

2021 ANNUAL REPORT





*ACKNOWLEDGEMENT
OF COUNTRY*

GUTS Dance Central Australia lives, works and creates on the unceded lands of the Arrernte People in Mparntwe (Alice Springs). We are incredibly privileged to call these lands our home and we pay our respect to their traditional custodians, to the Arrernte People, and to all First Nations people and countries of this nation.

CONTENTS

About GUTS
Chairperson's Report
Co-Artistic Director's Report
Our Achievements: 2020 Creative Program
Our People
Our Finances
Thank You & Acknowledgments
Get involved
Contact GUTS

ABOUT GUTS

Established in 2018 by co-Artistic Directors Frankie Snowdon and Madeleine Krennek, GUTS Dance // Central Australia (GUTS) is a Mparntwe-based contemporary dance organisation and is the only platform for contemporary dance investigation, creation, training and performance within a 1500km radius.



Artistic Rationale

GUTS dance exists because of and for the brave and steadfast community of Australian independent dance makers, our desire to support and champion them, and a commitment to increasing the exposure and engagement of future generations to dance as an artform. It also exists to ensure there is an evolution in the types of organisations that steward the ongoing exposure and evolution of dance in our communities and throughout the country.

The organisation is born out of a desire to create a sustainable platform for Madeleine and Frankie to make and perform new experimental and contemporary dance works alongside teams of national collaborators. It also exists to be an umbrella of resources and support to any artist who engages with GUTS, with an open invitation to imagine new programs and projects, thus continually reshaping the vessel in response to the world, the people and the myriad climates affecting it at any point.

The organisation also provides time and space for artists to develop their practice and ideas away from their usual environment in non outcome imperative platforms, help create networks and connections to professional arts practice in regional and remote Australia, and ensure young people are able to access and engage with dance within the contexts of their schools, their community and as a long term career option. GUTS works to create networks and partnerships from and with our unique home environment in Central Australia. We are particularly committed to building meaningful and important relationships with other artists, organisations and communities in regional and remote Australia and those belonging to and advocating for social minorities, in particular women and First Nations people.

Our Mission

GUTS is a responsive platform for dance investigation, practice and performance in our unique home of Central Australia.

Our Vision

To be a leading contributor to the growth and recognition of contemporary dance practices in regional Australia, adding value and diversity to the sector on a local, national and international level.

Our Values

BRAVERY in artistic processes, product and investigation

COMMITMENT to community growth and involvement through access and engagement

QUALITY programs, projects, outcomes and relationships

LONGEVITY of form (dance) and its impact on and importance to our society

Our Goals

- Create brave contemporary dance works that showcase the creative abilities of a diverse group of artists.
- Champion experimentation, research and conversation around performance practices by creating opportunities for exchange and providing access to a space for the development of work.
- Be a hub for dance-related interaction and education, encouraging interest and involvement within our local community
- Operate a sustainable, well-resourced and professionally managed organisation.
- Be a leader in raising public recognition of professional practice in regional and remote Australia.

GUTS Dance Central Australia was born and lives in Mparntwe Alice Springs, on Arrernte Country in Central Australia. As an organisation, we exist here because of our immense love of and attachment to this Country and place. As Chair of GUTS Dance, I acknowledge our profound privilege to be on this land and the responsibility that comes with it. I extend my deepest respect to all Elders, knowledge holders, leaders, custodians and families of the Arrernte Nation and to all First Nations peoples and nations of so-called Australia.

I am proud to present GUTS' 2021 Annual Report. As with 2020, we continued to see massive disruptions across all personal and professional endeavours due to COVID-19. While we were lucky in Central Australia to avoid any outbreaks, the snap border closures and restrictions that kept our communities safe were the same measures that posed great challenges to being able to deliver on our full creative program for the year.

Notwithstanding, I still marvel at what could be achieved through digital adaptation and within the bounds of our local community and creative industry here in the Northern Territory. This included, but is not limited to, creating and performing a work for the Darwin Festival to sold out shows, working with over 230 children and young people in our school system as part of Alice Can Dance, hosting three Spill Your Guts artists-in-residence, continuing to run a program of public classes and facilitating the research and development for a new collaborative work, Value For Money. In addition to this, and as part of our ongoing commitment to achieving creative and social outcomes in our community, GUTS also established a new youth program for female and

non-binary identifying young people, of First Nations and culturally diverse backgrounds, called Brave Bodies.

