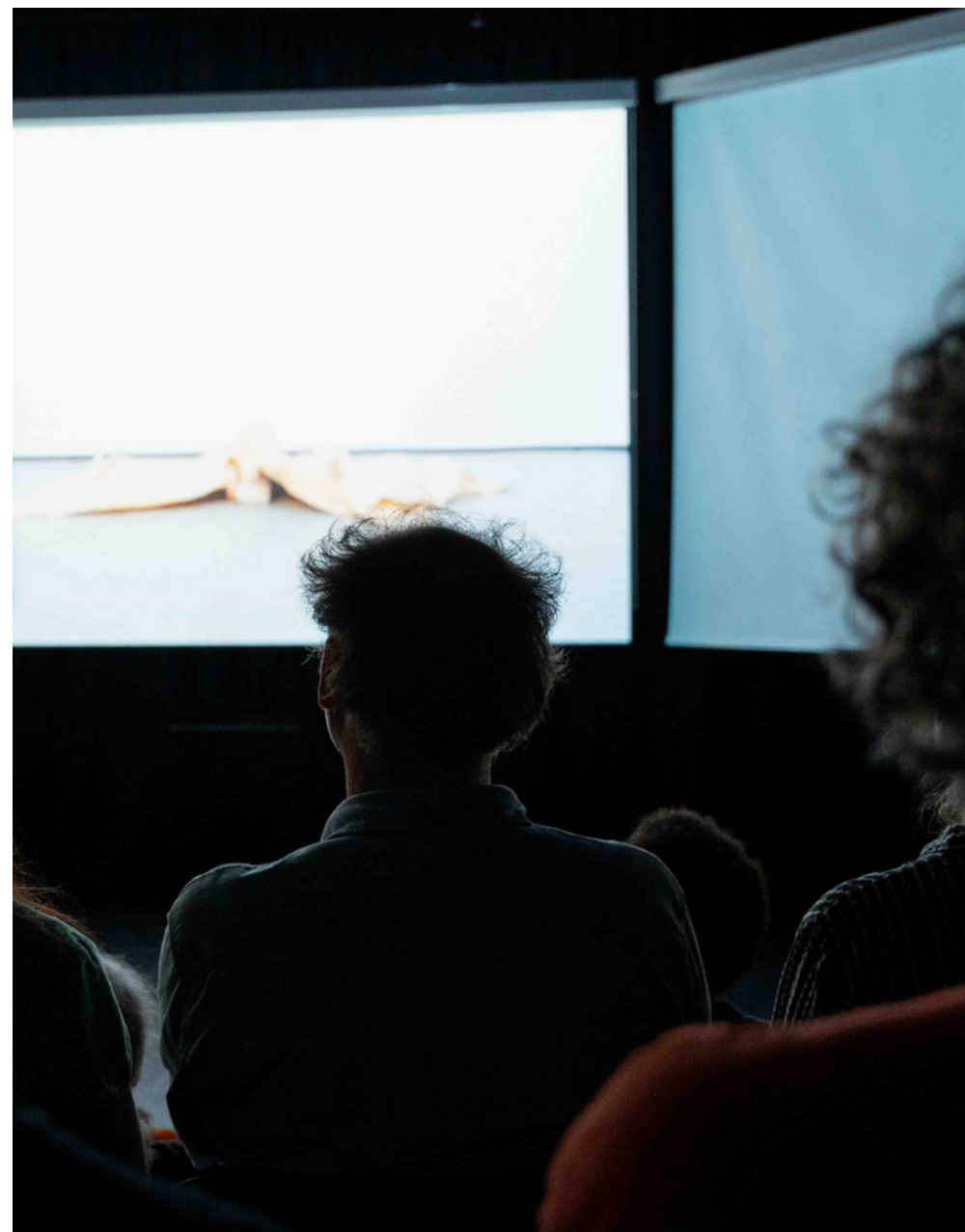
Scratch Night will offer two sessions with artists showing no more than 6 minutes of screening material/ rushes/ cuts or drafts.

— Session 1: 4–5.30pm hosted by Siobhan Murphy

With Scratch offers from: Elena Osalde, Gabrielle Leah New, Bronwen Kamasz, Maggie Madfox Chen, and Jonathan Sinatra

— Session 2: 6–7.30pm hosted by Cobie Orger

With Scratch offers from: Youth Dance Maker's Initiative, Anna White and Angeline Nicole, Shelley O'Meara, Gretel Taylor and Katrina Rank



Dance Lens Mini 2024, Photo by Amelia Vu.

Dance (Lens) Mini

Dance (Lens) Workshops

For Dance (Lens) Mini 2024, Dancehouse is delighted to offer a suite of exciting workshops for existing and aspiring screendance artists to help polish, perfect, and inspire your creations.

Featuring three local screendance specialist artists: Sue Healey, Siobhan Murphy, and Cobie Orger, these three in-person workshops build and refresh skills and creative strategies.

Both dance and film artists are welcome. And all screendance-making experience is accommodated including both new artists to screendance, as well as those currently creating work.

- MASTERCLASS with Sue Healey / Thursday 28 November
- RHYTHM with Siobhan Murphy / Friday 29 November
- EDIT-LAND with Cobie Orger / 30 November

ON VIEW: *ICONS* by Sue Healey

For Dance (Lens) Mini, Dancehouse is proud to present award-winning choreographer and filmmaker Sue Healey's ON VIEW: *ICONS*.

Across six brilliant screendance portraits, experience a moving celebration of some of Australia's pioneering women in dance including: Lucette Aldous AC, Elizabeth Cameron Dalman OAM, Nanette Hassall AM, Eileen Kramer, Elma Kris, Shirley McKechnie AO.

ON VIEW: *ICONS* is presented as a 3-channel video installation with a 1 hour duration. The installation will loop, beginning on the hour every hour, in the Sylvia Staehli Theatre at Dancehouse during the screening times.

ON TOUR

Strut for Perth Moves in Jan-Feb 2024

- Official Selection #1
- Official Selection #3

The Dance (Lens) 2023 Official Selection program was co-curated by Siobhan Murphy and Feras Shaheen with guest artist Gitta Wigro.



Dance Lens Mini 2024, Photo by Amelia Yu.

Keir Choreographic Award

— Celebrating 10 Years

In 2024, Dancehouse celebrates 10-years and the conclusion of the Keir Choreographic Award (KCA).

An innovative commissioning partnership between Dancehouse, Carriageworks, The Keir Foundation and Creative Australia, the KCA was a prestigious biennial program showcasing new, choreographic short works by six Australian artists.

Since 2014, and six editions, the KCA has been a premiere event for the Australian dance scene. An extraordinary fully-paid opportunity for independent Australian artists to share works with audiences and an esteemed jury of dance luminaries.

The KCA is a partnership of Dancehouse, Carriageworks, The Keir Foundation and Creative Australia.



Artistic Development





➤ARTISTIC DEVELOPMENT

Artistic Development is dedicated to strategic initiatives and programs to support artists throughout their careers.

It includes programs run by, for and with dance artists and incorporating peer support, exchange, network learning, professional development, community self-organising, training, exchange, self-organisation, and collaboration.

- Dancehousing
- Platform: First Nations Lab
- Independent Choreographers Program (ICP)
- Performance Review Online Commissions
- On Residence: Punctum X Dancehouse 2024-2025
- Danceless Complex & Asia-Pacific Soft Network
- Compositions Commission 2024
- New Voices
- In Residence
- Self-Made
- In Development

Dancehousing

Supporting self-organising dance communities of practice in Melbourne.

