



2024 Annual Report

STRUT Dance recognises Australian First Nations people as Australia's first dancers and acknowledges that all dance in Australia sits within the context of the continuum of First Nations and Torres Strait Islander culture.

We acknowledge the Traditional Owners of the land upon which we create and work, the Wadjuk people of the Bibbulmun nation, who continue to nurture a deep and respectful relationship to land and sea. It is a great privilege and honour to create with them on their country. We also respectfully acknowledge neighbouring groups throughout WA and honour their Elders across time.



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A choreographic centre based in Boorloo, Western Australia, STRUT nurtures and sustains a thriving community of diverse dance artists and connects them with audiences to share their work.

Vision

A local, national and global network of dynamic dance artists whose work reflects and contributes to our understanding of the world and celebrates dance as a driver of human connection.

Values

Respect	Commit to listen to, learn from, and engage with First Nations artists, elders and their communities
Equity	Welcome and embrace artists and audiences from diverse cultural backgrounds, genders and abilities
Relevance	Provide the dance sector with unique development, collaboration and performance opportunities reflecting and expressing experiences of today
Aspiration	Offer inspiring opportunities and platforms for innovative creative interpretation
Responsive	Recognise nimbleness and flexibility as key mechanisms for sustainability in an increasingly disruptive sector
Transparency	Uphold best practice governance including being transparent across all aspects of our operation

Our Goals

Empower, nurture, and sustain the practices and careers of independent dance artists

Commission and present diverse contemporary choreographic work in Western Australia and beyond

Activate pathways to dance and choreographic practice through creative exchange and collaboration

Offer access and engagement to dance across multiple platforms and programs

Develop and manage resources in sustainable, ethical, and generous ways for the benefit of our members

Staff

Sofie Burgoyne	Co-Director (0.5 FTE)
James O’Hara	Co-Director (0.5 FTE)
Alica Byfield	General Manager
Cameron Park	Communications Manager (0.4 FTE)
Mellida Frost (concluded August 2024)	Finance Officer (0.2 FTE)
Sherry Quiambao (commenced September 2024)	Finance Officer (0.2 FTE)

Board

Ricky Arnold (retired April 2024)	Chair
Áine Whelan (commenced May 2024)	Chair
Jane Mitchell (commenced May 2024)	Deputy Chair
Romola Haggerty	Treasurer
Ashley Roberts (retired April 2024)	
Thomas Camp (joined May 2024)	
Sarah Chaffey	Artist
Muriel Hillion-Toulcanon (joined May 2024)	Artist
Kynan Hughes	Artist
Bernadette Lewis (joined May 2024)	Artist
Joshua Pether	Artist

2024 Artistic Advisory Group

- Ratri Anindyajati (IND)
- Kylie Bracknell (WA)
- Tara Gower (WA)
- Amrita Hepi (PHL)
- Michael Smith (QLD)
- Luther Wilson (WA)



Chair’s Report

It is with a great pride that I present my first Chair’s Report for the 2024 Annual Report of STRUT Dance. Being appointed Chair in 2024 was a ‘full circle’ moment for me as my first professional job out of university was as General Manager of Fieldworks Performance Group, a cutting-edge contemporary dance group in Western Australia.

This past year has been a transformative one for STRUT Dance, filled with artistic growth, community engagement, and building a strong framework of supporters both locally and internationally.

Despite the challenges that continue to affect the arts sector, our company has offered relevancy and remained steadfast in its mission to inspire, educate, and connect through the power of dance.

A highlight of the year has been the continued growth of Perth Moves; a program which we piloted in 2023. This year, it became an integral and popular part of the 2024 Perth Festival’s free access program. The program spoke to two of STRUT Dance’s main pillars; to activate pathways to dance and choreographic practice through creative exchange and collaboration and to offer access and engagement to dance to as many people as possible.

We continue to provide critical training and support for dance, demonstrated by our growth in membership as well as the number of people we touch through our education and outreach programs. These programs have provided access to dance for diverse communities and audiences and in doing so promoting the vital importance of dance as an accessible and natural part of our DNA, who we are and who we can become.

We recorded a record level of financial support in 2024 from federal and state agencies and were delighted to receive a significant donation

from Arts Impact WA. There is no doubt that STRUT Dance is now considered by both the dance sector and funding bodies as a leading choreographic force in Australia.

None of the above would be possible without the vision and dedication of our Co-Directors, Sofie Burgoyne and James O’Hara. Through the integrity of their work practice, they have developed a strong bond and level of trust with the independent dance sector as well as with our funding partners, sponsors and donors.

Thank you to all the artists who have worked with STRUT Dance, the administrative team, specially our long serving General Manager, Alica Byfield, and my colleagues on the Board.

Looking ahead, we are excited to embark on new artistic collaborations, increase our community programs, our First Nations’ strategy and continue advocating for the vital role of dance in society. The coming year promises to be one of momentum, change and surprise.