Frankie & Madeleine, our Co-Artistic Directors and Co-Founders of GUTS, have been nothing short of phenomenal over this past year; superhuman even. Despite the chaos of COVID-19, they have continued to deliver a full swathe of programs and outcomes across all our organisational goals. It

inspires me to see the energy, passion, responsiveness and determination they have to do what they

love, and see this organisation achieve its goals.

This is despite GUTS not having the

operational funding to pay them adequately to

do so. We do not take their efforts for granted nor think their

energy reserves are limitless. Going into 2022, as a Board and organisation,

we are focused on securing a sustainable future for the

organisation and attracting the operational funding necessary to pay them for their work. We must uphold an ethos of care and wellbeing that

acknowledges the strength of our organisation rests on the strength and wellbeing of our people.

It is fair to say that Frankie & Madeleine's achievements would not have been fully realised without the brilliant work of Mary Jane (MJ) Warfield, GUTS' Program and Operational Support. MJ's leadership around policy development, grant applications, acquittals, governance and support with artistic projects has kept GUTS on an even keel through turbulent times. On behalf of the Board I want to thank MJ for her invaluable



CHAIRPERSON'S REPORT

contribution over the year.

My thanks go to the wonderful Board of GUTS Dance and in particular to Jo Byrne who resigned from the Board in May 2021. Jo stepped into the role of Treasurer in 2019 while also working in the arts, raising a young family and moving interstate. She took on the role diligently and with determination and we thank her for her contribution to GUTS Dance.

We welcomed two new members to the Board of GUTS this year, Zoya Godoroja-Prieckaerts who joined in September 2020 and was appointed to the role of Secretary, and Erin Chew who joined in June 2021 taking on the role of Treasurer. Both Zoya and Erin bring a wealth of knowledge in their respective fields across arts practice and management, financial management, marketing and fundraising, and I am excited to have them on our team.

GUTS continues to be stewarded by a dynamic, experienced, passionate and all female-identifying team, living and working across Arrernte and Larrakia country in the Northern Territory. This is worth celebrating and we look forward to further building, strengthening and diversifying our board membership over the coming years.

I'd like to thank the Australia Council for the Arts, Northern Territory Government, Regional Arts Fund, Araluen Arts Centre, Artback NT, Alice Springs Town Council, and all of our funders and project partners. We were thankful also to receive federal government support via JobKeeper through this year which helped to keep us afloat through the mire of COVID-19 and its impacts on the creative sector.

Finally, I want to thank our family of collaborators and supporters who share our vision for the growth and recognition of contemporary dance practices in regional Australia. Thank you to the dancers, dance teachers and collaborating artists we have worked with. Thank you to everyone who has attended one of our classes, purchased

merchandise or made a donation, and thank you to every audience member of our shows. We look forward to working, creating, sharing and performing with and for you all in 2022.

Lilly Alexander
Chairperson

Firstly, we would like to wholly and humbly share our deep gratitude to the Arrernte people of Central Australia on who's country we live, work and dance and who's steadfast connection to place and culture teaches us more and more about respect, patience and integrity. We pay our respect to elders past, present and emerging, and commit to continuing to listen deeply and working to integrate the elevation of all First Nations people and their voices throughout our own practices, projects and lives.

The 2020/21 year was one in which our continued learning of how to operate within and without COVID restrictions shaped much of our programming and outputs. What resulted was a mostly hyper-local creative program, full of smaller scale works, collaborations and diversification into film and online platforms. We found new ways to connect with our interstate collaborators and creative peers, and realised the great value in investing more time and emphasis on deeper research and planning. This allowed for us to roll with the punches and take the inevitable curve balls thrown (often and to varying levels of disruption) that have become par for the course in endeavouring to maintain, sustain and grow physical creative practice in the throws of a pandemic, in our ever expanding stride. We have had many many triumphs, deepened our relationships to people and place(s) and brought some of our most important and powerful work into being.

Throughout July 2020, GUTS teamed up with the Red Dirt Poetry festival, to create 6 collaborative dance film offerings for their digital festival. Artists from the NT and QLD were paired with poets from all over the country, working together to bring their words to life through movement. The final result was a suite of beautiful videos, premiered over the course of the online festival.

