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2025 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 Noongar 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.

## 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

James O'Hara  
Co-Director

Alice Byfield  
General Manager  
Concluded April 2025

Deborah Robertson  
General Manager  
Commenced April 2025

Cameron Park  
Communications  
Manager

Sherry Quiambao  
Finance Officer

## Artistic Advisory Group

Alice Cummins  
Roya the Destroya

Dr Sarah Foster-  
Sproull

Gary Lang

Isabella Nguyen

Joshua Serafin

## Board

Áine Whelan  
Chair

Jane Mitchell  
Deputy Chair

Romola Haggerty  
Treasurer

Chelsea Wells  
Deputy Treasurer  
Commenced April 2025

Thomas Camp

Sarah Chaffey  
Artist  
Concluded April 2025

Zendra Giraudo  
Artist  
Commenced April 2025

Muriel Hillion-  
Toulcanon  
Artist

Kynan Hughes  
Artist

Bernadette Lewis  
Artist

Joshua Pether  
Artist



## Chair's Report



I am proud to reflect on a year of creative vitality, resilience and growing impact. As a choreographic development centre STRUT Dance (STRUT) continues to play a unique role in nurturing and sustaining the work of dynamic and diverse artists, connecting their work with curious and engaged audiences.

This year, STRUT has done it again and the list is impressive. Bringing regional methodologies to Perth to positively affect communities in our city; commissioning new works to allow experimentation and choreographic development; presenting opportunities to have a full-length presentation and two-week fully supported performance season at The Blue Room Theatre; opportunities to perform in the Fremantle Biennale; participation in a residency, classes or practice sharing all year round; STRUT has again achieved prolific outputs that sustain and support artistic practice and audience engagement in WA.

The pinnacle of STRUT's visibility, Perth Moves, speaks for itself and of the trust international artists and participants from around the

world have in the ability of STRUT to deliver something progressive, life changing and etched in the memories of thousands of viewers and participants.

This progress would not be possible without the dedication of our staff, artists, partners and supporters. Sincere thanks to our Board for their stewardship, our funding bodies for their ongoing belief in our vision and to our valued donors and sponsors who help us realise bold visions. Thank you.

As ever, we remain focused on fostering innovation, strengthening sustainability and championing the essential role of dance in our cultural, community and economic landscape.

**Áine Whelan**  
Chair

## Directors' Report



2025 was a year to be proud of, defined by a breadth of artistic outcomes that reflected the rigour, curiosity, and commitment of the artists that STRUT works with, and the ongoing role the organisation plays in supporting independent dance practice in Western Australia.

Across the year, we saw dancing that demonstrated the power and potential of collaboration—between artists, across disciplines and geographical borders, and within evolving relationships of practice and exchange. Dance projects emerged through shared authorship and dialogue between makers, performers, and collaborators. These processes consistently revealed how working together not only shapes artistic outcomes, but also shifts what is possible within the work itself.

There was a strong thread of engagement with place and lived experience, where artistic practice was informed by both intimate personal histories and broader community contexts. In some instances, this took the form of deeply personal archival explorations that were reassembled into choreographic works of striking visual and emotional clarity. In others, it emerged through inquiry into how communities might meaningfully participate in the shaping of artistic work—not as an add-on to process, but as an integral part of how work is conceived, developed, and held.

Alongside this, we saw artists pushing at the edges of how practice is made and sustained. New modes of working tested how creative development might sit within festival contexts, opening porous boundaries between process and presentation, and creating space for experimentation within live environments. Other initiatives focused on the longevity of practice itself—asking what it means to build a creative life that is not defined by individual projects alone, but by ongoing inquiry, continuity, and the ability for practice to remain active, responsive, and generative over time.

Interstate and international exchanges further enriched Western Australia's artistic landscape, bringing external perspectives into dialogue with our local ecology. Artists working within residency and fellowship contexts raised important provocations about the conditions under which practice is supported—what institutions hold, what they enable, and how they might continue to evolve in response to how artists are practicing, today. These questions have not ended with the projects; rather, they continue to inform how we think about equity and justice, change, structure, and responsibility within our work.

Taken together, the outcomes of 2025 reflect a field of dance that is expansive, rigorous, and deeply interconnected. They speak to artists working with clarity and intent, and reaffirmed STRUT's commitment to creating the conditions where that work can take shape in ways that are thoughtful, open to risk, and consider sustainability. At its heart, 2025 reaffirmed the importance of supporting not only the developing of dance work, but the ongoing life of artistic practice itself—its relationships, its questions, and its capacity to continually reimagine what dance can be.

We thank the artists that continue to trust the organisation through generously sharing their practices and work, and we thank our valued supporters who trust us to support these artists with enthusiasm, care and openness. Our staff are the backbone of the work in which we do and should be noted for what they bring to their roles; expertise, tireless effort and an incredible sense of what it is to pave a pathway to artistry in the world in which we live in today.

**James O'Hara and Sofie Burgoyne**  
Directors

# Insights

- 403 dancers in professional class
- 295 dancers in beginner class
- 361 artists employed
- 54 new projects supported
- 26 new works presented
- 7166 audience members
  
- 289 STRUT Dance Members
  - ↑ 22% increase vs. 2024
- 75% WA-based
  - ↑ 9% increase vs. 2024
- 20% National/Interstate
  - ↓ 17% decrease vs. 2024
- 5% International
  - ↓ 29% decrease vs. 2024
- 50% Emerging artists
  - ↓ 22% decrease vs. 2024
- 26% Mid-career
  - = no change vs. 2024
- 10% Established
  - = no change vs. 2024
- 14% undeclared
  - \*was not counted in 2024
  
- 1215 New Instagram followers
  - ↑ 21% increase vs. 2024
- 143K Instagram reach
  - ↑ 190% increase vs. 2024



# 2025 Program

## Training and Skills Development

Perth Moves: Workshop Series

Perth Moves: The Hub

Professional Class

Beginner Class

Practice Sharing

Open Ends

Night School

Locale: Professional Development

## Seeding New Work

Locale: Mudh  
Sonya Stephen

Locale: Home Is Where The Heart Is  
Mackenzie Brown

Locale: River Road  
Giorgia Schijf

Seed Residency  
Jareen Wee & Sebastian Geilings

The Mill Residency  
Motus Collective

[CP]<sup>3</sup> Bursary  
Toni Moran

Space Grant  
Kimberley Parkin

Detour Fellowship  
Feras Shaheen

## Developing and Presenting

Perth Moves: Manifest  
Sidi Larbi Cherkaoui

600 Seconds: MOVES  
Madilynn Bayliss & Kai Taberner  
Zendra Giraudo & Eliza Smith  
Glenn Wallis  
Javan Akeem Reid  
Bridgette Davies & Otto Pye