Áine Whelan
Chair

Co-Directors’ Report

2024 commenced with the inaugural Perth Moves Workshops Series. Over 400 artists from across the world gathered in Boorloo where diverse workshop leaders shared with care and passion. We are proud to have provided 21 bursaries for artists to attend the 3-week series with tuition, travel and / or accommodation support. Through our partnerships with local businesses, and national and international organisations, the supported participants came from Australia (of which 8 were First Nations artists) New Zealand, Taiwan and Singapore. Whilst we of course anticipated some great outcomes for participants in the bursary programme, we did not predict the entirety of their effects, which far surpassed our expectations. In particular, we were able to fully observe how bursaries can diversify who has access to exceptional training opportunities in dance and how this diversification helps explore the possibilities of what dance is; who tells the stories; who it is for; the places where dance is shared; and the types of participation and engagement that dance can toffer.

The Perth Moves Hub returned for a second year, doubling the range of experiences on offer with a two-week program of classes, activations and performances. These events at the State Theatre Courtyard played an important part in strengthening a community of dance enthusiasts here in Perth.

To address the imbalance of an abundance of new work being developed with minimal opportunities for further development and presentation, we reduced the number of SEED residencies and increased the opportunities for presenting new works of varying scales. Our partnerships with Perth Institute of Contemporary Art (PICA) (Restore) and The Blue Room Theatre (600 SECONDS: Moves and Evolve) provided presentation spaces for these programs and connected the artists and their work with audiences.

31 interstate and international applications for Restore, demonstrated that there was great interest from artists interstate and abroad to connect with West Australian audiences. It was evident that Restore provided a much-needed platform for local, interstate and international artists to share their work, and the pilot season proved that audiences were eager to be part of this exchange.

We are incredibly lucky to have welcomed Áine as STRUT’s chairperson and thank her deeply for her skill and generosity. We also welcomed new board members Thomas Camp, Bernadette Lewis and Muriel Hillion-Toulcanon, and consider ourselves lucky to have a board that are passionate about the work that STRUT does and that can contribute to robust conversations that move the organisation forward.

It has been a great pleasure to work alongside Alica Byfield, STRUT’s General Manager, and Cameron Park, STRUT’s Communications Manager throughout 2024, and we were delighted to welcome Sherry Quiambao, Finance Officer, to STRUT in the last quarter. The energy and dedication of this small team is inspiring.

We are immensely grateful for everyone whom we worked with in 2024 – artists, audiences, partners and our STRUT Movers. We look forward to continuing to support, nurture and celebrate the courageous, inspiring and essential work of independent dance artists in Boorloo, in 2025.

James O’Hara and Sofie Burgoyne
Co-Directors

Insights

569 professional dancers in class
378 dance enthusiasts in beginner's class
200 artists employed
15 artists supported to develop a new work/idea
4700 audience members
13 new works presented