Every Monday night, Dancehousing takes over all spaces and studios of Dancehouse. Dancehousing welcomes a number of self-organising local dance communities: street dancers, voguers, krumpers, Afro-house, Afro Cuban, Togolese, waackers, lockers, wavers, hip hop dancers, contact improvisers, performance improvisers, and physical theatre artists, to come to Dancehouse to practice, share, and build community with each other.

Foundationally, Dancehousing is a long-form residency, which also connects groups and communities to Dancehouse as a producing and presenting house.

Dancehousing welcomes both regular “communities of practice” who focus on regular styles, forms or disciplines, as well as event/ community curators who connect across communities and offer particular events and methods to bring dancers together.

Each Dancehousing community of practice is invited to undertake the weekly residency, and curate and host events of their choice with Dancehouse and their participating artists annually.

Dancehousing offers:

- Weekly practice sessions on Monday nights at Dancehouse
- A self-curated and Dancehouse-supported event (event, workshop, conference, battle, cypher, seminar, screening, lab)
- Housekeeping (self-governing meetings) with other community leaders bi-annually
- Dancehousing Community Producer Carolyn Ooi (1 day per week)
- Co-curation of public and community workshop and masterclass programs

Dancehousing is currently supported by the City of Yarra in 2024.

2024 Participating Communities

Contact Improvisation Melbourne	/ Mon 6pm
In the Moment	/ Mon 6pm
On the Table	/ Mon 6pm
Naarm Ballroom	/ Mon 8pm
Burn City Waack	/ Mon 8pm
Kwabo Events	/ Mon 8pm
Steezy Walrus	— event curators
Funk Station	— event curators



Platform — First Nations Lab

In partnership with BlakDance & Abbotsford Convent

Platform, an initiative of Abbotsford Convent and BlakDance, is a First Nations-led creative development program for multi-generational choreographers and contemporary dance artists.

Djirri Djirri dancers Mikayla George (Wurundjeri, Dja Dja wurrung and Ngurai illum wurrung) and Kiera Hunter (Wurundjeri and Ngurai illum wurrung) under the leadership of Dr Mandy Nicholson (Wurundjeri, Dja Dja wurrung and Ngurai illum wurrung), will join choreographers Vicki Van Hout (Wiradjuri), Joel Bray (Wiradjuri), Carly Sheppard (Takalaka) to develop, produce, share and exhibit a diverse range of new contemporary dance works and expressions.

Photographer and visual artist Jody Haines (Palawa) will work alongside the choreographers to document the creative process, presented by Abbotsford Convent as an exhibition in St Heliers Street Gallery in 2025. Platform is produced by Senior Producer, Geoffrey Masters (Bidjara).

Stage One:

In August 2024, the choreographers will gather for a two-week residency at Abbotsford Convent, to develop concepts for new work. Artists and Leaders will engage with Elders through a consultative process towards agreed protocols and permissions. At the end of the residency, through a closed and informal sharing, feedback from Elders, peers and invited guests will inform Stage Two of the program.

Stage Two:

In April / May 2025, choreographers will undertake an intensive 3–4 week Creative Development, and share outcomes with sector representatives. Platform will offer the opportunity to develop a bespoke Market Development Plan to support choreographers to reach target audiences for their new works.

Platform is an initiative of BlakDance and Abbotsford Convent made possible with the support of the Australian Government's Indigenous Languages and Arts Program, the Victorian Government through Creative Victoria, Arts House and Dancehouse.



Garabari by Joel Bray Dance. Image by Jeff Busby

Independent Choreographers Program (ICP)

The Independent Choreographers Program (ICP) 2024 was a pilot artist professional development initiative to build and support the voices, practices, and livelihoods of independent Australian choreographers.

The program encouraged independent choreographers to connect with others and invest time in their creativity, practice, skills, knowledge, confidence and networks.

The ICP was informed by Dancehouse's Emerging Choreographers Program (ECP) 2020-22, and was a partnership between Dancehouse and Insite Arts, with financial support from Creative Australia, Create NSW and Arts SA.

Dancehouse has included ICP as part of the organisation's Strategic Plan 2025-28 and considers the program critical in our role to support independent dance artists.

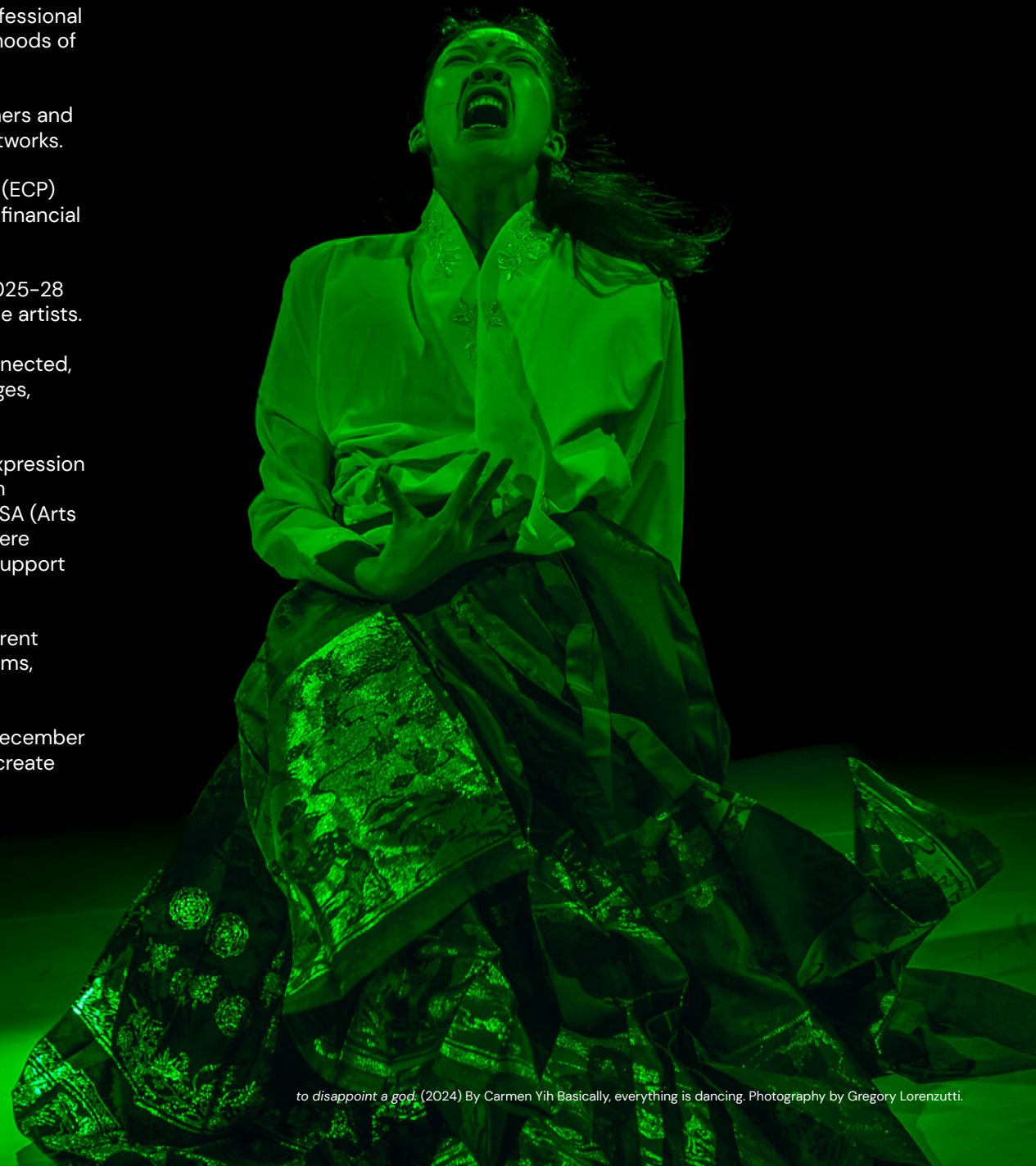
This pilot program was a resounding success creating an inspiring, well-connected, knowledgeable, skilled-up cohort of independent choreographers across ages, disciplines and career-stages.