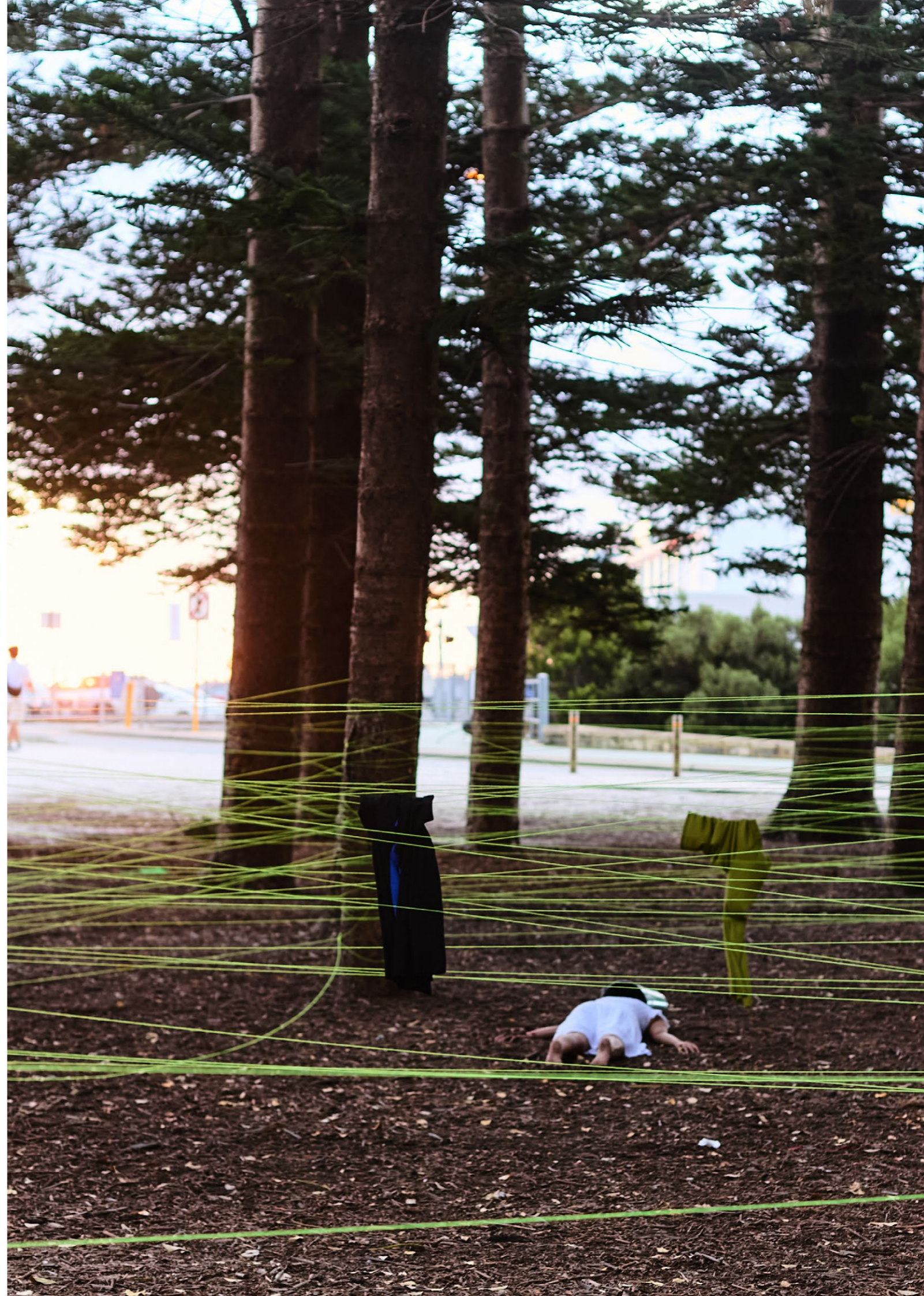
Evolve  
Shaun Johnston

Restore  
Adelina Larsson Mendoza  
Harrison Ritchie-Jones

Midfield  
Kathleen Szalay  
Natalie Allen  
Isabella Stone  
Montserrat Heras  
Joshua Pether  
Deepa Mani  
Ira Fitrya Ali Imran

Short Makes  
Jo Cooper  
Montserrat Heras  
Sophie Molony  
Matthew Morris  
Jo White

Make-Shift Evenings



# Perth Moves

10 February – 28 February

In partnership with

**All The Queens Men**

**BlakDance**

**Eastman**

**Perth Festival**

**VSQD**

A three-week dance festival that brought dance into the centre of our city and into the hearts and minds of dancers and audiences from across the globe. Held within Perth Festival, Perth Moves extended dance to a hugely diverse community through three distinct arms of programming, all with the objective of nurturing the storytellers and inspiring the audiences of the future.

*Congratulations on the blooming ideas and creatives that shared in the Perth Moves 2025 experience, it was truly one for the ages! I love being part of an organisation that contributes so much towards sewing social fabric of all peoples, of all ages and all abilities...you all kick ass!*

Hub participant

**303** artists from across the Asia-Pacific region congregated for the workshop series

**27** professional development workshops for early career dance artists

**17** tuition bursaries for workshop series to promote access and inclusion

**33%** interstate/international workshop attendees

**3** free dance performances of *Manifest* by Sidi Larbi Cherkaoui

**6** free dance activations including The Perth Moves Battle, classes and an LGBTIQ+ Elders Dance Club

**5887** attendees to The Hub

**97%** overall attendees agree Perth Moves provides an important cultural addition to the city



## Perth Moves

# Manifest

18 February – 20 February

In an Australian first, renowned Moroccan-Belgian choreographer Sidi Larbi Cherkaoui, one of the worlds most celebrated choreographers, brought his creative vision to Perth.

*Manifest* featured 12 Australian dancers supported by a 'silent chorus' of 53 volunteers and an original score by Alexandre Dai Castaing and Ian Wilkes (Wadjuk Noongar), with two grand pianos played live. Performed for free in Forrest Place over three nights, *Manifest* transformed the city's heart into a stage for a powerful artistic statement.

Inspired by the inherent conflicts within society, between individuals and communities, *Manifest* celebrated the patience and courage to engage in these debates, and to confront each other's beliefs with diplomacy and respect. An encounter is a conflict where the ultimate goal is not victory, but insight.