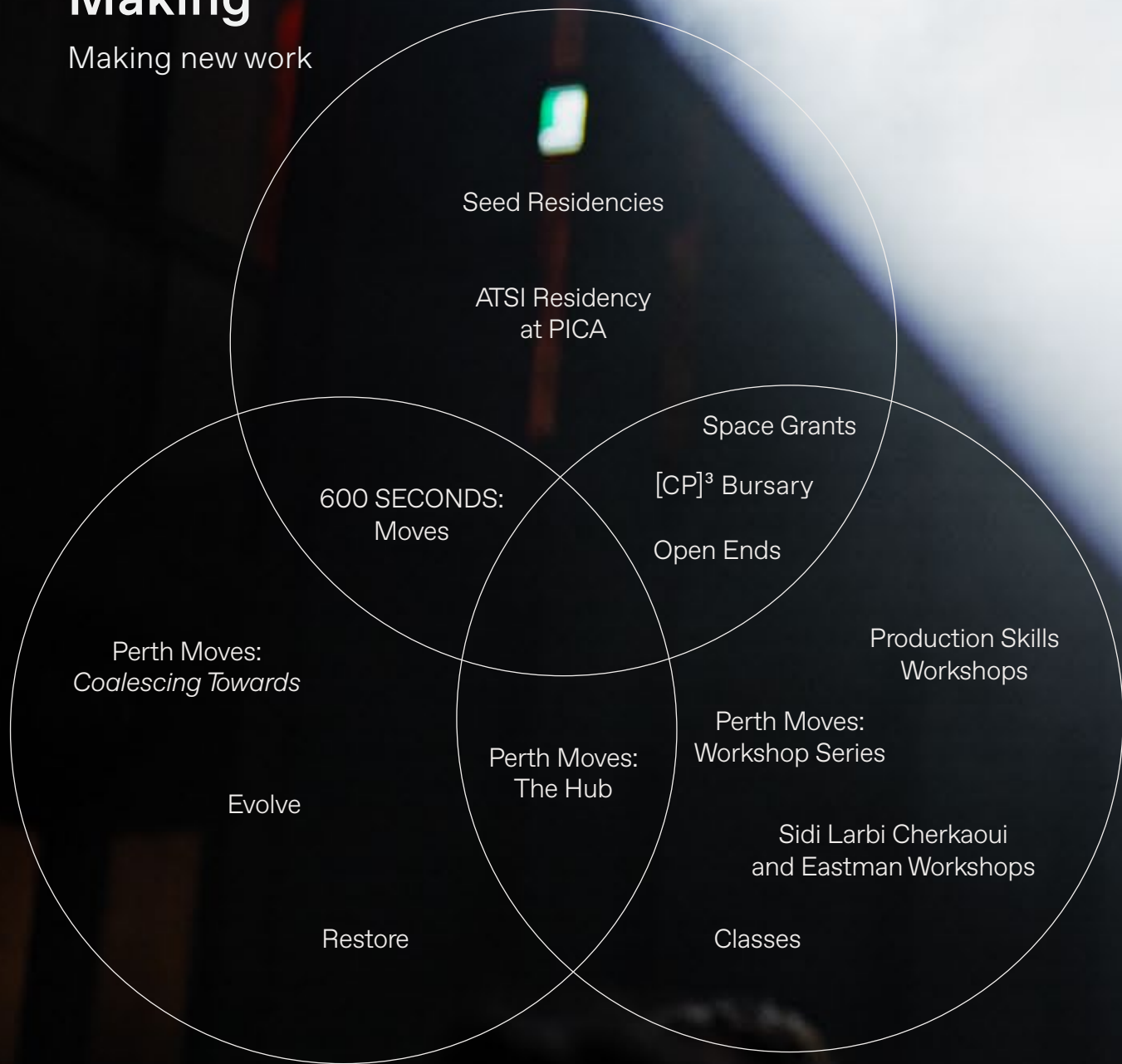
237 STRUT Dance Members ● 194 members in 2023
69% WA-based ● 85.2% WA-based in 2023
24% national/interstate ● 12.9% national/interstate in 2023
7% international ● 1.9% international in 2023
64% emerging ● 49.4% emerging in 2023
26% mid-career ● 30.2% mid-career in 2023
10% established ● 8% established in 2023
(12.4% undeclared in 2023)

1003 new Instagram followers
59.7K Instagram reach ● 634.2% increase vs. 2023

2024 Program

Making

Making new work



Presenting

Connecting artists to audiences

Dancing

Training and skills development

Perth Moves

29 January – 18 February

Perth Moves 2024 offered a diverse and expansive array of experiences across two spaces in the city of Perth.

The Perth Moves Hub, in the State Theatre Centre Courtyard, provided 10 days of free dance activities to artists, enthusiasts and audiences, expanding access to dance through classes, social events and exceptional performances.

The Perth Moves Workshop Series, at King Street Arts Centre, was a three-week program of dance workshops for professional dance artists led by local, national and international leading figures of the dance world, including visiting Perth Festival artists.

21 bursaries provided dance artists from across Australia, New Zealand, Singapore and Taiwan access to the Workshop Series, as well as travel and accomodation stipends.

Perth Moves was presented by STRUT Dance in association with Perth Festival and Tura and was assisted by the State of Western Australia through the Department of Local Government, Sport and Cultural Industries, City of Perth, The Australian Government through Creative Australia, its principal arts investment and advisory body and the Judy and Wilmot Matthews Foundation.

Workshop Series

Leaders:

Daniel Riley (SA)

Nick Coutsier (Belgium)

Eisa Jocson (Philippines)

Ta'alili (Aotearoa/NZ)

My Studio Performance
Makers Collective (WA)

Molly Tipping (WA)

Marrugeku (WA)

The Farm (QLD)

Rachel Arianne Ogle (WA)

Akram Khan Company (UK)

Shona Erskine (WA)

Sarah Aiken
and Rebecca Jensen (VIC)

TINE (France)

19 professional development workshops for early career dance artists

21 tuition bursaries for our workshop series to promote access and inclusion

377 participants

57% workshop attendees from interstate/international

Rated an average of:

97% for captivating workshop content

95% for building a safe and welcoming environment

94% for providing an important cultural addition to the city

Bursaries

Recipients:

Allain Gumapon, Angelica Menta, Audrey Goth-Towney, Dana Bell, Danni Cook, David Prakash, Georgia Beechey, Harlisha Newie-Joe, Jackie Sheppard, Keia McGrady, Kuan Juo Chou, Luci Young, Maddi Fraser, Mitchell Christie, Sarah Kinch, Syarifuddin Sahari, Tamara Bouman, Yi-En Chen, Zakayyah Ibinoh Maclean, Zendra Giraudo and Jo Cooper

Supported by:

Arts Tasmania, BlakDance, Co3, Dancehouse, Dance Makers Collective, Dance Nucleus, Fiona Stanley, Joshua Pether, Mallard Contracting, Margrete Helgeby Chaney, Perth Festival Connect, Shane Colquhoun, Sue Peacock, STRUT Dance, Thinkers' Studio, Transit, Wellesley Studios, and anonymous donors.