Beginning in June but running through to October GUTS brought together a powerhouse team of choreographers and creative producers in the Desert Hothouse remote research and

development project. Madeleine and Frankie, joined by First Nations artists and creatives Katina Olsen, Erica McCalman and Angela Flynn, held weekly online meetups during which Katina, Madeleine and Frankie began to flesh out their initial conceptual and choreographic ideas and desires, and spent time in slow development through questioning, research, small physical experiments and ongoing project planning. Erica and Angela used their myriad of experience in mentoring and creative practice to support the artists and their ideas, as well as provide knowledge and expertise in project producing and development to build a thorough plan for the potential futures of all three works. Throughout this time the team was able to create a detailed and well crafted plan, identifying additional collaborators and key strategies integral for the sustainability and potential of all three works.

GUTS delivered our 8th iteration of Alice Can Dance, however in order to comply with restrictions on gathering and to still include contributions from over 200 young people, the team undertook the huge task of producing a 45 minute dance film version of the project. The project saw 4 choreographers, Frankie, Maddy, Ashleigh Musk, and Toni Lord, DOP Mimi Catterns, Film and AV artist Jonny Rowden and editor Chris Cochrane-Freidrich work for seven



CO-ARTISTIC DIRECTOR'S REPORT

weeks in all public schools in town, as well as Ntaria and School of the Air, and for the first time, include Owen Springs School, housed in the youth justice centre. Over these 7 weeks the team worked exceptionally hard to choreograph, storyboard, location scout, obtain all relevant permissions and music rights, costume, rehearse and shoot 11 separate dance pieces from each of the groups. The film team then did an exceptional job over the following 3 weeks to edit, finesse and finalise *Alice Can Dance - On Film, 'A day in the life...'* which highlighted places and spaces important and special to young people in Alice Springs, a love letter to our home in a time where reflecting on where you live seemed appropriate. In place of the live shows, we then did 5 screenings of the film at the Araluen, attended by approximately 500 people, with the pride and talent of the young people and project on full display for the community.

During this time, Madeleine, Frankie and Ash also travelled to Darwin to premiere a new short work DANCE (a short homage) as part of North of Centre, produced by Tracks Dance for the entirely NT programmed Darwin Festival. As we were fortunate enough to be enjoying relative normality in the NT, Darwin led the charge nationally on programming a fully "home-grown" festival, which turned out to be a hugely successful and empowering celebration of and for artists from across the NT. GUTS created a light hearted, interactive celebration of collective endeavour, choreographic intuition and humour, which was met with fantastic reviews and a sold out season.

The latter part of 2020 was spent continuing to run our public class program, workshops in Ntaria and Owen Springs School, as well as going into planning for the pilot of the Young Women's training program, an initiative that has been in the works for a couple of years now, and that we finally secured financial support for through the NT government.

In early 2021 Maddy and Frankie were fortunate to be in a position to travel to Lutruwita/Tasmania to undertake the first development of a brand new work and our first partnership with Tasdance in Launceston. Collision was led by award winning independent choreographer Jo Lloyd and blacksmith Pete Matilla alongside a brilliant cast of performers and creatives including Jenni Large, Kyall Shanks, Amber McCartney and Gabriel Comerford (collaborating performers), Duane Morrison (sound design), Andrew Treloar (costume design) and Chris Jackson (lighting design). Over 5 weeks the team worked full time in the Tasdance studio and in residence at the QV Mag gallery, holding weekly progress showings for local community and Tasdance affiliates. The final weeks of the rehearsal period were disrupted by a snap lockdown in Melbourne which required Jo to return to Victoria, however the team continued to work via Zoom and Jo was thankfully able to return a week later. This phase of the development culminated in creating a film version of the work which will be released in 2022. The final development and premiere of the live work took place in October 2021.

After months of planning, including community consultations with service providers and elders, we began the pilot of our young women's training program, now called Brave Bodies. The program was devised alongside Arrernte/Yankunytjatjara emerging dance artist Toni Lord and Warlpiri/Pitjantjatjara artist Anyupa Butcher. The training program was created to address a need for accessible avenues for dance participation and training for young people in our local community of Mparntwe/Alice Springs, and is aimed at female identifying and non-binary young people between the ages of 12 - 18, from varied cultural backgrounds, who may otherwise not have the means or opportunity to engage in dance related activities outside of school. As part of the program, each week GUTS facilitators pick up and drop off the participants and provide food and uniforms for each young person. From

March to December 2021, Brave Bodies engaged 9, majority First Nations young women, for 2.5 hours once a week, with the group learning various dance styles and techniques and bravely undertaking two public performances - one as part of Alice Can Dance, and the other for SPRING.LOADED.DANCE. The latter also gave emerging First Nations choreographer and Brave Bodies co-founder and facilitator Toni Lord an opportunity to begin developing her first work "Kwatye", exploring themes of water and incorporating her grandmother's dreaming.