*This was a beautiful performance, I'm so glad I saw it. Art reminds us of the importance of humanity in the face of dark times both globally and personally. This work was inspirational, breathtaking and a reminder of the need for radical hope and love.*

Audience member

## First Nations Fellowships

BlakDance, STRUT Dance and Eastman supported two First Nations artists to join the cast of *Manifest*.

The Fellowships covered the artist's travel costs and access support in addition to their salaries for the duration of the project. Additional support was provided for the early career artist to join the Sidi Larbi Cherkaoui Workshop led by Nicola Leahey and Nick Coutsier in 2024.

### Early Career Artist Fellowship:

David Biondi-Odo

(Mamu, Kalkadoon and Mer Islands)

### Established Artist Fellowship:

Olivia Adams

(Wulli Wulli)

The Fellowship application process and auditions resulted in Cherkaoui meeting and selecting two other First Nations artists to join the cast – Beau Dean Riley Smith (Wiradjuri and Gamillaraay) and Tamara Eve Bouman (Birrpai).

*Manifest is a brilliant statement about power, resistance, the force of protest and how revolutions can go astray. It is a worthy addition to the list of Perth Festival's renowned free public performances and a continuation of the excellent annual Perth Moves program by STRUT Dance.*

Isolated Nation, 19 February 2025

Choreographer:  
Assistant choreographers:

Creative Collaborator:  
Composer:  
Costume Designer:  
Stage/Lighting Designer:  
Pianists:

Performers:

Production Manager:  
Creative Producer:  
Stage Manager:  
Audio Engineer:  
Volunteer Leaders:  
Volunteer Assistants:

## Performing Arts WA Awards

(announced April 2026)

### Winner:

Outstanding Contemporary  
or Experimental Performance  
Outstanding Ensemble  
Outstanding Newcomer

Otto Pye

### Nominated:

Best Mainstage Production  
Outstanding New Work  
or Adaption  
Outstanding Performer

Luther Wilson

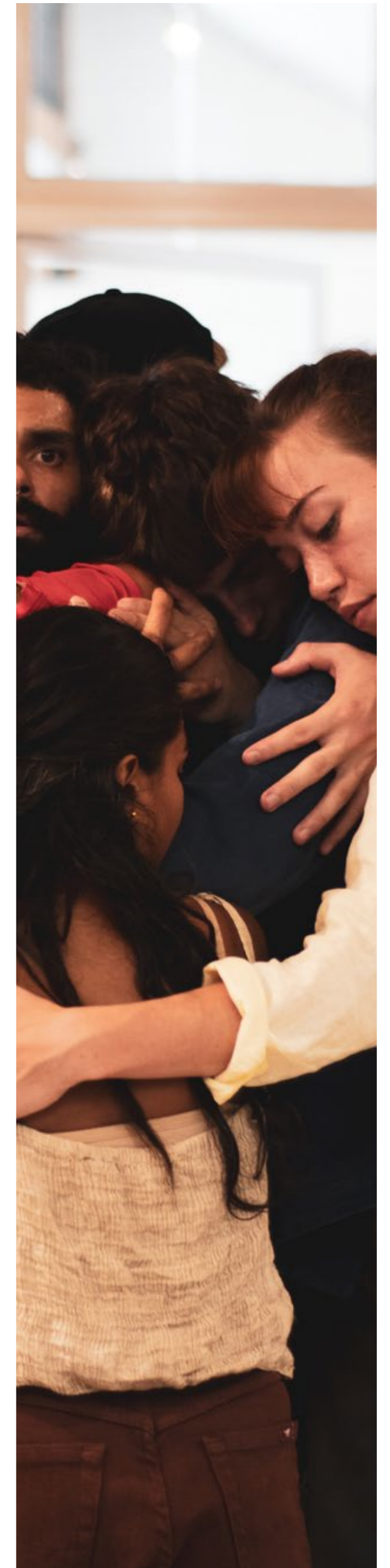
Sidi Larbi Cherkaoui  
Tara Jade Samaya  
Nick Coutsier  
Ian (Moopa) Wilkes  
Alexandre Dai Castaing  
Nicole Marrington  
Mark Haslam  
Kyoko Ichihashi  
Emily Green-Armytage

Olivia Adams  
Tamara Eve Bouman  
David Biondi-Odo  
Karlia Cook  
Beau Dean Riley Smith  
Surekha Krishnan  
Otto Pye  
Giorgia Schijf  
Sophie Sibbons  
Kai Taberner  
Ethan Thomas  
Luther Wilson

Mark Haslam  
Brooke Leeder  
George Ashforth  
Guy Smith

Claudia Alessi  
Matthew Morris

Annmarie Clifton-James  
Zachary Wilson



## Perth Moves: Manifest

*Manifest is a powerful work and the STRUT Dance ensemble lived up to its reputation as WA's leading contemporary choreographic centre, with every performer giving strong and wonderfully executed displays of their immense and diverse talent and training... STRUT Dance has proved its position on the Perth ladder of contemporary dance and hopefully engaged a plethora of new ingenues by performing Manifest in this space.*

Victoria Wyatt, Artshub,  
24 February 2025



## Perth Moves

# Workshop Series

10 February – 28 February

The Workshop Series brought local, national and international dance practitioners to Perth, facilitating three weeks of workshops for professional dance artists.

*These workshops confronted, challenged, and empowered me, and through this, I have a greater understanding of why I'm doing this, and I'm greater connected to why I started — and that feels fantastic.*

Bursary recipient

### Workshop Leaders

Adelina Larsson Mendoza  
Alesandra Seutin  
Alice Cummins  
All the Queens Men  
Amrita Hepi (Bundjalung)  
Christos Papadopoulos  
Eisa Jocson  
Venuri Perera  
Gary Lang (Larrakia)  
"Krayze" Fábio Júuario  
Michael Keegan-Dolan  
Miguel Gutierrez  
Molly Tipping  
Shona Erskine  
Ta'alili



## Bursaries

As early-career professional development opportunities diminished across Australia, the Workshop Series and its generous bursary program supported vital training for professional dance artists as they established themselves within the industry.