Total: 21 bursaries

8 for Aboriginal and/or Torres Strait Islander artists

9 for WA artists

8 for interstate artists

4 for international artists

I benefited hugely from meeting so many other artists in a similar position to me, in particular connecting with so many other young First Nations artists was so special and enriching to me. Looking around the room during workshops I felt so extremely excited and proud at the amount of talent we have emerging in Aussie artists.

Bursary recipient

The Hub

8 February – 18 February
State Theatre Centre of WA Courtyard

attendance:
4000+

Activations:

Morning sound meditation and yoga

Film screening from Dancehouse: Dance (Lens)

Nightly DJs

Mature Moves and Seated Dance

All-Styles, All-Ages Dance Battle

Dance classes for contemporary, latin, waacking, line dance, krump, afro dance and suara indonesia dance

Two deep dives into choreographic practice

Deep Soulful Sweats

Two performances from international dance artists

Six performances of a new work developed during Perth Moves

Classes and workshops by:

Joshua Pether

Shona Erskine

Molly Tipping

Bernadette Lewis

Danza Loca

TINE

Akram Khan Co

Ousougene & Plyanci

Paige Gordon

Cherry Steppers

David Prakesh

Daryl Brandwood

Isha Sharvani & Tao Issaro

Evgenia Plotkin Mikhailov

Eisa Jocson

Syarifuddin Sahari

Alfira & Murtala

Performances by:

Ta'alili

Nicolas Coutsier

Chung Wah Association

Michele Rizzo

10 free dance performances

13 free dance activations

96% average rating for providing an important cultural addition to the city

Coalescing Towards

15 February – 18 February
State Theatre Centre of WA Courtyard

attendance:
1200

For 10 days, 12 dance artists from Australia and Taiwan participated in a choreographic laboratory directed by Italian choreographer, Michele Rizzo. Together, they researched two key concepts of repetition and unison in order to delve into the essence of movement as a medium for forging togetherness. The laboratory culminated in a 20-minute performance with an original composition from West Australian composer, Ozlem Kesic, supported by Tura. Coalescing Towards occupied the courtyard six times over the last four nights of the Perth Moves Hub, free of charge to the public, and captured/fascinated Perth Festival audiences either side of performances in the State Theatre Centre.

Choreographer: Michele Rizzo
Lighting designer: Mark Haslam
Costume designer: Rhiana Katz
Composer: Ozlem Kesic aka Plyanci
Performers: Cameron Park, Campbell Gateley, Ella Watson-Heath, Elsa Bignell, Francesca Fenton, Harrison Cook, Mitchell Cristie, Olivia Adams, Rhiana Katz, Rhys Ryan, Shaun Johnston and Yi-En Chen

...a mesmerising journey that rises to an almost magical level when it fuses its seemingly disparate elements to invoke larger feelings of solidarity and joy.

Jo Pickup, Arts Hub
17 Feb 2024



600 SECONDS: Moves

7 February – 10 February

In partnership with

The Blue Room Theatre

attendance:
178

The commission of five new works of 600 seconds duration. The artists gained access to mentorship from STRUT Co-Directors Sofie Burgoyne and James O'Hara, production, venue and tech support, assistance in marketing and publicity, and The Blue Room Theatre's audiences over four nights during The Blue Room Theatre's summer nights program.

Echoes of Expansion

Directors/Performers:

Elsa Bignell and Meg Scheffers

Sound designer:

Cameron Park

Moving Words

Director/Performer:

Lara Dorling

The Mist

Director/Performer:

Jiarui Lin

Risk pas de deux

Director/Performer:

Patrick Gunasekera

Collaborator:

Adam Kelly

The Scramble

Director:

Shaun Johnston

Collaborators/Performers:

Nathan Turtur and Luther Wilson

The program is a testament to The Blue Room's dedication to providing a space for artists to flourish while exposing audiences to diverse performances they might not otherwise experience.

Holly Ferguson, Magazine 6000, Feb 2024t



Restore

29 May – 1 June

In partnership with

PICA

attendance:
300

A pilot program that spotlighted restoration, connection and exchange in the region with an eye to sustainable creative choreographic practice.

Restore featured a new commission from Boorloo (Perth) and West Australian premieres of existing works from Naarm (Melbourne) and Aotearoa (New Zealand). The three works expressed diverse perceptions of the world through different places, temporalities and roles.