Despite limits to interstate travel, we were thrilled to be able to host 3 of 4 artists in residence through our SPILL (your GUTS) Residencies from October 2020 - May 2021. Originally due to take place throughout 2020, the residencies are designed to give artists time and space to experiment on their choreography and conceptual practice and ideas through financially supported access to the GUTS studio, accommodation and mentorship from the GUTS co-director's. The program has a focus on supporting First Nations and regionally based artists and encourages the recipients to engage with the local community through sharing elements of their practice via open showings or teaching classes. The artists supported in this first iteration of the program were Kelly Beneforti (Darwin, NT), Emily Flannery (Wiradjuri) and collaborators (Forbes, NSW) and Tegan Nash-Ollett (Benalla, VIC). Being isolated in the Central desert often means we spend long periods without interacting in person with other dance makers, so the energy, ideas and sharing provided by building relationships with these artists and their work has been hugely valued and nourishing for the GUTS team.

In April/May 2021 Frankie and Madeleine created an interactive online project called Dance!Dance! With Haiku Hands for the return of Wide Open Space festival, a celebrated jewel in the Central Australian cultural crown. GUTS created 6 instructional videos that taught choreography to a Haiku Hands song, and then ran an in person

workshop for over 100 people at the festival, in preparation for a large flash-mob style performance moment during the Haiku Hands set. This was a fun experiment in online content creation and was a great way to trial our capacity to deliver projects in this way. The offering was met with enthusiasm and commitment by those keen to bolster their festival experience, as was the annual Party Pilgrimage facilitated by Frankie, Maddy and GUTS Associate Artist Ashleigh Musk. The pilgrimage is an hour of improvised procession through the WOS festival site that takes participants from the central area across the river to the Pool Party site. This year we gathered over 150 joyful dancing bodies of all ages who were amazingly committed to the whole hour even in 30+ degrees weather!

Also in May, Frankie and Madeleine joined Ashleigh on the Gold Coast to undertake a supported residency at Home of the Arts as part of the Supercell festival Makers program. Joined by art academics and curator's Dr Leuli Eshraghi (NT/QLD) and Pierce Eldridge (QLD), the team undertook a week long intensive research and development process of Ashleigh's new work SUB. Using the body as a central tool for creation, sitting alongside object, text and sound, SUB presents an alternate future for survival on this planet. The physicalising of survival, exploration, fear and hope plays a central role to this story. Building on previous works created by both GUTS and Ashleigh, 'SUB' continues pushing experimental audience-performer relationships. Over the week the team workshoped the conceptual and choreographic underpinnings of the work, undertaking a small showing for program mentor and highly acclaimed choreographer Meryl Tankard, who was extremely interested in the work, highly impressed with the rigour and intrigued to learn about GUTS, where we are and what we are endeavouring to create. More funding has been sought for the continued development of this work which will take place in partnership with Tasdance throughout 2022/23 in lieu of the winding up of Supercell Festival in 2021.

The final undertaking for the 2020/21 year was the research phase of Value for Money, which led into the beginning of the 4 week development and premiere of the brand new work in July 2021. After 7 years of planning, applying, beginning, interruptions, additions and changes to the creative team, GUTS alongside powerhouse dance artists Sara Black and Jasmin Sheppard, managed to bring together all 11 artists and creatives in Mparntwe/Alice Springs from multiple states across the country, in what proved to be a very tiny 2 week window when travel was possible. The team had been undertaking remote meetings and research for 2 months in the lead up to physically arriving together in the studio, allowing us to hit the ground running for what turned out to be a hugely important, rich and triumphant creative development, world premiere and first tour of the work. More about this next year!

Whilst the trajectory of the year was planned, unplanned, replanned and changed constantly on the fly, we, are so proud of what was achieved and immeasurably grateful to all the artists and collaborators who have been nothing short of wondrous in their capacity to roll with the punches, their commitment to the work, processes and overcoming challenges, and their generosity in sharing their deep, and abundant knowledge, skill and creativity. A particular mention, and gratitude so big and deep that these words on the page don't do it justice, goes to MJ Warfield. MJ has been our artistic program support hero, our greatest ally and champion, a wealth of wisdom and a pillar of strength for GUTS over the past 2 years. Her knowledge, capability and experience have taught us SO much on our huge journey into building and running an organisation from scratch, and GUTS will be forever indebted to her generosity and unwavering belief in us as people, the mission of the organisation and the integrity of what we put out into the world. We will miss her immensely as she moves on to her next adventure.