The 2024 ICP invited 13 practising choreographers to participate from an expression of interest. With support from state and territory arts agencies, the program supported 3 participants from NSW (Create NSW), and 2 participants from SA (Arts SA). The remaining 8 participants were Victorian-based. Interstate artists were provided with flights, accommodation, ground transfers, and per diems to support their participation.

Participants in the program were deliberately selected from a range of different dance forms, training, cultures, experiences, and backgrounds. All dance forms, training and backgrounds are valued and encouraged through ICP.

The ICP hosted three in-person intensives at Dancehouse across August-December 2024 where participants met in person to practise, collaborate, share, and create individually and together.

- **Intensive #1: 5-10 August / 6 days**
— connecting, inspiring, collaborating, confidence
- **Intensive #2: 24-27 October / 3.5 days**
— sharing, criticality, production and producing skills
- **Intensive #3: 4-7 December / 4 days**
— in-theatre rehearsing, tech and presentation, celebration



to disappoint a god. (2024) By Carmen Yih Basically, everything is dancing. Photography by Gregory Lorenzutti.

Independent Choreographers Program (ICP)

Throughout the intensives, the ICP hosted 34 individual facilitated sessions for the participants including: 8 dancing workshops, 2 panel discussions, 5 masterclasses, 7 co-led sharing and collaboration sessions, 2 technical training workshops, 3 dance admin workshops, and 7 hosted up-skill and connections sessions. (See Program Schedule detail)

Between each intensive, the participants were offered 15 weeks of 3 hours of weekly studio space in their city to continue their practice, research and choreographic investigation.

The ICP was held by Bec Reid as the independent lead-artist facilitator. Bec attended all the intensives, helped with their design, and provided invaluable feedback, hosting and check-ins with participants throughout the program. Bec was supported by the four mentors: Priya Srinivasan, Stephanie Lake, Ooshcon, and Jahra Wasasala.

Along with access to Bec and Josh at Dancehouse, participants were also assigned a mentor who provided at least 4 one-on-one sessions between the intensives.

Dancehouse staff provided extensive administration, hosting, producing and production throughout the program, and Insite Arts provided strategic producing consultation and engagement.

The ICP culminated in a 2-night presentation: Basically, everything is dancing comprising 3 programs of short 10-minute choreographic investigations from the participating artists with full in-theatre production and technical support from Dancehouse.

Throughout the program, Dancehouse surveyed the participants, debriefed with the facilitators and mentors and participants to take feedback on the program, adapt and change the program, and evaluate the programs' achievements.

2024 ICP Recipients

- Carmen Yih
- Christopher Gurusamy
- Chung Nguyen
- Daksha Ramesh Swaminathan
- Dylan Goh
- Jonathan Sinatra
- Karlia Cook
- Maggie Chen
- Max Burgess
- Nadezda Simonovits
- Raina Peterson
- Tanya Voges
- Victoria Hunt

Performance Review Online Commission

-Developing writing and criticality for dance and dance artists

In 2024 and 2025, Dancehouse will partner with Performance Review, edited by Anador Walsh to pilot a partnership to commission and publish eight 1000-word pieces (four annually) in response to choreographic works presented at Dancehouse.

The partnership welcomes diverse and expanded writing practices and these pieces can take any form the writer chooses. This partnership is an act of mutual support by Performance Review and Dancehouse, that aims to document, reflect on and critically engage with Dancehouse's program, archive contemporary dance practice through writing and build emerging arts writers' literacy in and capacity to write about dance and its history and theory.

Performance Review will publish these pieces on their website and the writers for the project will be chosen via consultation with the editorial sub-committee of Performance Review's Accountability Committee.

In 2024 this partnership delivered 6 pieces of commissioned writing covering nine 2024 Dancehouse works.

- *Wet Hard Long* by Elyse Goldfinch
- *Ananda: Dance of Joy* by Hamish McIntosh
- *Steeze-Aversary: Breaking Battle, The Steezy Walrus Initiative* by Sofia Sid Akhmed
- *Dream Cellscapes and Alter Edith* by Anador Walsh
- *On echoes, good dancing and earworms* by Isabella Hone-Saunders
- *Pass the Buck and Perhaps...who knows* by Claire Summers

new new new

Performance Review Online Commission

"The defiance inherent in this dance feels like a warning. Cautioning audiences against a patriarchal vision of the female body, resisting a world where women and those who are 'othered' continue to be reduced to their parts. Large creates a world that embraces the masochistic pleasure of fantasy while celebrating the strength of female endurance. In doing so, this work troubles normative assumptions about gender identity and sexual difference...or indifference."

— Elyse Goldfinch on *Wet Hard Long*

"As he dances, Gurusamy's Achilles tendons reach into elastic infinity and with every bound I imagine their growing strain. I find myself waiting for an explosion of flesh and golden bells, but each deep flex of the ankle is met with ease. His mercurial face is alive with movement: eyes flirting and flickering as his lips purse and peck."

— Hamish McIntosh on *Ānanda: Dance of Joy*

"From the outset, it became apparent that this was not like any other dance event in Melbourne, but a rare opportunity to pull back the curtain on a particular dance community."

— Sofia Sid Akhmed on *Steeze-Aversary: Breaking Battle*

"fuck me this is the sickest thing I've ever seen,"

— Claire Summerson on *Pass the Buck and Perhaps...who knows*

"I cannot emphasise enough the importance of writing about dance. Amongst the many causes of the crisis presently facing dance in this city (which includes economic recession and risk aversion), dance's ephemerality seems to me to be hindering its support. There seems to be some kind of psychological block—vis-à-vis how can you support what you cannot see and what does not endure—dissuading funding bodies from offering this medium the support it so desperately needs. It is my and Dancehouse's hope, that through these writing commissions, we can provide this ephemeral and crucial medium with critical coverage and a mode of enduring documentation, whilst at the same time building dance literacy in a new generation of arts writers."

— Anador Walsh on *Dream Cellscapes and Alter Edith*

*"Though disparate works, with different aims, a commonality between *Flesh Vessel* and *Echo* is their relationship to anonymity (Thomas considered this a humorous tie between the works too). At times both look to simultaneously focus on the body and to disembody, to distort the relationality of the owner of the performing body and its viewer. They, the dancers, each work to obscure their bodies, or their identities, while focusing on one part of their body, or one particular intricacy of one movement."*

— Isabella Hone-Saunderson on *Flesh Vessel* and *Echo*

new new new

On Residence: Punctum X Dancehouse

First piloted in 2021, On Residence offers Australian independent dance artists time, space and cash to create and connect with Dancehouse's network of dance-loving organisations and their communities in outer-metropolitan and regional Victoria and NSW.

On Residence invests in the research and creative development of new works by dance artists whilst encouraging a collegiate network of co-producing and co-presenting organisations and a direct pathway to presentation at Dancehouse following the residency.