In 2025, thanks to generous donations and partnerships, STRUT provided 17 free tuition bursaries designed to support the diversity of the next generation of storytellers in dance, including:

- 1 **Aboriginal and/or Torres Strait Islander artist**
- 1 **artist with a disability**
- 1 **early-career artist**
- 1 **established artist**
- 1 **CALD artist**
- 1 **regional artist**
- 1 **recent graduate**
- 7 **interstate artists**
- 3 **international artists**

## Bursary recipients

Emily White  
Max Burgess  
Sam Osbourne  
Tegan Carter  
Bridgette Davies (Ngarrindejeri)  
Kailyn Tang  
Ainslie Allan  
Beth Mooney  
"Cheeky" Chandler Connell (Wiradjuri and Ngunnawal)  
Crystal Nguyen  
Harrison Cook  
Ruby Surtees  
Oli Mathiesen  
Yang Yue  
Naceku  
Azzam Mohamed  
Ella Watson Heath

## Perth Moves

# The Hub

15 February – 20 February

A free summer dance hub for all was held at Forrest Place, celebrating movement, music, connection and community in the heart of our city.

*Nobody offers the calibre of dance workshops, performances, opportunities or events the way STRUT does. They are a vital organisation in this community, for all kinds of people looking to engage with dance.*

Hub participant



### Events

LGBTIQ+ Elders Dance Club  
with All The Queens Men

Perth Moves Battle  
with VSQD

### Classes

Refresh: A Moving Meditation  
with Isha Sharvani

HipHop Freestyle  
with Shazam

Maloya  
with Muriel Hillion-Toulcanon

African Contemporary Dance  
with Alesandra Seutin

# Locale

In partnership with  
**Minderoo Foundation**

An arts project with Community Cultural Development at its core, Locale delved deeper into 'site' not only as architecture, but as a culmination of cultural history, people and the activities undertaken there.

Locale brought highly successful community-building creative

methodologies out of the regions and into metropolitan areas, positively impacting communities across the city.

Inspired and led by award-winning WA choreographer Annette Carmichael, the program expanded notions of the role of artists in society, propelled artistic projects that actively considered and engaged their locale, instigated new models of engagement for artists and audiences, and developed the next generation of socially engaged artists and communities.



## Professional Development workshops

Twenty WA artists and arts producers were supported to attend professional development workshops that equipped them with the skills to take their artistic practices outside of traditional arts spaces and the CBD, and engage with their area of

habitation, with collaborators who are not practising artists.

The three weekend-long workshops were accessed through EOI, the 20 selected workshop participants were each provided with a stipend, along with travel and accommodation support for the regionally-based WA artists.



*Thank you for creating this opportunity to support my art practice, I have enjoyed every minute! After the three weekends, I have come away with an abundance of new skills, a wealth of resources to refer to, a new network of passionate community artists to lean on and the knowledge that the work I do with community has impact and matters.*

Workshop participant

*This has been one of the most valuable experiences of my practice and I am excited to watch the momentum of my own project and the projects of the rest of the cohort propel into the world!*

Workshop participant

*Most of all, Locale has made me feel empowered to know that the work I do does matter and that I need to continue to connect and create with my local community.*

Workshop participant

*Annette's wealth of knowledge / resources and her generous sharing of them has equipped us all with the confidence and skills to carry out ambitious, impactful projects. I'm invigorated and excited by the wealth of community arts projects that will be carried into the world from this studio.*

Workshop participant

**Locale:  
Professional  
Development**

**Participants:**

Bello Benischauer  
Mackenzie Brown  
Sam Bruce  
Tegan Carter  
Briannah Davis  
Zendra Giraud  
Montserrat Heras  
Tracy Hill  
Jean Michel Maujean  
Kathleen Szalay  
Jo Omodei  
Cameron Park  
Cara Ratajczak  
Tanya Rodin  
Giorgia Schijf  
Sonya Stephen (Meriam and  
Wagadagum)  
Russell Thorpe  
Penny Williams (Menang)  
Inge van Winkel  
Luci Young

**Residents of:**

Augusta  
Bassendean  
Bayswater  
Belmont  
Busselton  
Denmark  
Esperance  
Manjimup  
Margaret River  
Melville  
Nedlands  
Perth  
South Perth  
Stirling  
Torres Strait  
Fremantle



Locale

# Pilot Projects

In partnership with  
**City of Stirling**  
**City of Belmont**

Under the mentorship of Annette Carmichael, three artists were supported to develop a first stage creative development over one year.

## Mudh

**Sonya Stephen** (Meriam and Wagadagum)

**Stirling, 6021**

**May – September**

*Mudh* (Moo-th) meaning 'Home' in the language of Kala Lagaw Ya - Mabuyaagi dialect of the Western cluster of the Torres Strait Islands, which is situated in the far north part of Queensland, Australia.

A community dance project that created a space for women from all backgrounds to reconnect with themselves, and to tell their stories about what makes their home now and the journey of overcoming fear and displacement to create a sense of belonging.

Sound design: Andy O'Neil

### Activities

Taster workshops:	4
Workshops with women of Mercy Care and Edmund Rice Centre:	2
Devising workshops, including a week-long intensive:	15
Final performance sharing for friends and family:	1

### Participation

Mercy Care workshops:	20
Edmund Rice workshops:	30
Taster workshops:	30
Intensive workshops:	10
Performers:	6
Audience:	20



# Home Is Where The Heart Is

Mackenzie Brown

Fremantle, 6160

August – December

A pilot program, creative research and consultation on the praxis of collaboration with the community surrounding the St Patrick's Community Support Centre, who provide community housing and specialist support services for people facing homelessness.

Cinematographer: Tim Fitzgerald

Activities		Participation	
Workshops:	8	Workshops:	24
Short dance film:	1		

*While the creative engagement itself is important just the offer is crucial from a human rights perspective, it reinforces that this community is worthy of engagement within a manner that puts dignity, expression and joy at the forefront.*

Pauline Boscato, human rights specialist and project consultant



# River Road

Giorgia Schijf

Belmont, 6104

September – December

A community dance project that involved women and children aged between 10-66 years of age and celebrated female strength, addressed issues like climate care and hope, and facilitated a space to gather through dance and connect with like-minded people in the local community.

Sound design: Andy O'Neil

Activities		Participation	
Taster workshops:	2	Workshops:	19
Weekend intensives:	9	Performers:	17
Public performance:	1	Audience:	40



# Restore

25 June – 28 June

In partnership with

**Perth Institute of Contemporary Arts (PICA)**

Restore responded to the growing demand for sustainability in choreographic practices, and created pathways for dance to thrive, evolve and reach a broader audience. In 2025, STRUT commissioned a new work from a WA artist and remounted a work from an Asia-Pacific artist for a four night performance season at PICA's Central Gallery.