As always, we are grateful to all of our funders,

partners and donors who continue to get behind our work and the ever evolving project that is GUTS, our community who keep us buoyant and humble, our board who are supportive, proactive and wise, and our artistic peers who are resilient, brave, tenacious and steadfast in the face of the ever evolving challenges of the times. Our mission in the coming year is to create a more sustainable, well resourced platform from which we can continue to do good work, that creates meaningful interactions and opportunities with and for dance, both in our community and beyond.

So, here's to having the GUTS to keep going!

Frankie Snowdon and Madeleine
Krenek
Co-Artistic Directors

2020 CREATIVE PROGRAM

At times when visiting artists are in town for shows or developments more classes are offered and morning practice is open to the public.

Artists employed: 8

Attendance: 909

classes taught: 160

Partners: N/A

Funding: N/A

GUTS Public Classes

Organisational Goal: Be a hub for dance-related interaction and education, encouraging interest and involvement within our local community

Timing: Weekly throughout the year

Details: GUTS public class program is designed to give people of all ages a chance to connect to different styles of dance, their bodies and each other in a safe, fun environment.

Classes offered in 2020/21:

Open Contemporary

Mini movers (preschool)

Chance to Dance (over 50's)

Belly Dancing

Little GUTS 4-6 year olds

Little GUTS 7-12 year olds

Red Dirt Poetry Festival - Poetry in Motion - digital collaboration

Organisational Goal: Create brave contemporary dance works that showcase the creative abilities of a diverse group of artists.

Timing: July 2020

Details: GUTS & Red Dirt Poets teamed to create this amazing showcase, Poetry in Motion. Five poets and five dancers collaborated to create moving pieces of poetic expressions, recorded and presented via video at the festival.

More information here:

<https://www.reddirtpoetryfestival.com/event/poetry-in-motion/>

Artists employed: 7

Number of videos created: 6

Audience: approx. 300

Partners: Red Dirt Poetry Festival

Funding: Red Dirt Poetry Festival

Alice Can Dance 2020 / on film

Organisational Goal: be a hub for dance-related interaction and education, encouraging interest and involvement within our local community

Timing: July - October 2020

Details: Alice Can Dance is GUTS' dance in schools initiative and this year was delivered over an extended period of just under 3 months, from late July to mid October 2020. Due to limitations placed on the outcome of the program by the Covid 19 pandemic, the team had to reimagine the final outcome, and rather than creating a live dance performance work, instead created a 50 minute dance film, screened for the public over 5 sessions at the Araluen Arts Centre. Overall there was participation from over 230 young people, 27 school staff members, a creative team of 8 and further community support via in-kind hours and equipment, cultural consultation and skills development from 27 people.

This year's theme was *A day in the life...*

While the world has turned upside down this year, 230 amazing young dancers from across Central Australia have come together with GUTS' wonderful team of collaborators and forged on to bring you this year's Alice Can Dance, on film!

A love letter and celebration of life in the desert, this year's project illuminates through dance and on screen some of the places and spaces our young people occupy, admire and bring to life in their everyday comings and goings. We are proud to bring the focus home this year, filling it with dance when the world needs it most.

View behind the scenes highlights: <https://vimeo.com/468025921>

Read more about the program: <https://www.gutsdance.org.au/alice-can-dance>

Artists employed: 8

Young People involved: 231

Number of showings: 5

audience: 459

Partners: Sadadeen Primary School

Funding: NT Department of Education, Alice Springs Town Council

Darwin Festival – Dance (a short
homage) / North of Centre
(development July 2020 /
shows August 2020)

Organisational Goal: Be a leader in raising public recognition
of professional practice in regional and remote Australia.

Timing: Development July 2020 / shows August 2020

Details: GUTS were commissioned by the Darwin Festival to
create a new, short work that was presented as part of a triple
bill, North of Centre curated by Tracks Dance. Other works in
the bill were Intertwine, choreographed by Jess Devereux and
performed by Kelly Beneforti and Tridatu, choreographed and
performed by Jocelyn Tribe and Putu Warti.

Dance (a short homage) is a playful, collective
experience where entertainment and
experimentation unite.

Through the exposure of choreographic
processes and observation of the dancers
simultaneously collecting, constructing and
performing, the work is a constant live shaping
of the contract between performers and
audience.