Winner: Performing Arts WA Awards
Jahra Wasasala
Outstanding Achievement by an Interstate Artist (Dance)

LUSH

Creators/Performers:
Lighting designer:
Sound designer:
Lighting realiser:

gemma+molly
Giovanna Yate Gonzalez
Jaxon Stickler
Peter Young

MANU MALO

Creator:
Director:
Choreographers/Performers:
Sound designers:
Lighting realiser:

Ta'alili
Aloalii Tapu
Ooshcon Masseurs and Jahra Wasasala
Eden Mulholland and Oliva Luki aka SPEWER
Peter Young

What Came Before

Creators:
Performers:
Lighting designer:
Sound designer:
Understudy and rehearsal assistant:

Emma Fishwick and Serena Chalker
Emma Fishwick, Serena Chalker and Michael Bullock
Peter Young
Tristen Parr
Isabella Stone

Evolve

1 October – 19 October

In partnership with

The Blue Room Theatre

attendance:
223

A pathway for an existing short work to be developed into full-length and presented in a two week fully supported season in The Blue Room Theatre's annual program.

Nominated: Performing Arts WA Awards

Azariah Felton

Outstanding Composition or Arranging

Pipedream

A tale of survival told through contemporary dance, Pipedream explores the ups and downs of life on the land. Inspired by real stories from rural Australia, follow the pair as they play, learn, fight, love, lose and grow. The result is a powerful duo dripping with resilience and heart.

Choreographer:

Brent Rollins

Producer:

Elouise Martin

Performers:

Natassija Morrow and Sophie Sibbons

Sound designer:

Azariah Felton

Marketing and publicity:

Samantha Hortin

Set designer:

William Gammel

Lighting designer:

Jolene Whibley

Stage manager:

Jasmine Valentini

Mentor:

Kylie Bracknell

Seed Residencies

Since 2007, the Seed Residencies have offered choreographers financial and administrative resources to explore new ideas and begin new artistic projects. In 2024, STRUT Dance offered a grant of \$10,000 to one early-career artist and one established artist.

Tyrone Earl Lraé Robinson (Established)

Lost Culture Kid

A new contemporary dance work exploring cultural identity, diasporal lineage and the complex experiences of mixed-race individuals.

Tyrone collaborated with a collective of six dancers of mixed-race and/or culturally diverse backgrounds, engaging in movement research and discussions that delved into personal and collective experiences of heritage, belonging and tradition.

Lead creative:

Tyrone Earl Lraé Robinson

Collaborators/Performers:

Isha Sharvani, Kailyn Tang, Macon Riley, Safiya Karolia, Zachary Wilson and Zendra Giraudo

Venue:

K2 Studios, Bicton

Sam Ren (Early-Career)

No Gravity

Development of a new dance work which focuses on the effects of a no gravity environment for a disabled person using a hydro pool.

Sam collaborated with a mixed ability team to expand the ideas born from working in a hydro environment and advocate for inclusivity in the arts world.

Lead creative/Performer:

Sam Ren

Artistic associates/Performers:

Sam Fox and Bernadette Lewis

Collaborators/Performers:

Crystal Nguyen

Support worker:

Ese Pascualcama

Sound designer:

David Stewart

Venue:

John Bartlett Primary School, Butler and King Street Arts Centre, Perth.



Space Grants

Access to two weeks (80 hours) of studio space at King Street Arts Centre to be used for the artists creative practice.

Leah Robyn

Did You Get My Letter?

The development of a new work that will offer insight into the complexities of the human condition. Using letters written by her community as the starting point, Leah led a group of dancers to devise at the intersection of text and dance.

Patrick Gunasekera

Mobility Aid-Using Dance Jams

A free, weekly two-hour dance class for mobility aid-using performers and dance enthusiasts to develop individual dance languages, movements skills and connection without a public outcome.

The Space Grants program afforded me and my team of emerging artists the opportunity to build the foundations of a new work. Space Grants provided dedicated time, space, rehearsal equipment and a low pressure environment in which we were able to play, practise and uncover new ideas. I feel that after this residency, I am better prepared to lead a room and perform the work to an audience in the future.

Leah Robyn



[CP]³ Bursary

In partnership with

Dance Nucleus

Course fee bursary for Certificate Programme for Critical Practice in Contemporary Performance with Dance Nucleus (Singapore) and two-weeks studio residency.

2024 Bursary Artist:

Zendra Giraudo

[CP]³ changed the way I think about making work and defining myself in a broader critical context as an emerging artist from Boorloo/Perth. I've been able to create international and interstate relationships and get an insight into the many arts contexts outside of my own. I am so grateful to have been afforded the chance to learn from so many incredible mentors and artists, and the chance to respond to these learnings through physical practice.

Zendra Giraudo

ATSI Residency

In partnership with

PICA

One-month residency at PICA and \$5000 fee for an Aboriginal or Torres Strait Islander artist to delve into their dance practice with dedicated time and space to experiment with ways of working, prioritise artistic research and undertake creative risk-taking.