## Bell

Choreographer/Performer: Adelina Larsson Mendoza  
Dramaturg: Anthony Coxeter  
Composer: Sia Ahmad  
Lighting/Technical Designer: Mark Haslam

## CUDDLE

Creator/Performer: Harrison Ritchie-Jones  
Performer: Michaela Tancheff  
Producer: Michaela Coventry  
Composers: Nick Roder  
Max Dowling  
Cinematographer: Babi Bertoldi  
Lighting Designer: Ashley Buchanan

Production Manager: Mark Haslam  
Stage Manager: Rhianne Coffey

Attendance: **262**





# Evolve

28 October – 8 November

In partnership with

**The Blue Room Theatre**

A pathway from development to presentation for a previously presented short work into a full-length presentation and two week fully supported performance season in The Blue Room Theatre's annual program.

## The Scramble

Choreographer/Director: Shaun Johnston  
Dancers: Luther Wilson  
Nathan Turtur  
Producer: Samantha Hortin  
Sound Designer: Ryan Burge  
Lighting Designer: Adelaide Harney  
Stage Manager: Natasha Pearson  
Dramaturg: David Vickman

## Performing Arts WA Awards

### Winner:

Outstanding Performer  
Luther Wilson

### Nominated:

Best Independent Production  
Outstanding Duet  
Outstanding New Work or Adaption

Attendance: **372**

*The Scramble is both a technical and emotional triumph. The performers' dedication to a movement language that fuses wrestling with theatre and contemporary dance is sublime. They slam into each other with ferocity, yet flow seamlessly into moments of expansiveness and fluidity.*

Sarah Chaffey, Seesaw Magazine, 7 November 2025



# 600 Seconds: MOVES

12 August – 16 August

In partnership with

**The Blue Room Theatre**

The commission of five new works of 600 seconds duration. The artists gained access to mentorship, production, venue and technical support, assistance in marketing and publicity, and The Blue Room Theatre's audience over four nights.

Cohort Mentor: Tyrone Earl Lraé Robinson

## Canvas of Time

Directors: Madilynn Bayliss  
Kai Taberner

Performers: Madilynn Bayliss  
Keana Mislant  
Nathan Turtur

## Conference on Hope

Directors/Performers: Zendra Giraudo  
Eliza Smith

Sound/Set Designer: Cameron Park

## Count Your Cans

Director/Performer: Glenn Wallis  
Performer: Erin Barry

## I am Scared of the Uniforms

Director/Performer: Javan Akeem Reid aka Deco Zymm  
Performers: Aarok Suk  
Hao-En-Yen  
Chuang Yuan Hung

## InSafety

Directors/Performers: Bridgette Davies (Ngarrindejeri)  
Otto Pye

Attendance: **263**



# Midfield

4 November – 23 November

In partnership with

**Fremantle Biennale**

**Performing Lines**

Across the three weeks of the Fremantle Biennale, seven mid-career choreographers gathered for an open experimental residency. Accompanied by provocations and guidance from renowned multi-genre artists, participants explored new thinkings, action and movement — responding to each other, their surroundings, and the shifting context of the Biennale.

With no fixed outcome, Midfield offered time and space to move, listen, test and respond to place.

Rooted in STRUT's commitment to independent choreographic development, and Performing Lines' support of contemporary, artist-led practice, Midfield made visible the choreographic process itself — as experiment, as dialogue, as embodied thinking.

## Participating Artists:

Kathleen Szalay  
Natalie Allen  
Isabella Stone  
Montserrat Heras  
Joshua Pether (Kalkadoon)  
Deepa Mani  
Ira Fitrya Ali Imran

## Provocateurs/Guides:

Alice Cummins  
How Ngean Lim  
Keith Hennessey  
Sam Fox  
Selena de Carvalho

*I am most generative when untied to an outcome - I produce more work when not asked to produce. Along with the work created within the lab, this investment has filled my practice with incredible momentum that will sustain my creative energies well into my future work. It is an investment in the artist, not a commodification of the artist/artwork.*

Midfield participant



# Detour Fellowship

12 May – 30 May

In partnership with

**Dance Makers Collective**

**Dancenorth**

**GUTS Dance**

**Tasdance**

**Tracks Dance**

A biennial fellowship program that provides 12 weeks of paid work to two independent Australian dance artists to mobilise and engage in a sustained program of personal creative development.

STRUT joined the Detour Network in 2025 to support the second iteration of the fellowships. In a spirit of mutuality and reciprocity, the six leading Australian dance organisations host one or both artists through an interconnected residency program. Through self-directed residencies, the artist explores their practice, connects with new landscapes, shares with the communities each organisation serves, and with no prescribed 'outcome' in mind, develops work in the context of the unique environs of each place.

## Artist:

Feras Shaheen

STRUT hosted Feras for three weeks in May, where he was in residence at King Street Arts Centre.

## Events:

Dance Dance Intifada

Dance jam

Progressive except for \_\_\_\_\_, Why are we told not to talk about Palestine in the arts?

Panel discussion with Abdul-Rahman Abdullah, Sukhjot Kaur Khalsa, Kylie Bracknell (Noongar) and Sameeha Elwan

An introduction to Palestinian Dabke

Workshop

Attendance: 76



# Seed Residency

24 November – 4 December

STRUT's 2025 Seed Residency program awarded a \$10,000 grant to explore new ideas and begin new artistic projects. During the residency, the selected artist(s) were supported to hold a Practice Sharing and a showing.

## Artists:

Jareen Wee  
Sebastian Geilings

## Project:

Even When We're Falling, We're Flying

An exploration of the transformative experience of grief, and the loving impact of connection, shared support, friendship, and somatic care throughout the highs and lows of life.



# [CP]<sup>3</sup>

July – November

In partnership with

## Dance Nucleus

An online academy led by Dance Nucleus (Singapore) for the development of critical praxes in contemporary choreography and performance making. The five-month program assisted artists to articulate and develop their own artistic practices alongside a cohort from across Asia where they formed valuable networks for intercultural exchange.

The 2025 artist received a course fee bursary, two weeks studio residency at King Street Arts Centre, and support to lead a practice sharing.

## Artist:

Toni Moran

## Project:

Chaiwii

An exploration of Artist Ammunition, Community Gathering and how to be a story teller. Toni's studio time was spent gathering ideas and concepts around Genealogy and ancestors navigating travel.



# Short Makes

6 June – 7 June

In partnership with  
**Make-Shift**

A showing of five distinct ten-minute performances that prioritised experimentation, creative risk-taking and improvisation. At the conclusion of the evening, the audience were invited to be in discussion with the artists about the ideas, questions and processes in their performances.