Created together, the dance celebrates what can be achieved when responsibility is
shared, ending in a dynamic, spectacular celebration of collective action and the energy
of live performance.

View the full work here: <https://vimeo.com/651819235>

Artists employed: 4

Number of performances: 4

audience: 240 (approx. capacity 60 per show - 3 sold out shows)

Partners: Tracks Dance, Darwin Festival

Funding: Darwin Festival, Australia Council

Desert Hothouse Research Project

Organisational Goal: Create brave contemporary dance works that showcase the creative abilities of a diverse group of artists.

Timing: June 2020 - February 2021

Details: Over 8 months, Frankie and Madeleine met with collaborators Katina Olsen, Angela Flynn and Erica McCalman regularly over Zoom to deeply research and flesh out concepts for three new works by Frankie, Madeleine and Katina. Valuable contributions and perspectives were offered by all collaborators, placing them in a strong position for physical developments. These works are set to be further developed and presented from 2022-2024.

artists employed: 5

Partners: NA

Funding: Australia Council

Collision - Tasdance collaboration

Organisational Goal: Be a leader in raising public recognition of professional practice in regional and remote Australia / Create brave contemporary dance works that showcase the creative abilities of a diverse group of artists.

Timing: January - February 2021

Details: Frankie and Madeleine partnered with Tasdance and travelled to Launceston, lutruwita/Tasmania to undertake a five week creative development for a collaborative new work by Jo Lloyd and Pete Matilla due to be performed at The Unconformity Festival in October 2021. Frankie and Maddy were part of an ensemble of six dancers, with Jenni Large, amber mcCartney, Kyall Shanks and Gabriel Comerford. The wider creative team also included costume designer Andrew Treloar and sound designer Duane Morrison. In addition to the development of the live work, the team worked with filmmaker Michael O'Neil to create a 15 minute film of the work in its current form.

Collision trailer:

<https://vimeo.com/595008856>

Artists employed: 10

Number of performances: 4 (in-studio showings)

audience: 90 (invited guests)

Partners: Tasdance, The Unconformity Festival

Funding: Australia Council

Through brave bodies, we aim to create a safe and supportive environment for these young people to explore their potential through learning and mastering various dance styles, creating relationships with other young people in the community, and having opportunities for public performance, in

an environment that is empowering, safe, respectful and fun.

Artists employed: 4

Young people involved: 12

Number of Public outcomes: 2 (Alice Can Dance, SPRING.LOADED.DANCE)

audience: 1000

Partners: Gap Youth Centre, Central Australian Aboriginal Congress (planning phase)

Funding: Territory Families/Office of Youth Affairs, Regional Arts Fund, Artback NT

Brave Bodies - Young Women's Training Program (March - Dec 2021)

Organisational Goal: Be a hub for dance-related interaction and education, encouraging interest and involvement within our local community

Timing: March - December 2021

Details: GUTS Brave Bodies training program addresses a need for accessible avenues for dance participation and training for young people in our local community of Mparntwe/Alice Springs. The program is aimed at female identifying and non-binary young people between the ages of 12 - 18, from varied cultural backgrounds, who may otherwise not have the means or opportunity to engage in dance related activities outside of school. As part of the program, each week GUTS facilitators pick up and drop off the participants and provide food and uniforms for each young person.

Supercell Residency for SUB

Organisational Goal: Be a leader in raising public recognition of professional practice in regional and remote Australia.

Timing: May 2021

Details: GUTS and Ashleigh Musk travelled to the Gold Coast to partake in the Supercell Makers Program. They were joined by creative advisers Leúli Eshrághi and Pierce Eldrige to undertake a one week residency to begin developing Ashleigh's new work, SUB at Home of the Arts. This residency sparked a new relationship between GUTS and Home of the Arts, and also between Ashleigh Musk and Meryl Tankard, who offered feedback and thoughts around her work.

Artists employed: 5

Number of public outcomes: 1 small showing for a mentor

Partners: Supercell Festival of Contemporary Dance

Funding: Australia Council

Kelly Beneforti
(October 2020)
Artists supported: 3
Number of performances: 1
(in-studio showing)
audience: 10 invited guests

Emily Flannery
(April 2021)
Artists supported: 5
Number of performances: 1
(in-studio showing)
audience: 20 (invited guests)

Spill your GUTS Residency Program

Organisational Goal: Champion experimentation, research and conversation around performance practices by creating opportunities for exchange and providing access to a space for the development of work.