On Residence strategically encourages mobility and circulation and invests in artists and projects away from North Carlton, but hosted by friends. The paid opportunity is flexible and adaptable, moving with artists, their project or work, and the host partners' specific context.

2024- 2025 On Residence opportunity offers 4-weeks over two parts: Part 1 in 2024, is hosted by Punctum in association with Bendigo Venues and Events; Part 2 in 2025 is hosted by Dancehouse.

Dancehouse and Punctum are delighted to announce Tim Darbyshire as the 2024-25 PunctumXDancehouse On Residence recipient.

Tim Darbyshire is a performance based artist who creates nuanced and multifaceted work. His projects examine intersections between thought and action. He engages with specific people and place, drawing on bodies and expansive materials as sites for experimentation. His process wrestles between deconstructive and intuitive approaches, circling around questions of existence and encountering, listening to what's there and not there.

In recent years Tim has focused on writing projects, such as Tilda Indigo's 'Muffled Anthems for Tomorrow', and producing an experimental exercise video series 'It's Time to Move Now'. This series will be used as a point of reference, enveloping into a new participatory performance work supported by Punctum and Dancehouse for On Residence.

As partners, Punctum and Dancehouse are involved in the producing and support of the artist and their experiment at all stages. On Residence is a direct pathway to a future presentation with Dancehouse (from 2025 onwards) following On Residence.



The Making of Time by Tim Darbyshire.

Danceless Complex & Asia-Pacific Soft-Network

Dancehouse is developing a “SOFT-NETWORK” with 5 critical collaborators in the region.

Soft Network International Partners include:

- Dance Nucleus Choreographic Centre (Singapore)
- Ergao Dance Production Group (Guangzhou)
- Dancehouse (Calton)
- Thinkers' Studio (Taiwan)
- Unlock Dancing Plaza (Hong Kong)

Each partner supports a local artist/s to create a work for #DANCELESS COMPLEX, a contemporary dance festival produced by Unlock Dancing Plaza in Hong Kong, May 2026.

Artists and their partners include:

- Sarah Aiken (Australia — Dancehouse)
- Norhaizad Adam (Singapore — Dance Nucleus)
- CHAN Wai Lok (Hong Kong — Unlock Dancing Plaza)
- HUANG Suhai, LIU Xiao, and YUN Ke Wang (Guangzhou, China — Ergao Dance)
- Albert Garcia (Taiwan — Thinkers Studio)

Danceless Complex is divided into three phases:

Phase 1 (2024) | All artists, partners and Hong Kong collaborating designers met in a 2 week lab in Nov '24 hosted by Ergao Dance in Guangzhou, China. Sarah Aiken and Josh Wright, Dancehouse attended.

Future phases of the program occur in future years >>

Phase 2 & 3 (2025-2026) | The Soft Network will commission artists and host multiple visiting artist residencies from each partner. The culmination of the project will be the presentation and premiere of at least 6 new works co-commissioned by partners — including Dancehouse — in Hong Kong for the #DANCELESS Complex Festival in early 2026.



Danceless Complex (2024)

Compositions Commission 2024

The Compositions Commission has been created to inspire collaborations between music/sound artists and choreographers to create new kinds of sonic/choreographic works.

The Commission's emphasis is on innovation: new sonic/movement forms, brave experimentation, new collaborations, cross arts fusion and practice and deepening creative relationships to evolve what we hear, see, and experience in live performance works.

Dancehouse's inaugural Compositions Commission for 2025 is *Fade* by Michelle Heaven, Madeleine Flynn and Tim Humphrey. *Fade* was commissioned through a highly-competitive EOI process by an independent panel of sound and choreographic artists: Alisdair Macindoe, Biddy Connor, Kelly Ryall and Julie Minaai.

Fade is an investigation into the impermanence of things, and the silence that ensues. The processes of becoming more or less bright, more or less loud — the flicker; over exposure to sunlight; loss of signal strength. The space between two emphatic points such as the beginning and end; a transit through the middle. Spectres, ghosts, and the elongated suspension of fading in and out of the audible range opens the possibility of illusions via both body and sound.

Heaven, Flynn and Humphrey will experiment with affecting and redirecting sound-waves, signals, and obstacles that may shadow, affect, and stifle the transmission of sound and motion. Playing with directionality and real and imagined acoustics and their implications for physical motivation.

New Voices

Works, residencies and commissions supported by the Sidney Myer Foundation in 2025 included.

- NEW VOICES COMMISSIONS | First House #1 — Birrpai tour by Ngioka Bunda Heath
- NEW VOICES COMMISSIONS | First House #2 — Staunch ASF + Sad Eyes by Amelia O'Leary
- NEW VOICES COMMISSIONS | First House #3 — Zoe Brown
- NEW VOICES COMMISSIONS | First House #4 — Luke Currie Richardson
- NEW VOICES COMMISSIONS | Street Dance #1 — Infinite by MaggZ
- NEW VOICES COMMISSIONS | Street Dance #2 — Efren Pamilacan & Pataphysics
- NEW VOICES COMMISSIONS | Street Dance #3 — JUST B by Raygun & SammyTheFree
- NEW VOICES COMMISSIONS | Artists with a Disability — SHRINE by Leisa Prowd



Sad Eyes (2024), by Amelia Jean O'Leary. Photo by Luke Currie-Richardson.

In Residence

Hosting artists from Dancehouse's sister organisations nationally and internationally

In Residence is Dancehouse's in-bound program of national and international artist-exchange and reciprocal residencies. These opportunities stem from long term organisation-to-organisation conversations with similar 'sister' organisations globally. Historically, In Residence has involved international partners sending artists to Dancehouse to develop new work, exchange practice, and experience and meet Australia rich dance communities.

Dancehouse will undertake further residency development and fundraising in 2023 outside of our initial partners.

In Residence 2024

- Emma Fishwick supported by Performing Lines WA
- Alix Kuijpers, The Mill, Adelaide
- Jill Crovisier

Dance Nucleus Singapore's [CP]3

2024 Participation: Maggie Zhu/ MaggZ

Previous recipients: Alexander Powers (2023), Shriraam Theiventhiran (2022), Rhiannon Newton (2021)

[CP]3 is an intensive distance learning (digital delivery) program for the development of critical praxes in contemporary choreography and performance making. The main aim of the 4-month programme is to help emerging artists from across Asia and Australia articulate and develop their own artistic practices.

Self-Made

Self-Made are residencies, labs and moments convened or hosted by Dancehouse but led and facilitated by local dance makers.

Pan-Indigenous Dancer's Circle

A weekly session for First People dance artists in Melbourne

Bella Waru convened 21 sessions of 'Pan-Indigenous Dancer's Circle' at Dancehouse in 2024. This autonomous community group is a weekly session for global Indigenous dancers to meet, connect, exchange, jam, collaborate and co-create. Participating in community, being able to dream, build, strategise and heal collectively is paramount to a thriving and interconnected Indigenous ecosystem, yet opportunities to create and participate in the communities that we want to see and be are frequently interrupted by work obligations, family and community responsibilities, responding to injustice, grief and surviving within the colony.