Cohort Mentor: Alice Cummins

## **(Untitled)**

Jo Cooper

## **What Remains**

Montserrat Heras

## **STUCK**

Sophie Molony

## **What Comes To Mind**

Matthew Morris

## **Object Memory**

Jo White

Attendance: 96



# Training & Skills Development

## Practice Sharings

Facilitated by visiting guest artists, these sessions were presented in a workshop-style format that moved between dancing, writing, choreographic research and discussion.

Harrison Ritchie-Jones  
Motus Collective  
Jareen Wee & Sebastian Geilings

Participation: **27**

## Open Ends

For those who want to develop and / or experiment with their choreographic practice. This year's iteration was facilitated by Kathleen Szalay.

Participation: **29**

## Classes

in partnership with **LINK Dance Company**

Professional Class was open to all professional-level dancers and physical theatre practitioners, and was led by local and visiting dance specialists.

Participation: **403**

Beginner Class offered entry level classes for dancers of all levels.

Participation: **295**

## Night School

in partnership with **The Blue Room Theatre** and **Tone List**

**13, 20, 27 March**

STRUT supported three workshops and critical conversations in the lead up to Tone List's Audible Edge festival.

Ian 'Moopa' Wilkes (Wadjuk Noongar)  
Feras Shaheen  
Allison Archer

Participation: **53**



# STRUT Supported

Responsive support for strategic initiatives, space needs of member-led projects or interstate-partner-led projects in WA.

## STRUT and Co3 Fellowship

One mid-career artist was awarded a \$70,000 grant to deep dive into contemporary dance practice. Laura Boynes was awarded the fellowship in 2023 and shared a development of her work *SUBTEXT* in late 2025 in collaboration with a mixed abilities cast.

## Space Grant

STRUT supported choreographer Kimberley Parkin with a two-week space grant to develop and show her work *GENESIS*.

## Make-Shift Evenings

A bi-monthly open platform for improvised performance and audience feedback. STRUT provided studio time and documentation for five sessions.

## The Mill Residency

in partnership with **The Mill Adelaide**

Motus Collective were supported with a two week residency to develop their work *TRIFLE*. Their residency also included a practice sharing, classes and a public sharing of their work in development.

## Pilot

in partnership with **Enneagon Movement**

Provided five 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.

## Collisions Incoming

Jessica Pettitt and Nathan Turtur

## MATA MATA

Harrison Cook

## The Lucid Threshold

Lillany Weber and Emma Crawford

## Twinkle Toes and Golden Goals

3voOrg

## What Remains

Montserrat Heras

## two thread

in partnership with **The Blue Room Theatre**

STRUT supported emerging choreographers Karlia Cook and Danni Cook in the development and performance of their work *two thread*.

## Performing Arts WA Awards:

### Winner:

Best Independent Production  
Outstanding Duet



**2025 Financial Report**  
**STRUT DANCE INCORPORATED**  
 ABN 22 021 834 488  
 FOR THE YEAR ENDED 31 DECEMBER 2025

**Committee's Report**

STRUT Dance Incorporated  
 for the year ended 31 December 2025

**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)  
 Date: 28 April 2026



Romola Haggerty  
 (Treasurer)  
 Date: 28 April 2026

**Committee Report**

Your committee members submit the financial report of Strut Dance Incorporated for the financial year ended 31 December 2025

**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
Jane Mitchell	Vice Chair	Dec 2022
Romola Haggerty	Treasurer	May 2020
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 Hilion-Toucannon	Committee Member	April 2024
Chelsea Wells	Committee Member	April 2025
Zendra Giraud	Committee Member	April 2025

**Operating Result**

The surplus for the financial year amounted to, as per below: \$16,646



## Income and Expenditure Statement

STRUT Dance Incorporated  
for the year ended 31 December 2025

	Dec - 25	Dec - 24
<b>Income</b>		
Fees	110,212	113,004
<b>Grants Received</b>		
Creative Australia Four Year Funding	250,000	-
Other Commonwealth Project Funding	-	100,000
Creative Partnerships Plus1 Funding	67,000	-
DLGSC: Multi-Year (OIP) Funding	343,314	334,538
CITS: WA Project Funding	-	6,100
Local Government Project Funding	54,432	50,000
<b>Total Grants Received</b>	<b>714,746</b>	<b>490,638</b>
<b>Other Income</b>		
Donations	96,974	80,772
Donations Bursaries Income	15,500	22,387
Sponsorship (incl Scholarships)	187,520	5,595
Bank Interest and Investments	3,297	2,160
Miscellaneous Income	2,685	742
Reimbursements	-	6,505
<b>Total Other Income</b>	<b>305,977</b>	<b>118,160</b>
<b>Total Income</b>	<b>1,130,934</b>	<b>721,802</b>
<b>Gross Surplus</b>	<b>1,130,934</b>	<b>721,802</b>
<b>Operating Expenses</b>		
Advertising	257	218
Audit and Legal expenses	1,000	1,000
Bursaries Expense	3,198	7,203
Depreciation	2,944	6,293
Fundraising Expenses	16,223	11,188
Insurance	14,566	10,940
Office Expenses	46,005	37,897
Other Production Fees	171,955	107,075
Personal Costs	363,393	284,204
Production Staff	43,117	22,926
Teachers, Dancers & Creative Artists Fees	322,941	155,002
Travel and Accommodation	128,688	91,869
<b>Total Operating Expenses</b>	<b>1,114,288</b>	<b>735,814</b>
<b>Net Surplus (Deficit)</b>	<b>16,646</b>	<b>(14,012)</b>

## Assets and Liabilities Statement

STRUT Dance Incorporated  
as at 31 December 2025

		2025	2024
<b>Assets</b>			
<b>Current Assets</b>			
Cash and Cash Equivalents	2	361,737	519,122
Other Current Assets		344	(549)
<b>Trade and Other Receivables</b>			
Accrued Income		10,000	-
Accounts Receivable		13,264	48,828
Prepayments		142,957	47,301
<b>Total Trade and Other Receivables</b>	<b>3</b>	<b>166,221</b>	<b>96,129</b>
<b>Total Current Assets</b>		<b>528,302</b>	<b>614,702</b>
<b>Non-current Assets</b>			
Plant and Equipment		3,302	2,174
<b>Total Non-current Assets</b>	<b>4</b>	<b>3,302</b>	<b>2,174</b>
<b>Total Assets</b>		<b>531,604</b>	<b>616,876</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Employee Entitlements	5	6,699	12,814
Grants in Advance		265,635	321,337
GST		(3,007)	42,340
Other Current Liabilities		-	-
Provisions	6	14,885	42,504
Trade and Other Payables	7	15,374	11,735
Workshop Fees in Advance		14,575	10,925
Donations Bursaries in Advance		-	2,807
Donations in Advance		64,397	36,013
<b>Total Current Liabilities</b>		<b>378,558</b>	<b>480,476</b>
<b>Total Liabilities</b>		<b>378,558</b>	<b>480,476</b>
<b>Net Assets</b>		<b>153,046</b>	<b>136,399</b>
<b>Member's Funds</b>			
Current Year Surplus (Decicit)		16,646	(14,012)
Member's Funds		136,399	150,411
<b>Total Member's Funds</b>		<b>153,046</b>	<b>136,399</b>