Timing: September 2020, April 2021, June 2021

Details: Hosted 3 artists in residence in Mparntwe as part of GUTS' own residency program:

Tegan Nash Ollett
(May 2021)
Artists supported: 1
Number of public outcomes: 0

Partners: NA
Funding: Australia Council

Wide Open Space - Dance Dance with Haiku Hands

Organisational Goal: Be a hub for dance-related interaction and education, encouraging interest and involvement within our local community

Timing: April - May 2021

Details: Dance Dance with Haiku Hands created in conjunction with Wide Open Space festival and Australian pop band Haiku Hands. GUTS created online choreographic tutorials to the Haiku Hands song, Dare You Not to Dance. These tutorials were then marketed for 4 weeks in the lead up to the festival with the aim to teach festival goers the choreography which they could then perform LIVE back to the band during their set at Wide Open Space. GUTS also taught a live workshop of the choreography at Wide Open Space for those who may have missed out on the video campaign. Approximately 200 people participated in the live performance. In addition to the Dance Dance with Haiku Hands project, GUTS led a 40 minute dance procession, for anyone to be involved, from the top of the festival site through to the gardens at the bottom to align with the beginning of the annual Garden Party.

Artists employed: 3

Number of digital outcomes: 6 videos

Number of live outcomes: 2 (1 workshop, 1 performance)

audience: 2,633 (across all outcomes) / 100 workshop participants

Partners: Wide Open Space, Haiku Hands

Funding: Arts NT

Workshops at Ntaria and Owen Springs

Organisational Goal: Be a hub for dance-related interaction and education, encouraging interest and involvement within our local community

Timing: October 2020 - June 2021

Details: GUTS provided weekly classes and workshops to Owen Springs Youth Detention Centre and Ntaria School.

Artists supported: 3

Young people involved: 30

Number of sessions: 28

Number of performances: 2
(in school/community shows)

audience: approx. 250

Partners: NA

Funding: Artback NT, Territory Families

Value For Money (research & development)

Organisational Goal: Create brave contemporary dance works that showcase the creative abilities of a diverse group of artists / Be a leader in raising public recognition of professional practice in regional and remote Australia.

Timing: April - June 2021

Details: In the months leading up to the final presentation of Value For Money, the team undertook a rigorous research phase to strengthen the conceptual aspects of the work. This process included online meetings with the entire creative team prior to the studio development, reading a number of resources provided by the research assistant, undertaking writing and voice recording tasks in relation to the resources, collating the resources and responses into a web page for audiences to engage more deeply with the work.

Value For Money - Unpacking Process webpage:

<https://www.gutsdance.org.au/vfm-unpacking-process>

This project also **commissioned two Central Australian based writers** to author creative responses to the research materials and themes of the work, these can be found here:

<https://www.gutsdance.org.au/value-for-money-program> under "commissioned writings".

artists employed: 11

Partners: NA

Funding: Arts NT



OUR FINANCES

Financial reporting for the 20-21 financial year relating to GUTS Dance Central Australia Incorporated has been submitted to the Australian Charities and Not-for-Profits Commission (ACNC) in accordance with the requirements under the Associations Act of the Northern Territory. This includes the submission of detailed financial information including P&L, balance sheet, payroll and grant information.

GUTS Dance ensures that sound financial management is part of its policies and procedures, with regular policy reviews. GUTS Dance continues to rely on grants and income generated from lesson and administration fees to maintain its financial viability.

Total income for the year was 175,969. The net surplus was 10,154 and the closing retained surplus at June 2021 was 124,858.

It was a competitive year for government funding bids with grant income down by 39,000. Overall, trading income was only down by 8% on the prior year with lesson income up by 31% and performance fee income up by 67%. Also boosting FY20-21 income was revenue from Alice Can Dance 2020.

GUTS was able to take advantage of Federal Government Covid-19 financial assistance with 47,500 coming from Cash Boost and Job Keeper. Donations contributed 4,210 towards income in FY20-21.

It is worth noting that GUTS has continued to allocate a significant amount of Grant Income to Artists and Artworkers – 63% in this FY. This is impressive in itself, when Covid so severely impacted travel and events around Australia.

The jump in total cost of sales (108,742) is driven by an increase in projects run in the 20-21 financial year. Also, Alice Can Dance was accounted for through a third party in 2019. The biggest drivers are performance fees – artists 58,008, Alice Can Dance expenses 8,865 and accommodation 8,119. Teachers costs are up on last FY by 35% which is roughly in line with Lesson Income. Notably, dance classes are now generating enough revenue to cover teacher costs without having to access grant funds.

