



1 JULY 2019 – 30 JUNE 2020

***ANNUAL REPORT***

**GUTS DANCE CENTRAL AUSTRALIA INC.**

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# **AN OVERVIEW OF GUTS**

## **SUMMARY**

This is the first Annual Report for Guts Dance Central Australia Incorporated (GUTS). GUTS became an incorporated association of the Northern Territory on 16 November 2018, as such there was no annual report for the first part-year of operations. The information in this document covers the financial year 1 July 2019 – 30 June 2020.

**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 MISSION**

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

**OUR VALUES**

**BRAVERY**  
in artistic processes, product and investigation

**COMMITTMENT**  
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**

**Goal 1**  
Create brave contemporary dance works that showcase the creative abilities of a diverse group of artists.

**Goal 2**  
Champion experimentation, research and conversation around performance practices by creating opportunities for exchange and providing access to a space for the development of work.

**Goal 3**  
Be a hub for dance-related interaction and education, encouraging interest and involvement within our local community.

**Goal 4**  
Operate a sustainable, well-resourced and professionally managed organisation.

**Goal 5**  
Be a leader in raising public recognition of professional practice in regional and remote Australia.

## OUR HISTORY

Artistic Directors Madeleine and Frankie met when they began their tertiary dance training at the Victorian College of the Arts, Melbourne in 2006, and have been creating and performing professional work together since this time.

In 2017 they received Strategic Arts funding through the Northern Territory Government to research and develop a business plan and strategic plan for a new contemporary dance company. The process saw them travel to peers Tracks Dance in Darwin and Dancenorth in Townsville to learn, consult and build the ideas of what kind of organisation they'd like to create, and what would be appropriate for their home environment of Mparntwe/Alice Springs. As a result of this, Madeleine and Frankie created a detailed strategic plan outlining the organisation's activities for the first 3-5 years of operation.

The Board was formed on 22 August 2018 and the organisation was incorporated under the NT Associations Act 2003 and from the 16th day of November 2018. Guts Dance Central Australia is registered with the Australian Charities and Not-for-profits Commission (ACNC), and registration under the Register of Cultural Organisations & DGR status was granted on 22 April 2020.

GUTS secured a Memorandum of Understanding with the NT Government to occupy part of the Araluen Art Centre for a 4 year period, under a licensing agreement.

Since incorporating GUTS have produced 2 new professional works, toured around Australia and to Mexico, continued to produce Alice Can Dance, held a suite of weekly dance classes, and hosted two artists in residence. They have had a large impact in a short space of time, with Madeleine and Frankie regularly being asked to speak on national panels, lend their expertise to advisory groups, and undertake peer assessor roles for local, territory and national funding bodies.

## **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 PEOPLE**

### **BOARD MEMBERS**

<b>Name</b>	<b>Position</b>	<b>Dates acted (if not for whole year)</b>
Alex Kelly	Chair	22 Aug 2018 – 29 Jun 2019
Elizabeth Verstappen	Secretary	22 Aug 2018 – 2 Sep 2019
Libby Collins	General Board Member	22 Aug 2018 – 1 Mar 2020
Tessa Snowdon	Secretary	29 Jun 2019 – 2 Sep 2019
Susan Congreve	Deputy Chair	22 Aug 2018 – ongoing
Angela O'Donnell	General Board Member	22 Aug 2018 – ongoing
Madeleine Krenek	Co-Artistic Director/ General Board Member	22 Aug 2018 – ongoing
Frankie Snowdon	Co-Artistic Director/ General Board Member	22 Aug 2018 – ongoing
Lilly Alexander	Chair	29 June 2019 – ongoing
Joanna Byrne	Treasurer	29 June 2019 – ongoing

### **EMPLOYEES**

<b>Name</b>	<b>Position</b>	<b>Dates acted (if not for whole year)</b>
Madeleine Krenek	Co-Artistic Director	1 Jul 2019 - ongoing
Frankie Snowdon	Co-Artistic Director	1 Jul 2019 - ongoing
Mary Jane Warfield	Operational and Program Support	1 Jul 2019 - ongoing

### **DANCE TEACHERS**

<b>Name</b>	<b>Classes taught</b>	<b>Dates acted (if not for whole year)</b>
Lauren Jones	Chance to Dance, Mini Movers, Little Guts	Whole year & ongoing
Miriam Nicholls	Mini Movers	Occasionally
Natalie O'Connor	Hip hop	2019 only
Frankie Snowdon	Beginners Contemporary	
Madeleine Krenek	Beginners Contemporary	

## COLLABORATING ARTISTS

Frankie Snowdon and Madeleine Krenek work on all creative projects as principle artists and producers. Below is a list of other artists and arts workers GUTS have collaborated with this year.