2024 Residency Artist:

Janine Oxenham (Malgana Yamatji)

I firmly believe in the power of the arts to drive social change, reshape perspectives, and enable communities to tell their stories. When creating, I enjoy working with text, connecting thoughts, audio & visual provocation, task-based approaches, and storytelling. My practice thrives in a state of flow, where I am fully connected to my spirit, the land, and the people I am with.

Janine Oxenham



Sidi Larbi Cherkaoui

STRUT Dance continued its partnership with Sidi Larbi Cherkaoui and his company Eastman. Two workshops and an audition were held in the lead up to the presentation of a new work at Perth Moves, during the 2025 Perth Festival.

29 January – 9 February

Perth Moves Workshop Series
with Nicolas Coutsier

participation:
31 (sold out)

4 November – 14 November

Workshop
with Nicolas Coutsier and Nicola Leahey

participation:
60 (sold out)

showing:
60 audience

16 November – 17 November

Audition
with Nicolas Coutsier, Nicola Leahey
and Tara Samaya

participation:
120 (capped)



Training & Skills Development

Practice Sharings

Facilitated by established local and visiting guest artists, these sessions were presented in an open workshop that moved between dancing, writing, choreographic research and discussion. They were an arena for artistic dialogue, skill sharing, physical thinking and engaging in different creative practices.

Facilitators:

Kathleen Szalay Mulholland (WA)

Rachel Arianne Ogle (WA)

Karul Projects (QLD)

**Emma Fishwick
and Serena Chalker** (WA)

CONJAH (Aotearoa/NZ)

Joel Bray (VIC)

participation:
71

Production Skills Workshops

In partnership with

The Blue Room Theatre

Practice-based sessions aimed to assist independent makers in all the things they are required to do in and around their productions but might not have had the training to do so.

Facilitators:

Josten Myburgh – Sound

Terri-ann White – Writing

Bob Poolman – Finance

**Sukhjot Kaur Khalsa
and Joel Evans** – Cultural Awareness

Andrew Sutherland – Dramaturgy

Chloe Ogilvie – Lighting

participation:
70



Classes

STRUT classes offered professional dance artists and dance enthusiasts an opportunity to develop and maintain their skills as well as connect with a generous community of creatives.

Beginner

Entry level classes open to dancers of all levels with no previous experience necessary.

participation:
258

Intermediate

Designed for dance enthusiasts with previous dance experience.

participation:
149

Pro

In partnership with **LINK Dance Company**

Open to all professional-level dancers and physical theatre practitioners. Led by local and visiting dance specialists.

participation:
533

Open Ends

Led by **Isabella Stone**

A five-week program for those in STRUT's public classes that were curious about making dance work, wanted to be part of a creative process or extend their movement beyond attending class.

participation:
8



STRUT Supported

PILOT

Presented by Enneagon Movement with support from STRUT, Pilot provided four emerging choreographic teams the opportunity to develop and share their work in a programmed show at King Street Arts Centre, whilst gathering documentation and marketing collateral for future opportunities.

participation:
75 (sold out)

Make-Shift

Led by Lara Dorling and supported by STRUT, Makeshift Evenings continued in 2024 as bi-monthly open platforms for community gathering, experimentation, improvisation, performance practice and conversation in a low-pressure environment at King Street Arts Centre.

participation:
224



Our Partners and Supporters

Government partners



Presentation and project partners



Sponsors



Image Credits

Cover

Deep Soulful Sweats as part of Perth Moves by STRUT Dance. Photo by Edify Media.

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LUSH (2024) by *gemma+molly* as part of Restore presented by STRUT Dance and PICA. Photo by Edify Media.

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The Perth Moves Battle (2024) as part of Perth Moves by STRUT Dance. Photo by Edify Media.

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What Came Before (2024) by Emma Fishwick and Serena Chalker as part of Restore presented by STRUT Dance and PICA. Photo by Edify Media.

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Pipedream (2024) by Brent Rollins presented by STRUT Dance and The Blue Room Theatre. Photo by Sophie Minissale.

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VOLT (2024) showing by Nicolas Coutsier as part of Perth Moves by STRUT Dance. Photo by Edify Media.

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Perth Moves Promotional Shoot by STRUT Dance. Photo by Duncan Wright.

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Coalescing Towards (2024) by Michele Rizzo as part of Perth Moves by STRUT Dance. Photo by Edify Media.

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Echoes of Expansion (2024) by Elsa Bignell and Meg Scheffers as part of 600 SECONDS: Moves presented by STRUT Dance and The Blue Room Theatre. Photo by Georgi Ivers.

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MANU MALO (2024) by Ta'alili as part of Restore presented by STRUT Dance and PICA. Photo by Edify Media.