Wages, salaries and on costs were 54,945 this year, up by 13% indicating GUTS Dance is committed to paying for services where possible, relying less on in-kind services. Admin fees 3,315 relate to projects run in FY20-21 and along with insurance at 2,800 and rent at 2,570 were the highest operational expenses.



OUR PEOPLE

Board Members

Lilly Alexander - Chair
Jo Byrne - Treasurer (until May 2021)
Erin Chew – Treasurer (joined June 2021)
Susan Congreve – General Board Member
Zoya Godoroja-Prieckarts - Secretary (joined September 2020)
Madeleine Krenek – Public Officer/Co-Artistic Director
Angela O'Donnell - General Board Member
Frankie Snowdon – General Board Member/Co-Artistic Director

Employees

Frankie Snowdon – Co-Artistic Director
Madeleine Krenek – Co-Artistic Director
Mary-Jane Warfield – Operational & Program Support

Dance Teachers

Frankie Snowdon - Little GUTS, Chance to Dance, Open Contemporary
Madeleine Krenek - Little GUTS, Chance to Dance, Open Contemporary
Ashleigh Musk - Little GUTS, Chance to Dance, Open Contemporary
Lauren Jones - Mini Movers, Little GUTS, Chance to Dance
Ilse Pickerd - Wind Up, Belly Dance
Jenny McFarland - Belly Dance
Antje Chalmers - Mini Movers

Guest Teachers

Waangenga Blanco - Open Contemporary
Gabriel Comerford - Open Contemporary
Ashley McLellan - Open Contemporary
Miriam Nicholls - Chance to Dance, Open Contemporary
Katina Olsen - Chance to Dance
Tegan Nash Ollett - Open Contemporary
Jye Uren - Open Contemporary

Collaborating artists

Madeleine Krenak - Desert Hothouse, Alice Can Dance, Poetry in Motion, DANCE (a short homage), Collision, Brave Bodies, Desert Hothouse, Wide Open Space, SUB, Value For Money.

Frankie Snowdon - Desert Hothouse, Alice Can Dance, Poetry in Motion, DANCE (a short homage), Collision, Brave Bodies, Desert Hothouse, Wide Open Space, SUB, Value For Money

Angela Flynn - Desert Hothouse

Erica McCalman - Desert Hothouse

Ashleigh Musk - Alice Can Dance, DANCE (a short homage), Wide Open Space, SUB

Toni Lord - Alice Can Dance, Brave Bodies

Anyupa Butcher - Brave Bodies

Katina Olsen - Poetry in Motion, Desert Hothouse

Waangenga Blanco - Poetry in Motion, Value For Money

France Barraclough - Poetry in Motion

Eli Sarfati - Poetry in Motion

Jonny Rowden - Alice Can Dance, Value For Money

Mimi Catterns - Alice Can Dance

Chris Cochrane Friedrich - Alice Can Dance, Wide Open Space

Lizzy Verstappen - Alice Can Dance, Value For Money

Kelly Beneforti - Resident Artist / SPILL

Jo Lloyd - Collision

Jenni Large - Collision

Gabriel Comerford - Collision, Value For Money

Kyall Shanks - Collision

Amber McCartney - Collision

Pete Matilla - Collision

Duane Morrison - Collision

Andrew Treloar - Collision, Value For Money

Chris Jackson - Collision

Emily Flannery - Resident Artist / SPILL

Tegan Nash Ollett - Resident Artist / SPILL

Sara Black - Value For Money

Jasmin Sheppard - Value for Money

Ashley McLellan - Value for Money

Tom Snowdon - Value for Money

Chris Mercer - Value for Money

Tessa Snowdon - Value for Money

Hannah Muir - Value For Money

Leúli Eshrághi - Value For Money, SUB

Zoya Godoroja-Prieckaerts - Value For Money

Pierce Eldridge - SUB

ACKNOWLEDGEMENTS / THANK YOU

Funders

Australia Council for the Arts
Arts NT
Regional Arts Fund
NT Department of Education
Alice Springs Town Council
Territory Families
Office of Youth Affairs
Artback NT
Darwin Festival

Partners

Primary Partner
Araluen Arts Centre

Project Partners

Tracks Dance
Gap Youth Centre
Central Australian Aboriginal Congress
Sadadeen Primary School
Wide Open Space festival

CONTACT / SUPPORT

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