# Notes to the Financial Statements

## STRUT Dance Incorporated for the year ended 31 December 2025

### 1. Statement of Material Accounting Policy Information

The financial statements are special purpose financial statements prepared to satisfy the financial reporting requirements of the *Associations Incorporation Act 2015 (WA)* and the annual financial reporting requirements of the Australian Charities and Not-for-profits Commission (ACNC). The Committee has determined that the association is not a reporting entity and, accordingly, these financial statements have been prepared as special purpose financial statements.

The financial statements have been prepared on an accrual 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 material 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

Provision 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 and Cash Equivalents

Cash and cash equivalents 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 represent amounts due to the association at the end of the reporting period from funding bodies, donors and other parties. Amounts expected to be collected within 12 months are classified as current assets, with all other amounts 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.

# Notes to the Financial Statements

### 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.

## Notes to the Financial Statements

	2025	2024
<b>2. Cash and Cash Equivalents</b>		
Commonwealth Bank Accounts	359,272	1,000
Bankwest Accounts	-	510,753
AUD PayPal	2,088	7,353
Petty Cash	378	16
<b>Total Cash on Hand</b>	<b>361,737</b>	<b>519,122</b>
<b>3. Trade and Other Receivables</b>		
Other Receivables		
Accrued Income	10,000	-
Accounts Receivable	13,264	48,828
<b>Total Other Receivables</b>	<b>23,264</b>	<b>48,828</b>
Prepayments		
Prepayments - Projects, Studio Hire etc.	136,768	40,109
Prepayments - Insurance	6,189	6,415
Prepayments - Superannuation	-	777
<b>Total Prepayments</b>	<b>142,957</b>	<b>47,301</b>
<b>Total Trade and Other Receivables</b>	<b>166,221</b>	<b>96,129</b>
<b>4. Plant and Equipment</b>		
Equipment - at Cost	26,543	22,471
Equipment Accumulated Depreciation	(23,241)	(20,297)
<b>Total Plant and Equipment</b>	<b>3,302</b>	<b>2,174</b>
<b>5. Employee Entitlements</b>		
PAYG Withholdings Payable	5,462	3,620
Superannuation Payable	1,236	8,405
Wages Payable - Payroll	-	789
<b>Total Employee Entitlements</b>	<b>6,699</b>	<b>12,814</b>
<b>6. Provisions</b>		
Provision for Annual Leave	14,885	29,842
Provision for Long Service Leave (LSL)	-	12,662
<b>Total Provisions</b>	<b>14,885</b>	<b>42,504</b>
<b>7. Trade and Other Payables</b>		
Accounts Payable	3,718	12,429
Accrued expenses	11,656	(694)
<b>Total Trade and Other Payables</b>	<b>15,374</b>	<b>11,735</b>

## Certificate By Members of the Committee

### STRUT Dance Incorporated for the year ended 31 December 2025

I, Áine Whelan certify that:

- I attended the annual general meeting of the association held on 28 April 2026.
- The financial statements for the year ended 31 December 2025 were submitted to the members of the association at the annual general meeting.



**Áine Whelan (Chair)**

Date: 28 April 2026



**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 2025.

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 2025 financial year and its financial position at 31 December 2025.

A handwritten signature in black ink, appearing to read 'Warren Dawson', written over a dotted line.