In Development

In Development is Dancehouse's way to support artists and projects with free space [capped at 10 hours peak or 20 hours off-peak.] 2024 Projects we were able to support through In Development were:

- *Weave movement* with Janice Florence | In Development
- *Youth Dance Makers Initiative* with Chelsea Byrne | In Development
- *Jack and Jel* by Angelica Menta | In Development
- *Gush* by Alex Dobson | In Development
- *Wet Hard Long* by Jenni Large | In Development
- *Material Bodies* by Adrian Tucker | In Development
- *The Menstruation Project* by Kady Mansour | In Development
- *Safehold* by Sandra Parker | In Development
- *Salarywoman* by Chiharu Valentino | In Development
- *Long Sentences* by Rihannon Newton | In Development
- *Untitled* by Alexander Powers | In Development
- *Celestial* by Zoë Bastin | In Development
- *Sam Goraya new Odissi Work* with Iqbal Barkat | In Development



'Safehold' (2024), Oliver Savariego, Anika de Ruyter, Rachel Mackie. Photo by Gregory Lorenzutti



'Flesh Vessel' (2024), Jayden Lewis Wall and Melissa Pham. Photo by Lukas White Photography.

➤ SECTOR ENGAGEMENT

As a centre for independent dance artists, Dancehouse has the unique capacity to serve and champion multiple voices, communities, and generations within the dance sector. Privileging the role of dance and artists in society, Sector Engagement encompasses the best-practice models of self-determination, co-curation, and community leadership allied with the resources and services Dancehouse provides to the sector.

- Inspire: Dance Educators Professional Learning with Ausdance Vic
- Placements
- Other Industry Partners and Self determination models
- Dancehouse Use: Affordable Space Hire, Independent classes & workshops, other events.

Inspire: Dance Educators' Professional Learning with Ausdance Vic

Get inspired and learn with choreographers Ngioka Bunda-Heath and Joel Bray

In a 90-minute artist-led workshop, gain valuable insights into the recent works, processes, and dance-making skills of local choreographers Ngioka Bunda-Heath and Joel Bray.

Designed to inspire primary and secondary educators teaching dance, this program offers a unique opportunity for peer-to-peer collaboration and to engage in discipline-based discussions with a focus on Aboriginal and Torres Strait Island dance. Each individual workshop: Foundation – Level 6; Level 7 – 10; and VCE VET Dance, can be attended in-person or via an interactive online session tailored to suit regional and remote educators.

All participants will receive a recording of the workshop, curriculum-aligned worksheets, and lesson plans that provide practical strategies for integrating learnings into the classroom, plus the BIG HEART Education Resource.

Placements

Workplace training and experiences for dance professionals

VCA

Dancehouse will partner with VCA to offer placements for undergraduate and post-graduate students. A VCA Masters student (Alison Shirley) will be placed with Dancehouse to support and run independent research and analysis of the Ausdance Dancehouse dance teachers days (primary, 7-10, and VCE & VET)

L2R

Dancehouse supported L2R's Igniting Legends Program which aims to increase the capacity and learning of their young people. This year, we connected 4 new emerging artists with Holly Durant, who presented *Alter Edith* in Season 1.

The emerging artists spoke to Holly about the nuances of creating and presenting a durational work and explored the idea of involving them as other agents towards ambiguous performances in the work.

Other Industry Partners & Self Determination models

First House Forum — First Nations Dance

On 7 October 2022, in partnership with BlakDance, Dancehouse hosted the inaugural First House Forum of Aboriginal and/or Torres Strait Island dance artists. The Forum invited artists to agree collectively and to direct Dancehouse on how to allocate funds across collective projects and practices: new works, commissions, residencies specifically for First Nations dance artists.

The Forum identified a need for artists to learn, work and return to country with existing and developing projects.

The Forum agreed to support each artist, under the guidance of a Project Elder, to develop new work on Country or present existing works to communities on their homelands for the first time. Dancehouse was directed to assist in the producing of these projects and to reconvene artists at the end of the year, at Dancehouse, to reflect on their experience.

On country residencies are an initiative of Dancehouse & BlakDance via the First House Forum with support from the Sidney Myer Fund.

Sangam — South Asia and Diaspora Dance

Dancehouse has been proudly working with Sangam co-curated by Priya Srinivasan, Hari Sivanesan and Uthra Vijay since 2019. The Sangam and Dancehouse relationship has grown and evolved year-round to further our shared ambitions to celebrate, build and expand the opportunities and contexts for South Asian and diaspora dance artists and works at Dancehouse.

Dancehouse works with Sangam to offer 3–4 places for emerging artists in Dancehouse's annual Emerging Choreographers Program (ECP) 2020–22. Dancehouse offered Sangam a unique commission in 2023 as part of the New Voices program with support of the Sidney Myer Fund.

Housekeeping — Dancehousing's Community

Housekeeping is the self-governing mechanism for Dancehousing comprising 1–2 leaders from each community.

Housekeeping serves cultural and administrative functions for Dancehousing. It is a way for groups to collaborate, contribute and discuss resources available for the program at Dancehouse. It gives each community a platform to offer suggestions to Dancehouse's broader mission.

Housekeeping's quarterly meetings are managed by Dancehouse's Community Producer engaged through funds from the City of Yarra's Engage Yarra grant (2022–23).

Insite Arts — Independent Choreographers Program [ICP]

Insite Arts partnered with Dancehouse as producing partners for the Emerging Choreographers Program (ECP) 2020–22. Insite and Dancehouse have worked together to design and will establish a refreshed Independent Choreographers Program (ICP) in 2024.

As a leading producer for Australian arts locally and internationally, Insite offers incredible access to producing knowledge, networks and skills for ICP participants. For ICP, Insite Arts contributes mentoring, online discussions and workshops for the participants in the basics of producing, pitching and arts management.

Union House Theatre, University of Melbourne

An ongoing collaboration with Union House Theatre, to engage with both dance-loving students and their extracurricular activities at University of Melbourne. Dancehouse offers an annual Award and also collaborates with the Union to connect emerging artists and teachers to the abundance of dancing students on campus.

Other Industry Partners & Self Determination models.

Ausdance Victoria: VCAA Prescribed List

Dancehouse begins an exciting relationship with Ausdance Victoria to better connect our important industry engagement work with opportunities for key stakeholders and practitioners in youth dance and education.

Dancehouse and Ausdance Victoria developed and submitted a proposal to the Victorian Curriculum and Assessment Authority (VCAA) suggesting living Victorian choreographers be included in the prescribed list of works for Unit 3 and 4 in 2024.

If successful, Dancehouse will host material on online channels and work with Ausdance Victoria to offer workshops and resources for teachers and students with the selected choreographer.

Ausdance Victoria

Dancehouse works with Ausdance Victoria to connect dance educators with our dance artists, communities and audiences.

In 2024, we were delighted to partner with Ausdance Vic to offer a teachers' night of performances and a hosted event as part of Melbourne Fringe.

Dance Educators' Professional Learning Program 2024 & 2025

Funded through the Strategic Partnerships Program (SPP) — Department of Education Ausdance Vic and Dancehouse partner to connect dance educators with living Victorian choreographers and their works.

Teachers — Primary, 7-10, VCE/VET — are invited to learn the works of Victorian choreographers and independent artists across two sessions.

Dancehouse Use

Affordable Space Hire

Dancehouse understands that, more than any other performing artform, access to space is a fundamental condition needed for work as a dance artist. As such, when not being used for our presentations and programs, Dancehouse is committed to offering the best and most affordable dance studio space for hire in Melbourne. Our three studio spaces offer a range of facilities that best support diverse dance activities.

Whether leading a class, facilitating a workshop, or rehearsing for a new performance, Dancehouse has a number of offerings that minimise financial barriers to participation and maximise dance artists' ability to earn income for themselves.