Name/s	Role/s	Projects involved in
Lauren Jones Miriam Nicholls Natalie O'Connor	Teachers	GUTS Public Classes
Kelly Beneforti Tara Samaya Jen Hector	Collaborating performer Collaborating performer Lighting Designer	<i>The Perception Experiment – Darwin Festival 2019</i>
Ashleigh Musk Katina Olsen Hans Ahwang Jonny Rowden Anna Snowsill Elizabeth Verstappen	Choreographer Choreographer Choreographer AV Artist AV Artist Producer	<i>Alice Can Dance 2019</i>
Zoya Godoroja-Prieckaerts Mimi Catterns	Visual Artist Visual/Video Artist	<i>The Attempts</i>
Jenni Large	Dance Artist in residence	<i>White Woman - Residency</i>
Kelly Beneforti Ashleigh Musk Thomas Roach Anders Pfeiffer	Collaborating performer Collaborating performer Lighting Technician Tour Manager	<i>The Perception Experiment – Regional Tour 2020</i>
Katina Olsen Erica McCalman Angela Flynn	Collaborating Artist Collaborating Producer Collaborating Producer	Remote R & D - 3 new works 2020



## ***OUR SUPPORTERS***

### ***FUNDERS***

NT Government – Department of Culture and Tourism  
& Department of Education

Australian Government's Regional Arts Fund  
(through Darwin Community Arts)

Australia Council for the Arts

### ***PROJECT PARTNERS***

Sadadeen Primary School

Watch This Space ARI

Darwin Festival

Artback NT

A person in a white t-shirt is performing a handstand on a floor with circular patterns. The person's head is inverted, and their hands are on the floor. The background is a blurred image of another person in a similar pose.

## **GOAL 1**

**CREATE BRAVE CONTEMPORARY DANCE WORKS THAT SHOWCASE THE CREATIVE ABILITIES OF A DIVERSE GROUP OF ARTISTS.**

### **Objective 1. Facilitate the development and presentation of new dance work.**

- a. Provide studio space and a range of venues to undertake rehearsal and presentation of new work.
- b. Work with an ensemble of technically proficient dancers with collaborative and choreographic experience.
- c. Champion the work of choreographers primarily working in the independent sector.
- d. Promote an environment that encourages creative risk taking, innovation and bravery in concept and delivery.

### **Objective 2. Provide opportunities to collaborators, both new and existing**

- a. Build on relationships with current creative and organisational collaborators, to promote investment and continuity within the Central Australian dance sector.
- b. Provide space within existing programs for new collaborators.
- c. Actively seek to commission and employ artists with diverse backgrounds and levels of experience.

### **Objective 3. Create robust relationships between NT and interstate artists**

- a. Ensure that each new project employs a mixture of both local, intra and interstate dancers and creative collaborators
- b. Foster opportunities for emerging artists to spend time in the development of new work.
- c. Encourage robust sharing of ideas and dialogue throughout creative processes

### **Objective 4. Maintain a consistently high standard of performance and production.**

- a. Provide high level technical training for dancers whilst working for the company.
- b. Evaluation of each new production with all major parties.
- c. Clearly communicating expectations and working parameters between all persons engaged in the development and presentation of work.

### **Objective 5. Take a leadership role in the development of local dance**

- a. AD's maintain active involvement in the creation and performance of work by choreographing on a company of dancers, as well as performing in the work of commissioned choreographers.

## ***OUR GOALS AND OBJECTIVES***

## **GOAL 2**

**CHAMPION EXPERIMENTATION,  
RESEARCH AND CONVERSATION  
AROUND PERFORMANCE PRACTICES  
THROUGH ACCESS TO TIME AND  
SPACE.**

**Objective 1. Create opportunities for artists to develop their practices.**

- a. Provide space and accommodation.
- b. Provide opportunities for networking, critical discussion and showings.
- c. Encourage non-outcome imperative exploration.

**Objective 2. Fostering a diverse range of practices and artistic voices.**

- a. Promote engagement primarily from other regional, remote and First Nations performance makers.
- b. Actively seek out new relationships with artists in different stages of their careers.

**Objective 3. Have a platform for collective learning and ideas sharing.**

- a. Peer programmed and delivered intensive.
- b. Curate a range of workshops, showings, artist talks and critical discussion.
- c. Bring together artists from a broad geographical spread.
- d. Provide space and some financial support.