**Signature of Auditor:**  
**Name of Auditor:**

.....  
**WARREN FRANCIS DAWSON**  
**W F DAWSON AND ASSOCIATES**  
**PO BOX 2063**  
**CHURCHLANDS WA 6018**

**27 March 2026**

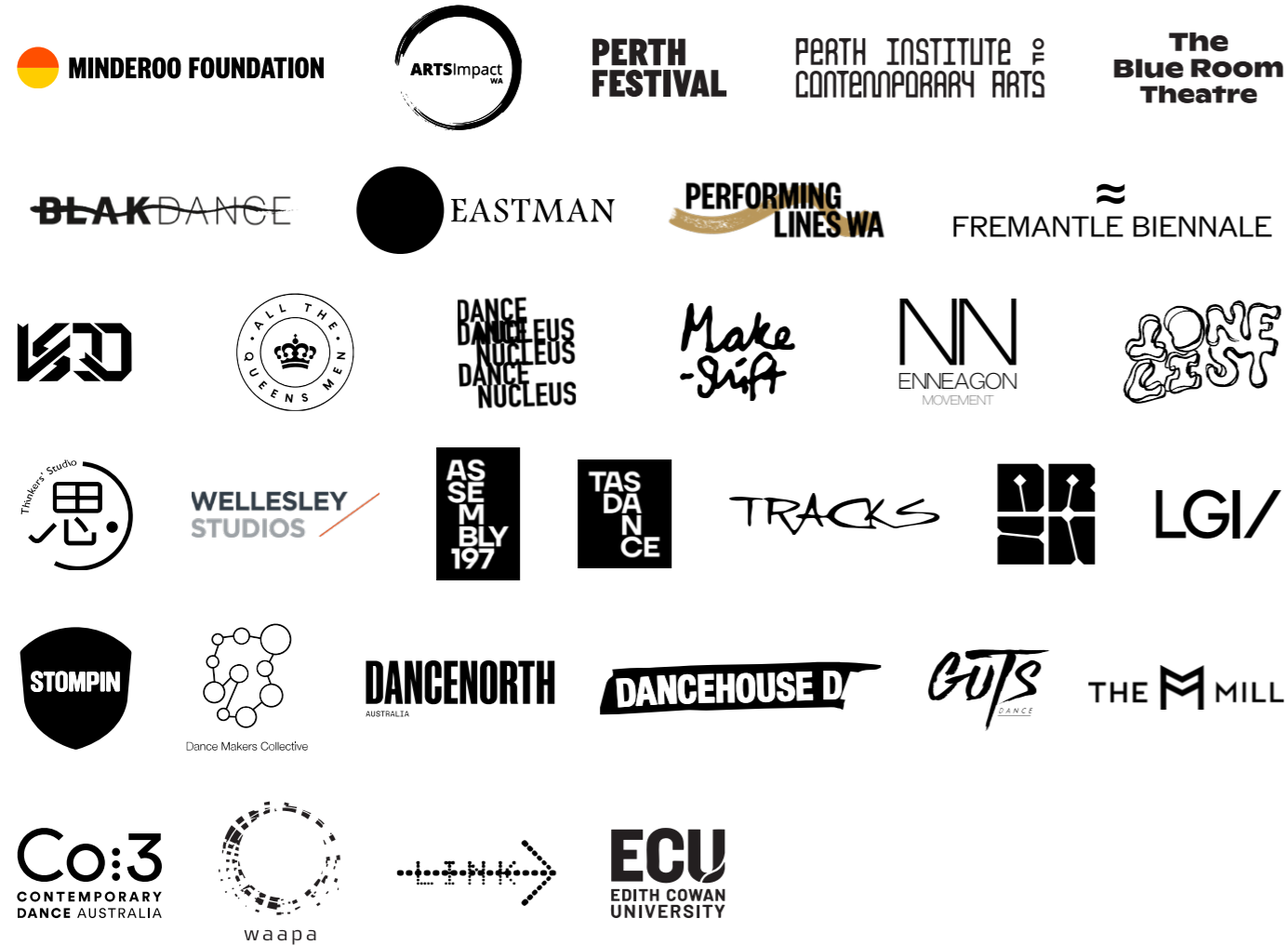
## Our Partners & Supporters

STRUT Dance's 2025 program has been assisted by the WA Government, the Australian Government through Creative Australia – its arts funding and advisory body, Minderoo Foundation, Arts Impact, the Feilman Foundation, Creative Partnerships Australia, Perth Festival, Lotterywest, City of Perth, J P Stratton Trust, The Ungar Family Foundation, City of Stirling, City of Belmont, A & M Fini Foundation, Crown Resorts Foundation, and STRUT Movers who are our generous and supportive donors.

### Government partners



### Presentation and project partners



### Sponsors



## Image Credits

### Cover

Bell (2025) by Adelina Larsson Mendoza for Restore presented by STRUT Dance and PICA. Photo by Rebecca Mansell.

### Page 4

Short Makes discussion (2025) by Make-Shift and STRUT Dance. Photo by Cameron Park for STRUT Dance.

### Page 7

Manifest (2025) by Sidi Larbi Cherkaoui for Perth Moves presented by STRUT Dance and Perth Festival. Photo by Pippa Samaya.

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Aine Whelan (2024). Photo by Cameron Park for STRUT Dance.

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Sofie Burgoyne and James O'Hara (2022). Photo by Emma Fishwick.

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Afrokuduro (2025) by "Krayze" Fábio Jânuario for Perth Moves Workshop Series presented by STRUT Dance. Photo by Edify Media.

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Untitled performance (2025) by Ira Fitrya Ali Imran for Midfield presented by STRUT Dance, Performing Lines and Fremantle Biennale. Photo by Thomas Earnshaw.

### Page 15

The Perth Moves Battle (2025) for The Hub presented by STRUT Dance and VSQD. Photo by Edify Media.

### Page 17

Manifest (2025) by Sidi Larbi Cherkaoui for Perth Moves presented by STRUT Dance and Perth Festival. Photo by Pippa Samaya.

### Page 19

Manifest (2025) by Sidi Larbi Cherkaoui for Perth Moves presented by STRUT Dance and Perth Festival. Photo by Pippa Samaya.

### Page 20

Soma-time dancing (2025) by Alice Cummins for Perth Moves Workshop Series presented by STRUT Dance. Photo by Edify Media.

### Page 23

The Perth Moves Battle (2025) for the Perth Moves Hub presented by STRUT Dance and VSQD. Photo by Edify Media.

### Page 24

Professional development workshops (2025) by Annette Carmichael for Locale by STRUT Dance. Photo by Edify Media.

### Page 25

Professional development workshops (2025) by Annette Carmichael for Locale by STRUT Dance. Photo by Edify Media.

### Page 27

Professional development workshops (2025) by Annette Carmichael for Locale by STRUT Dance. Photo by Edify Media.

### Page 29

Mudh (2025) by Sonya Stephen for Locale by STRUT Dance. Photo by Edify Media.

### Page 30

Home Is Where The Heart Is (2025) by Mackenzie Brown for Locale by STRUT Dance. Photo by Edify Media.

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River Road (2025) by Giorgia Schijf for Locale by STRUT Dance. Photo by Edify Media.

### Page 33

CUDDLE (2025) by Harrison Ritchie-Jones for Restore by STRUT Dance and PICA. Photo by Rebecca Mansell.

### Page 34-35

Bell (2025) by Adelina Larsson Mendoza for Restore presented by STRUT Dance and PICA. Photo by Rebecca Mansell.

### Page 37

The Scramble (2025) by Shaun Johnston for Evolve supported by STRUT Dance and The Blue Room Theatre. Photo by Andrea Mae.

### Page 39

InSafety (2025) by Bridgette Davies & Otto Pye for 600 Seconds: MOVES by STRUT Dance and The Blue Room Theatre. Photo by Cameron Park for STRUT Dance.

### Page 41

Untitled performance (2025) by Natalie Allen for Midfield presented by STRUT Dance, Performing Lines and Fremantle Biennale. Photo by Cameron Park for STRUT Dance.

### Page 43

Dabke Workshop (2025) by Feras Shaheen for Detour supported by the Detour Network. Photo by James O'Hara for STRUT Dance.

### Page 44

Seed Residency (2025) with Jareen Wee & Sebastian Geilings supported by STRUT Dance. Photo by Cameron Park for STRUT Dance.

### Page 45

[CP]<sup>3</sup> Residency (2025) with Toni Moran supported by STRUT Dance. Photo by Cameron Park for STRUT Dance.

### Page 47

Short Makes (2025) featuring works by Jo Cooper, Monserrat Heras, Sophie Molony, Matthew Morris, and Jo White. Presented by Make-Shift and STRUT Dance. Photos by Cameron Park for STRUT Dance.

### Page 49

Open Ends (2025) by STRUT Dance. Photo by Kathleen Szalay.

### Page 51

SUBTEXT (2025) by Laura Boynes for the STRUT Dance and Co3 Fellowship. Photo by Edify Media.

### Page 54

Perth Moves campaign (2025) by STRUT Dance. Photo by Duncan Wright.