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Pipedream (2024) by Brent Rollins presented by STRUT Dance and The Blue Room Theatre. Photo by Sophie Minissale.

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No Gravity (2024) showing by Sam Ren supported by the STRUT Dance Seed Program. Photo by STRUT Dance.

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Did You Get My Letter? (2024) Development by Leah Robyn supported by the STRUT Dance Space Grants Program. Photo by STRUT Dance.

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Zendra Giraudo in studio supported by STRUT Dance. Photo by STRUT Dance.

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Sidi Larbi Cherkaoui Workshop by STRUT Dance and Eastman. Photo by STRUT Dance.

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Production Skills Workshop with Andrew Sutherland presented by STRUT Dance and The Blue Room Theatre. Photo by STRUT Dance.

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Pro Class with Karul Projects by STRUT Dance. Photo by STRUT Dance.

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Seolfor by Estelle Brown (2024) as part of PILOT presented by Enneagon Movement and STRUT Dance. Photo by Minni Karamfiles.

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Perth Moves Promotional Shoot by STRUT Dance. Photo by Duncan Wright.

Committee's Report

STRUT Dance Incorporated for the year ended 31 December 2024

Going Concern

This financial report has been prepared on a going concern basis which contemplates continuity of normal business activities and the realisation of assets and settlement of liabilities in the ordinary course of business. The ability of the association to continue to operate as a going concern is dependent upon the ability of the association to generate sufficient cashflows from

operations to meet its liabilities. The members of the association believe that the going concern assumption is appropriate.

Signed in accordance with a resolution of the Members of the Committee on:



Aine Whelan
(Chair)

Dated: 15 April 2025



Romola Haggerty
(Treasurer)

Dated: 15 April 2025

Committee Report

Your committee members submit the financial report of Strut Dance Incorporated for the financial year ended 31 December 2024

Principal Activities

A centre of choreography based in Boorloo, Western Australia, STRUT Dance aims to develop and sustain dance artists and choreographic work. STRUT seeks to nurture a thriving community across culture, genre, and experience.

Committee Members

The names of committee members throughout the year and at the date of this report are:

Committee	Member Position	Date Started
Aine Whelan	Chair	May 2022
Ricky Arnold	Chair (retired April 2024)	April 2017
Jane Mitchell	Vice Chair	Dec 2022
Romola Haggerty	Treasurer	May 2020
Ashley Roberts	Committee Member (retired April 2024)	May 2021
Tom Camp	Committee Member	April 2024
Sarah Chaffey	Committee Member	April 2019
Kynan Hughes	Committee Member	May 2021
Bernadette Lewis	Committee Member	April 2024
Joshua Pether	Committee Member	Dec 2022
Muriel Hillion-Toulcanon	Committee Member	April 2024
Brett Wilkins	Committee Member (retired September 2024)	April 2024

Operating Result

The deficit for the financial year amounted to, as per below: \$14, 012

Income and Expenditure Statement

	Dec-24	Dec-23
Income		
Fees	113,004	39,575
Grants Received		
Creative Australia Project Funding	100,000	-
Creative Partnerships Plus 1 Funding	-	20,000
DLGSC: Multi-Year (OIP) Funding	334,538	281,000
DLGSC: WA Project Funding	6,100	58,553
Local Government Project Funding	50,000	45,000
Other Funding: Comm/State Govt	-	100,000
Total Grants Received	490,638	504,553
Other Income		
Donations	80,772	31,565
Donations Bursaries Income	22,387	-
Sponsorship (incl Scholarships)	5,595	15,235
Publication Book Sales	-	13,900
Bank Interest and Investments	2,160	2,526
Miscellaneous Income	742	7,749
Reimbursements	6,505	2,384
Total Other Income	118,160	73,360
Total Income	721,802	617,488
Gross Surplus	721,802	617,488
Less Operating Expenses		
Advertising	218	105
Audit and Legal expenses	1,000	1,900
Bursaries Expense	7,203	-
Dancer Stipend	-	600
Depreciation	6,293	7,490
Fundraising Expenses	11,188	5,673
Insurance	10,940	11,289
Office Expenses	37,897	43,552
Other Production Fees	107,075	77,858
Personnel Costs	284,204	249,879
Production Staff	22,926	8,000
Teachers, Dancers and Creative Artists Fees	155,002	212,022
Travel and Accommodation	91,869	21,354
Total Less Operating Expenses	735,814	639,724
Net Surplus (Deficit)	(14,012)	(22,236)