Spill Your Guts Residency,  
Jenni Large's *White Woman*  
Photo: Jade Elis

### **GOAL 3**

**BE A HUB FOR INTERACTION AND EDUCATION WITH A RANGE OF DANCE PRACTICES, ENCOURAGING INTEREST AND INVOLVEMENT WITHIN OUR LOCAL COMMUNITY.**

**Objective 1. Actively engage school age children in dance education and performance opportunities**

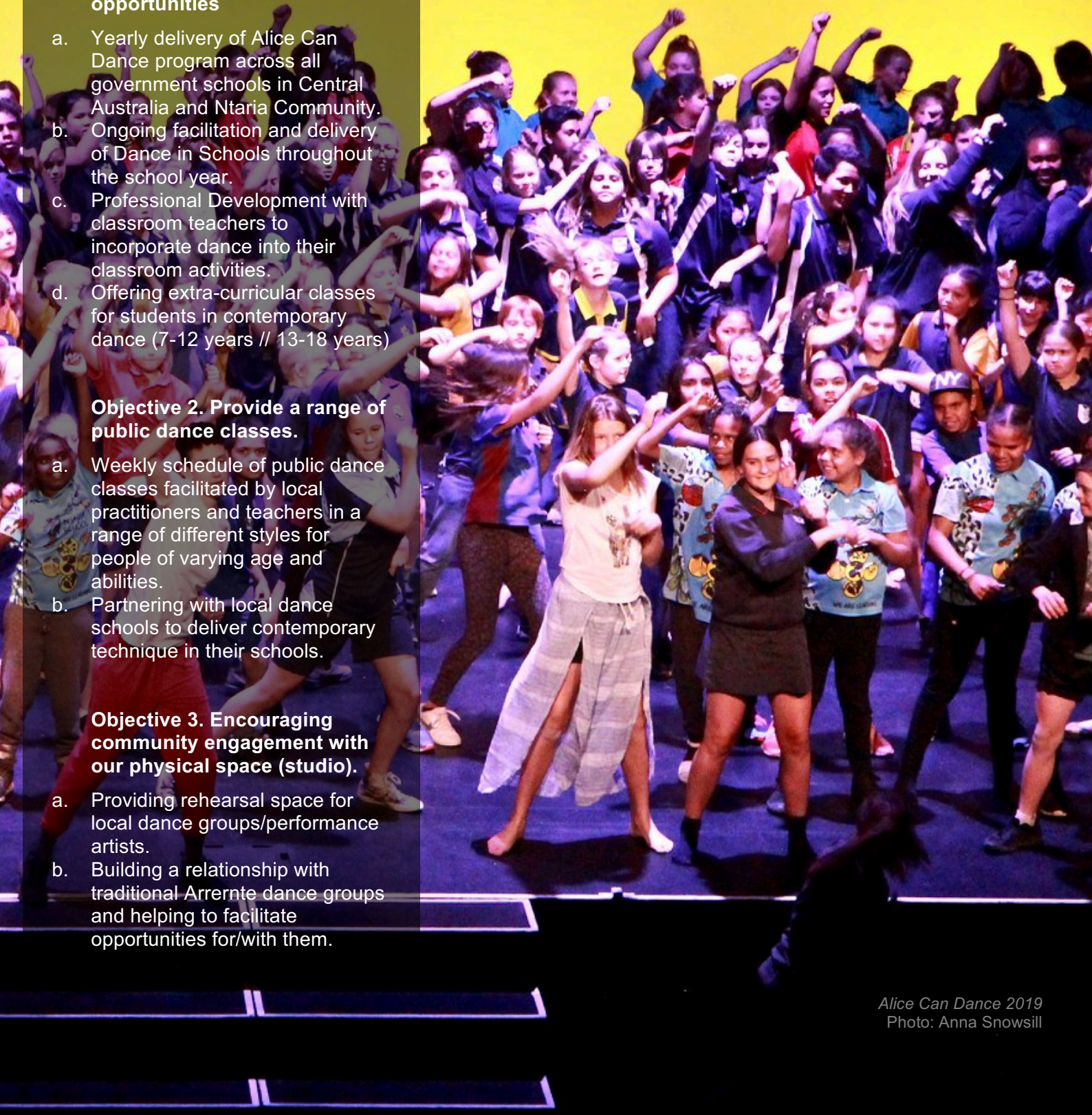
- a. Yearly delivery of Alice Can Dance program across all government schools in Central Australia and Ntaria Community.
- b. Ongoing facilitation and delivery of Dance in Schools throughout the school year.
- c. Professional Development with classroom teachers to incorporate dance into their classroom activities.
- d. Offering extra-curricular classes for students in contemporary dance (7-12 years // 13-18 years)

**Objective 2. Provide a range of public dance classes.**

- a. Weekly schedule of public dance classes facilitated by local practitioners and teachers in a range of different styles for people of varying age and abilities.
- b. Partnering with local dance schools to deliver contemporary technique in their schools.