When offering Dancehouse spaces for hire, priority is given to dance or dance related activity. Annually, as part of our Public Classes and Workshops program, more than 50 distinct dance classes — micro-businesses — operate out of Dancehouse.

Public Classes and Workshops include:

Odissi Indian Classical Dance, Afro Cuban Dance & Graham-based Contemporary, Ballet for the Contemporary Dancer, Ballet for Older Dancers, Body Weather, Improv Movement / Theatre, Fine Lines, Melbourne Classical Dance, Alchemy Dance, Zouk, Physical Theatre, Contact Improvisation and a Summer Film School

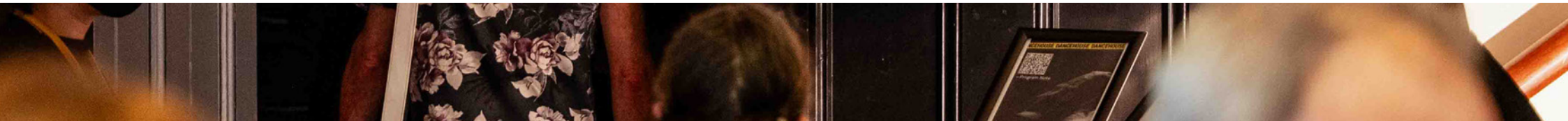
Independent Events assisted by Dancehouse

Any Requests? — Travel Art Dance Company
Embodied — Arianna Marchiori
Latin Quarter — Robin D'Souza (4 Events)
Trans Day of Visibility Panel — Thorne Harbour Health + House of Diesel
Moist — Scratch Arts for Melbourne International Comedy Festival
Monthly Social — Swing Patrol (9 Events)
Odissi Nrityagatha — Sohamasmi Centre for Performing Arts
Scar Trees — Illbijerri Theatre Company
School Concert — Melbourne Dance Theatre
School Concert — Nook Dance Centre
SpeakUP Showcase — Fleassy Malay
Student Presentation — Alchemy Dance

Sylvia Staehli Theatre



➤ 2024 OPERATIONAL UPDATES



Staff, Board & Governance

ONGOING STAFF	ROLE	DATES	EFT
Josh Wright	CEO/ Artistic Director		Full-time 1.0 FTE
Efren Efren Pamilacan	Program Manager		Part-time 0.6 FTE
Jonathan Homsey	Producer (non-ongoing)	Jan & Oct-Dec	Part-time 0.4 FTE
Jacqui Martin	Operations Manager	Jan-Sept Sept-Oct Nov >	Full-time 1.0 FTE Parental Leave Part-time 0.2 FTE
Molly McKenzie	Interim Operations Manager	Sep >	Part-time 0.6 FTE
Reuben Lewis	Marketing & Communications Manager	Jan-Oct Nov >	Part-time 0.6 FTE Parental Leave 0.4 FTE
Elyssia Wilson-Heti	Interim Marketing & Communications Manager	Oct-Dec	Part-time 0.4 FTE
Rebecca Etchell	Production & Venue Manager	Jan-Sept	Full-time 1.0 FTE
Cecily Rabey	Production & Venue Manager	From Sep>	Full-time 1.0 FTE
Caro Ooi	Dancehousing Producer		Part-time 0.2 FTE

BOARD	ROLE	DATES
Melanie Lane	Chair / Artist Member Chair: Artistic Subcommittee	
Vivianna Sacchero	Deputy Chair	
Josef Lehrer	Treasurer / Artist Member Chair: Finance & Risk Subcommittee	
Louise Brown	Secretary Chair: Governance & Nominations Subcommittee	
Veronica Bolzon		
Ngioka Bunda-Heath	Artist Member	
Sandra Parker	Artist Member	Concluded 9-Dec-24
Dean Hampel	Chair: Development Subcommittee	Concluded 9-Dec-24
Fiona Reay	Observer	Throughout 2024



Photos from left to right:

Joshua Wright, Efren Pamilacan, Jonathan Homsey, Jacqui Martin, Molly McKenzie, Reuben Lewis, Elyssia Wilson-Heti, Rebecca Etchell, Cecily Rabey, Caro Ooi.

CONTRACT STAFF

Front of House // Molly McKenzie, Gemma Sattler, Jackie Morgan, Alec Katsourakis, Blair Tosh, Christine, Jasper Vaughan, Amelia Vu, Kihmo Quintela, Alex Dobson

Technical & Production staff // Giovanna Yate Gonzalez, Jack Wilkinson, Katie Williams, Lachlan Murdoch, Min Kingham, Virginia Proud, Rob Aspinall, Siobhain Geaney, Max Evans, Ellen Perriment, Elekis Poblete Teirney, Ashleigh Basham

Bookkeepers // Leora Hester, Elaine Soo

Venue & Internal Operations

Governance

Two long-running Dancehouse Board members wrapped-up their tenure at Dancehouse: Sandra Parker and Dean Hampel. Both Sandra and Dean contributed over 10-years of service to the Dancehouse Board and have been critical to the stability and success of the organisation for many years.

The Board continued to implement the recommendations of the Dancehouse Governance Report from Tony Grybowski & Associates in 2023 activating four subcommittees chaired by Dancehouse Board members and adopting a Board Charter.

Dancehouse supported CEO Josh Wright, and Deputy Chair Viviana Sacchero to complete the Australian Institute of Company Directors (AICD) course subsidised by Creative Australia.

Dancehouse participated for the first time in the Observership Program welcoming Fiona Reay throughout 2025.

Policies

New or updated Dancehouse policies in 2024 include:

- Dancehouse Statements & Supporting Freedom of Cultural Expression

New Studio

Dancehouse is in active conversations with developers nearby for the development of a bespoke dance studio space to be rented and run by Dancehouse.

An additional studio space would enable Dancehouse to better service our community of hirers and artists who need to access safe, affordable and welcoming dance studios to earn a living and to maintain strong community cohesion.

Dancehouse is currently limited in our Carlton Hall space because our programming competes with hirers. This particular impact is felt with dance teachers who need weekly space for classes which Dancehouse cannot support without interference.

Venue Upgrades

Sylvia Staehli Theatre Floor

The beautiful wooden Jarrah floor of the Sylvia Staehli Theatre has gone through a range of repairs over the last few years. As different carpenters repair the floor, and as the footing of the building moves, and along with very high use and wear and tear, the poor floor was splitting, uneven and starting to become dangerous for our community.

City of Yarra assessed the floor and to create a safe, even, and repairable surface, black showdeck (2 layers of 21mm ply) over the top of the Sylvia Staehli Theatre. Dancehouse has applied many, many layers of paint to take this deck to black.

Making Space Grant: Accessibility Upgrades

As a venue, Dancehouse received some much needed accessibility upgrades through a significant \$100,000 Making Space capital works grant from Arts Access Victoria and Creative Victoria.

Dancehouse with landlord City of Yarra prioritised key accessibility improvements identified by a recent accessibility audit of Carlton North Hall. Improvements included:

- an improved ramp, balustrade and tactile markers to Dancehouse
- much-improved accessible toilet including door-widening, and automated-door.
- lighting improvements to foyer staircase,
- outdoor/ laneway lighting to rear of building
- non-slip epoxy floor and
- hot water units to the back of house bathrooms
- installation of an accessible foyer water foundation for all Dancehouse users

Equipment Upgrades

- Dancehouse purchased important equipment including:
- high gloss/ high shine black tarket
- an AED defibrillator for the Dancehouse foyer
- new First Aid kit boxes and supplies
- extra curtains for Upstairs Studio niche, Skylab studio mirrors, and back of house changing area

Importantly, with a \$10,000 grant from the Lord Mayor's Charitable Foundation, Dancehouse made important energy and equipment purchases for the Upstairs studio including:

- 6 x LED Fresnels
- three phase power distributor to increase the power and circuit capacity at Dancehouse

CARBON EMISSIONS: CO₂e

This is the second year that Dancehouse has provided a Carbon Emission estimation.