Assets and Liabilities Statement

	Dec-24	Dec-23
Assets		
Current Assets		
Cash and Cash Equivalents	2	519,122
Other Current Assets	-	(549)
Trade and Other Receivables		
Accounts Receivable		48,828
Prepayments		47,301
Total Trade and Other Receivables	3	96,129
Total Current Assets		614,702
Non-current Assets		
Plant and Equipment		2,174
Total Non-current Assets	4	2,174
Total Assets	616,876	348,617
Liabilities		
Current Liabilities		
Employee Entitlements	5	12,814
Grants in Advance		321,337
GST		42,340
Other Current Liabilities		-
Provisions	6	42,504
Trade and Other Payables	7	11,735
Workshop Fees in Advance		10,925
Bursaries in Advance		2,807
Donations in Advance		36,013
Total Current Liabilities		480,476
Total Liabilities	480,476	198,205
Net Assets	136,399	150,411
Member’s Funds		
Current Year Surplus (Deficit)	(14,012)	(22,236)
Member’s Funds	150,411	172,647
Total Member’s Funds	136,399	150,411

Notes to the Financial Statements

1. Statement of Significant Policies

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act 2015 WA The committee has determined that the association is not a reporting entity.

The financial statements have been prepared on an accruals basis and are based on historic costs and do not take into account changing money values or, except where stated specifically, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of these financial statements.

Property, Plant and Equipment

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

The depreciable amount of all PPE is depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

Employee Provisions

Provisions is made for the association’s liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee provisions have been measured at the amounts expected to be paid when the liability is settled.

Provisions

Provisions are recognised when the association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions are measured at the best estimate of the amounts required to settle the obligation at the end of the reporting period.

Cash on Hand

Cash on hand includes cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

Accounts Receivable and Other Debtors

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from donors. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Revenue and Other Income

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Grant and donation income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.

If conditions are attached to the grant that must be satisfied before the association is eligible to receive the contribution, recognition of the grant as revenue will be deferred until those conditions are satisfied.

All revenue is stated net of the amount of goods and services tax.

Goods and Services Tax (GST)

Revenues, expenses, and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO). Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the assets and liabilities statement.

Financial Assets

Investments in financial assets are initially recognised at cost, which includes transaction costs, and are subsequently measured at fair value, which is equivalent to their market bid price at the end of the reporting period. Movements in fair value are recognised through an equity reserve.

Accounts Payable and Other Payables

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

	2024	2023
2. Cash on Hand		
Donations Accounts	160,209	55,850
High Interest Account	347,887	157,236
Operating Account	3,657	3,636
PayPal	7,353	2,709
Petty Cash	16	931
Total Cash on Hand	519,122	220,358
3. Trade and Other Receivables		
Other Receivables		
Accounts Receivable	48,828	55,475
Total Other Receivables	48,828	55,475
Prepayments		
Prepayments – Projects, Studio Hire etc.	40,109	57,079
Prepayments – Insurance	6,415	6,386
Prepayments – Superannuation	777	876
Total Trade and Other Receivables	96,129	119,816
4. Plant and Equipment		
Equipment – at Cost	22,471	22,471
Equipment Accum Depreciation	(20,297)	(14,004)
Total Plant and Equipment	2,174	8,467
5. Employee Entitlements		
PAYG Withholdings Payable	3,620	2,560
Superannuation Payable	8,405	5,725
Wages Payable – Payroll	789	-
Total Employee Entitlements	12,814	8,285
6. Provisions		
Provision for Annual Leave	29,842	21,244
Provision for Long Service Leave (LSL)	12,662	9,837
Total Provisions	42,504	31,081
7. Trade and Other Payables		
Accounts Payable	12,429	12,602
Accrued Expenses	(694)	10,160
Total Trade and Other Payables	11,735	22,762

Certificate By Members of the Committee

I, Aine Whelan, certify that:

- I attended the Annual General Meeting of the association held on 15 April 2025
- The financial statements for the year ended 31 December 2024 were submitted to the members of the association at its general meeting.



Aine Whelan
(Chair)

Dated: 15 April 2025

Independent Auditor’s Report

To the Members of STRUT Dance Incorporated.

Scope

I have audited the financial statements of STRUT DANCE INCORPORATED which has been classified as a non general purpose account, for the year ended 31 December 2024.

The Association's committee is responsible for the preparation and presentation of the financial statements. The information the statements contain and the accounting policies used are determined by the committee so as to meet the needs of the members. I have conducted an independent audit of these accounts in order to express an opinion on them to the members.

I disclaim any assumption of responsibility, for any reliance on this report or these accounts, to any person other than the members, or for any purpose other than for which they were prepared.

My audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether these accounts are free of material misstatements. My audit procedures include an examination, on a test basis, of evidence supporting the amounts shown in these accounts. These tests have been undertaken to form an opinion as to whether, in all material respects, these accounts are fairly presented.

My audit opinion expressed in this report has been formed on this basis.

Audit Opinion

In my opinion, the financial statements present fairly the operating results of **STRUT DANCE INCORPORATED** for the 2024 financial year and its financial position at 31 December 2024.



Warren Francis Dawson
W F Dawson and Associates
PO Box 2063, Churchlands WA 6018
Dated: 11 March 2025