**Objective 3. Encouraging community engagement with our physical space (studio).**

- a. Providing rehearsal space for local dance groups/performance artists.
- b. Building a relationship with traditional Arrernte dance groups and helping to facilitate opportunities for/with them.



## **GOAL 4**

### **OPERATE A SUSTAINABLE, WELL-RESOURCED AND PROFESSIONALLY MANAGED ORGANISATION.**

#### **Objective 1. To finance the organisation sustainably and responsibly.**

- a. Obtain relevant legal and tax status to operate as a not-for profit organisation.
- b. Maintain and develop relationships with all relevant funding bodies.
- c. Secure operational funding
- d. Seek alternative sources of funding (private/sponsorship/philanthropic)
- e. Responsible and achievable budgeting.

#### **Objective 2. Build a capable engaged team of staff and Board of Directors.**

- a. Work within our means to employ an adequate level of staff to manage and deliver core programs and maintain operations.
- b. Appoint a relevant and engaged Board of Directors to help steer and grow organisation.
- c. Maintain relationships with current artists and arts workers employed on projects.
- d. Provide opportunities for team building and professional development within staff and board.

#### **Objective 3. Ensuring a high level of health, safety and general wellbeing of all employees and contractors.**

- a. Clearly outlining roles and responsibilities.
- b. Providing and maintaining a Code of Conduct.
- c. Ensuring adequate policies and procedures are created and maintained.
- d. Keeping abreast of industry standards and implementing these.
- e. Encourage open, honest and consistent communication between all parties.

#### **Objective 4. Ensuring creative and operational sustainability.**

- a. Maintaining good documentation and transparency of all programs and operations.
- b. Building a succession plan from the inception of the organisation in regard to key operational staff and Board.
- c. Take an iterative design approach to company development.
- d. Clear expectation and documentation of various roles within the organisation.
- e. Keep abreast of changes and trends within funding and opportunities across the public and private sector.

## **GOAL 5**

### **BE A LEADER IN CREATING VISIBILITY AND RECOGNITION FOR PROFESSIONAL PRACTICES IN REGIONAL AND REMOTE AUSTRALIA.**

#### **Objective 1. Ensure our work is experienced by audiences outside of Central Australia.**

- a. Tour work (new work and repertoire) intra and interstate.
- b. Bring peers/programmers to Alice Springs for premier of new work.
- c. Seek evaluation and reflection from visiting collaborators.

#### **Objective 2. Be present and active in the National dance community and conversation.**

- a. Nominations for awards.
- b. Maintain presence at national platforms such as APAM, Dance Massive, National Dance Forum and M.A.P.
- c. Encourage review and articles to be written and published about our work.
- d. Seek out new opportunities to be represented locally, nationally and internationally.

#### **Objective 3. Develop and maintain a strong brand that is recognisable and exciting.**

- a. Clearly define marketing goals.
- b. Engage and identity designer.
- c. Build a strong online presence across all platforms (Facebook, Instagram, Twitter, Website, Vimeo)
- d. Develop, engage and maintain a strong local audience.
- e. Deliver a newsletter (digital) with updates on current programs, projects and opportunities.