Dancehouse's Carbon Emissions estimate provides results based on: Consumption and Carbon Dioxide Equivalent (CO₂e) terms.

Dancehouse's CO₂e was calculated using Julie's Bicycle's Creative Climate Tools. This free online calculator is specifically designed for arts and cultural organisations — predominantly in the UK — but has also included data from 2,000 organisations in 43 countries worldwide including, now, Dancehouses.

Some notes on Dancehouse's Carbon Emissions in 2024.

Onsite Renewables

Dancehouse has photovoltaic cells on our roof which support Dancehouse energy use and contribute energy back to the main electricity grid. They generate no carbon emissions but are included as a positive benefit to Dancehouse.

Melbourne Renewable Energy Project (MREP)

Since 2021, Dancehouse's electricity has been supplied through the City of Yarra's partnership through the Melbourne Renewable Energy Project (MREP) program.

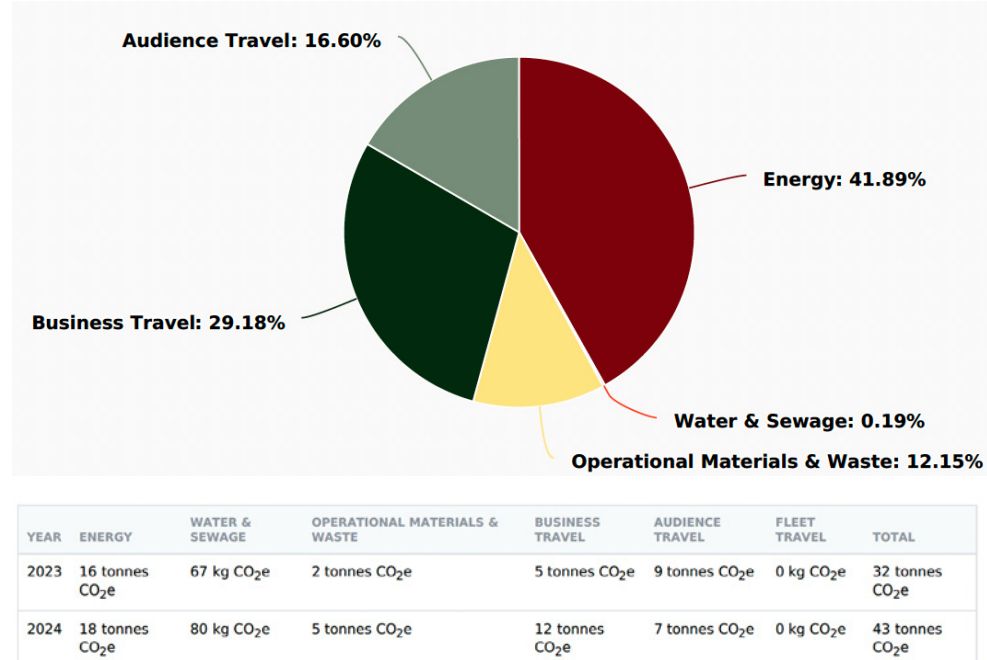
The MREP ensures 100% renewable local energy use and supply at Dancehouse.

In an Australian first, the Melbourne Renewable Energy Project brought together the purchasing power of 14 partners, including universities, cultural institutions, corporations and councils, to drive the construction of a new wind farm at Crowlands, near Ararat. The wind farm is owned and operated by Melbourne-based clean energy company Pacific Hydro.

Business Travel

2024 saw an increase in Business Travel emissions from 2023 by 13.97%. This increase is related to programs that required international and domestic travel such as Independent Choreographer Program (ICP) and Dancless Complex & Asia-Pacific Soft Network.

IMPACT	CONSUMPTION	CARBON EMISSIONS Figures in Kg CO ₂ emitted. 1,000 kg = 1
Energy — Electricity	24,109 kWh	18 tonnes CO ₂ e
Energy — Gas	5395 kWh	
Water & Sewage	473 m ³	80 kg CO ₂ e
Waste	3 tonnes	5 tonnes CO ₂ e
Business Travel	51,918 km	12 tonnes CO ₂ e
Audience/ Hirer Travel	18,000 attendances p/y	7 tonnes CO ₂ e
Onsite Renewables	14,083 kWh	0
Dancehouse's estimated Carbon Emissions in 2024		42,800 kg 43 tonnes CO ₂ e



Marketing & Engagement

Across all key channels, Dancehouse experienced consistent growth in reach and overall engagement. The insights gained from 2023 data regarding the prioritisation of organic reach, community engagement in conjunction with a diverse range of offerings and exceptional programming proved effective in maintaining and sustaining our overall audience growth.

The Dancehouse website, e-newsletter, and Instagram channels remain our most productive channels. X (formerly known as Twitter) no longer holds relevance for our communication objectives, and Facebook engagement, while not a primary platform, continues to serve an increasingly small segment of our audience base. Dancehouse joined TikTok in early 2024 but has yet to establish a substantial presence within this ecosystem.

2024 data has demonstrated that paid advertising through Meta is ineffective in increasing ticket sales for our programming. Our decision to prioritise the development of engaging content, particularly video, and collaborate more closely with artists and partner organisations in cross-promotion during campaign delivery has yielded positive results.

Dancehouse Website

The Dancehouse website saw an impressive increase in website and social referrals, as well as a notable increase in organic searches during 2024. Our shift away from paid advertising via social media resulted in an expected decrease in page views, and our overall engagement rate has remained stable.

36,227 unique visitors
8% decrease

15,836 organic searches
10% increase

107,129 page views
45% decrease

10,198 direct website referrals
45% decrease

47.01% engagement rate
in line with 2023

7,409 social referrals
75% increase

Marketing & Engagement



In 2023, we relied less on paid advertising and instead focussed on driving organic traffic across both Facebook and Instagram. This strategy resulted in a general “levelling out” of our data with noticeable decreases in areas such as website referrals and reach.

2024 data has proven that paid Meta ads are not effective within our budget and scope for campaigns. Dancehouse will continue to pursue organic reach and engagement as a means to drive ticket sales.

59,591 Reach
43.9% increase



We saw our Instagram followers climb to 6k as well as a dramatic increase in Reach and Page Visits. We continue to see an above industry standard for increase in followers per year.

6k + Followers

80,520 Reach
191% increase

14,249 Page Visits
116.7% increase

949 New Followers
18% increase



Our stats remain roughly in line with the Industry Arts and Artists average, though have dipped slightly in engagement when compared to 2023. This could be attributed to a dramatic increase in EDM deliveries compared to 2023. Dancehouse will prioritise overhauling our audience dataset in 2025.

In 2024 we sent out:

- 13 EDMs
- 2 development (EOFY campaign)
- 11 Invitations
- 5 media releases
- 1 Audience Survey

88,023 Deliveries in 2024
47.3% increase

30,433 EDM Opens in 2024
66.5% increase

34.8% Average Open Rate
3.8% increase

1.9% Average Click Rate
0.3% decrease

Media Highlights

40

Reviews and articles



The area of Brunswick around the south end of Sydney Road is notorious for its lack of open spaces, so it is apt that the courtyard of a small church near Dawson Street should host this elusive, atmospheric meditation on the harshness of the urban landscape.

The world here is made of bluestone, red brick, slate and concrete. Two dozen breeze blocks litter the space. Dancers Ashleigh Musk and Jenni Large clamber from block to block in a slow but weirdly gripping progress.



Dancers Ashleigh Musk (left) and Michael Smith in *Fertile Ground*. JADE ELLIS

DANCE

Hope Hunt and the Ascension into Lazarus ★★★★★

Dancehouse, Carlton, until January 18

This rousing solo by Northern Irish choreographer Oona Doherty, which has toured widely since it premiered in 2016, presents a kaleidoscope of adolescent proletarian masculinity: a swirl of laddish traits, gestures and attitudes.



Alix Kuijpers in "Grim Grinning Ghosts." Photograph by Daniel Marks

Doubts and anxieties take on a different form and meld into a theme park in Kuijpers's "Grim Grinning Ghosts," afterwards in the smaller, upstairs space made smaller by the swathes of fabric, open cases, and cardboard boxes strewn about the room. Into a domestic space in flux, suggestive of a deceased person's estate, with haunted house vibes, "Grim Grinning Ghosts," too, tips its top hat to the ghost of technologies past, with a few whacks of the black box TV to set the reception to interference from the beyond realm. 'No screen signal' nostalgia in overdrive kicks in, spliced with a mysterious changing of the channels and middle of the night, static noise glitch aesthetic. A fragment of a news story about animals not being in possession of a soul and therefore not able to ascend to heaven flickers before morphing with the believed-to-be first horror film Georges Méliès classic, *Le Manoir du diable* (1896), replete with

Media Highlights

DANCE

Ānanda: Dance of Joy ★★★★★**Dancehouse, July 25**

Soloist Christopher Gurusamy describes his latest program of contemporary Bharatanatyam as a celebration of the search for freedom through the discipline of classical dance. And it's an unapologetically joyful experience.



This work is an unapologetically joyful experience. NATYA INK BY SUDHA



THE AGE



DANCE

Wet Hard Long ★★★★★**Dancehouse, until July 13**

Wet Hard Long, as if you couldn't tell from the title, is all about innuendo and suggestion. Choreographer Jenni Large has created a darkly ironic spectacle of feminine submissiveness in which two dancers also exhibit extraordinary strength, stamina and technical skill.



Wet Hard Long, as if you couldn't tell from the title, is all about innuendo and suggestion. GREGORY LORENZUTTI

Media Highlights

★★★★★

Dance review: Wet Hard Long, Dancehouse

Contemporary dance performed in eight-inch heels is spellbinding.

8 Jul 2024

Jessi Ryan



PERFORMING ARTS

Photo: Gregory Lorenzutti.

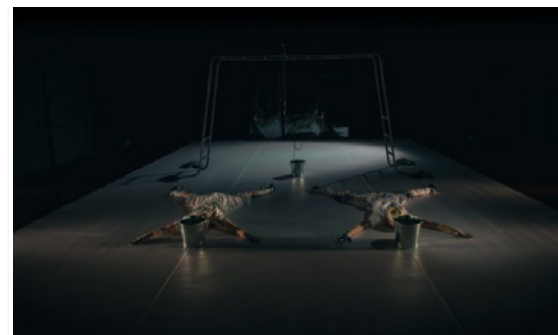
Wet Hard Long is, without a doubt, a bold risk-taking piece of contemporary dance with so much that it blinds. It's a work that leaves its audience spellbound, for everything about it just feels correct, everything.

Wet Hard Long is the second full-length incarnation of this performance, with its original version, titled *Wet Hard*, nabbing the People's Choice Award at the 2022 Keir Choreographic Awards.

The work was created by performer, choreographer and director Jenni Large, who is joined on stage by fellow dancer Amber McCartney. The energy between both dancers is palpable. *Wet Hard Long's* sinewy choreography – mostly floor work – in later scenes gives way to more powerful and emotive sections.

MOVING PORTRAITS

Beneath a tree also over a century old is where I meet dancer and artist Eileen Kramer, and where the 60-minute loop will end. And it feels fitting, on the heels of her recent death on November 15, 2024, at 110-years-of-age, to start here, at effectively the end of Sue Healey's screening of *On View: Icons*. Showing at Dancehouse's Sylvia Staehli Theatre, from 4pm in the afternoons onwards, as part of the launch of Dance (Lens) Mini the audience is invited to duck into the cool, dark reprieve of the theatre at any time and immerse themselves in a three-channel, cine-portrait of six Australian dance legends.^[1] As timing has it, this is where I am to begin. As the familiar strains of the "Blue Danube" waltz lilt "let us dance," Kramer imparts, "it's been a long journey, but I don't care about age, that means nothing to me; I'm more concerned about spirit, and the spirit has no age."



Wet Hard Long (2023), by Jenni Large. Photo by Gregory Lorenzutti

Wet Hard Long

Captivates with Breathtaking Control and Thoughtful Design

Reviewed by Brendan Daynes

Wet Hard Long is an evocative and groundbreaking contemporary dance piece that seamlessly marries athleticism, artistry, and innovation. The production, which recently graced the stage at Melbourne's **Dancehouse**, captivated the audience with its breathtaking choreography, ingenious use of props, and meticulously crafted production elements.

From the moment the lights dimmed, it was evident that this performance would be a visceral journey. Choreographer, Director & Performer, **Jenni Large**, and her fellow dancer, **Amber McCartney**, displayed absolutely incredible control, their movement quality a testament to their rigorous training and innate talent. The movement vocabulary was executed with precision, and the level of athleticism required to maintain such continuous control was nothing short of impressive.

The choreography was a masterclass in contemporary dance, blending fluid movements with sharp, staccato bursts of energy. The dancers moved with a synchronicity that was mesmerising, each step and gesture contributing to the piece's overarching narrative. The choreography's complexity and innovation were evident in every sequence, showcasing the dancers' versatility and the choreographer's visionary approach.

The integration of props into the choreography was particularly impressive. These props were not merely accessories but were cleverly woven into the fabric of the performance. The dancers' interaction with these props created a dynamic visual spectacle, transforming the stage into a playground of physical exploration.

Adelaide Harney's lighting design played an integral role, enhancing the mood and complementing the choreography's dynamic qualities. The lighting was both subtle and dramatic, shifting seamlessly to reflect the evolving narrative. Far from being a mere backdrop, it acted as a character in its own right, enriching the atmosphere and adding depth to the visual storytelling.

PARTNERS

Dancehouse wishes to gratefully acknowledge the generous support of our partners for 2024

GOVERNMENT



PROGRAM



MEDIA



PROJECT

Abbotsford
Convent.



**ARTS
HOUSE**

ausDANCE
VIC



**CHUNKY
MOVE**



JOEL · BRAY



**LGI/
WXYZ**



VCA
Victorian College
of the Arts

**ST
RUT
AD
NCE**



**TEMPERANCE
HALL**



THE MILE





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Dancehouse is assisted by the Commonwealth Government through Creative Australia, its arts funding advisory body, and is supported by the Victorian Government through Arts Victoria, Department of Premier and Cabinet, and by the City of Yarra through the use of the Dancehouse facility.

Dancehouse stands on what always was and always will be Aboriginal land. We pay our respects to the traditional owners of this land, the Wurundjeri peoples of the Kulin Nation, to their elders past, present and emerging, and acknowledge that sovereignty was never ceded.

Dance Lens Mini 2024. Photo by Amelia Vu.