#### **Objective 4. Develop and maintain strong professional networks.**

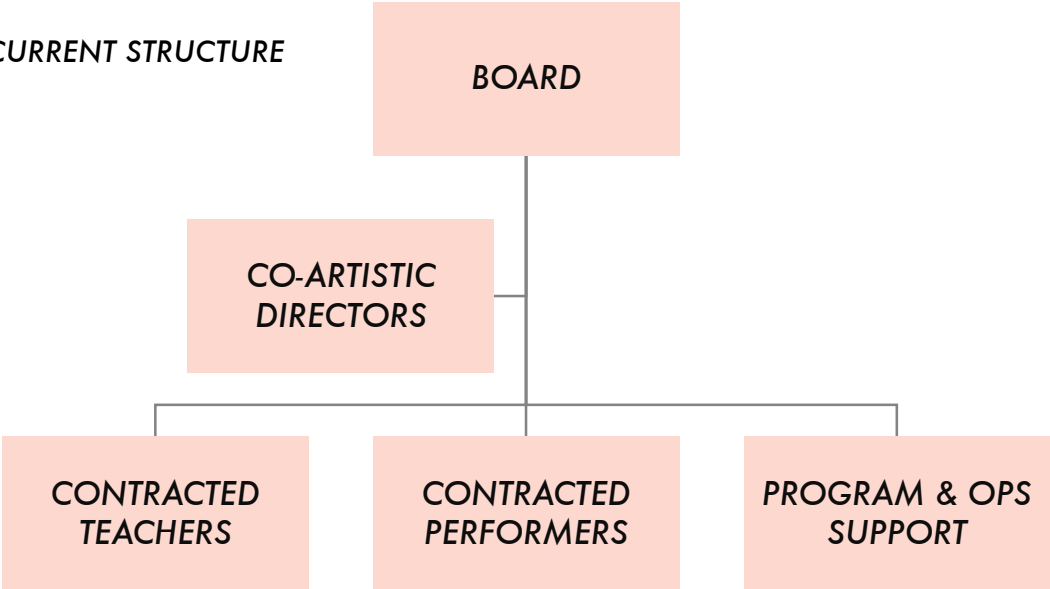
- a. Consistent and clear communication with all stakeholders, programmers and peers.
- b. Strengthen all existing relationships with other regional companies Tracks and Dancenorth.
- c. Engage a pro-active and experienced Executive Producer.
- d. Maintain relationships with mentors.

Frankie Snowdon and  
Madeliene Krenek  
presenting at the National  
Dance Forum, Darwin.  
Photo: Charlie Bliss. Image  
courtesy of Tracks Dance

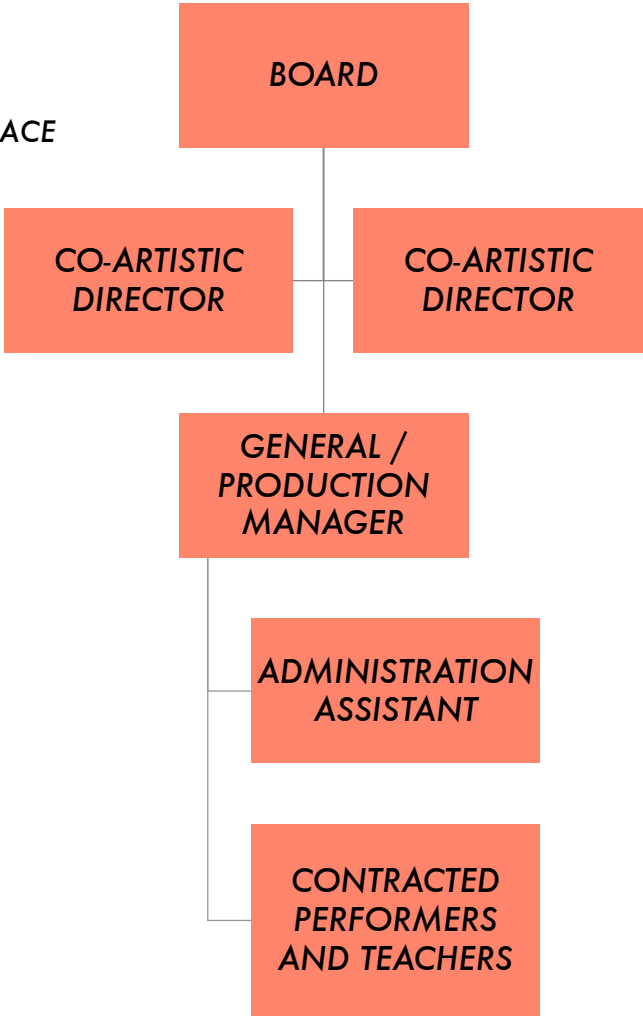
# **GOVERNANCE**

**STRUCTURE & MANAGEMENT**

GUTS' CURRENT STRUCTURE



GUTS AIMS TO HAVE THIS STRUCTURE IN PLACE





## **CHAIRPERSON'S REPORT**

I am both excited and humbled to be presenting GUTS Dance Central Australia's first ever annual report.

In 2017, our Co-Artistic Directors, Frankie and Maddy, had a vision for a new contemporary dance company. They envisioned a company that would be a platform for the creation of brave new contemporary dance works; champion experimentation, research and thought-leading conversations around performance practices; provide education, engagement and access to dance for young people and the broader community; and to deliver all of this for and within their home and community of Mparntwe Alice Springs.

Just three years later, I am so proud to be in the position of Chair of GUTS Dance Central Australia and see Frankie and Maddy's vision come to life and now fully operational.

2019/2020 was a year of ups and downs, as it was for so many. What was scheduled to be a busy year of developments, shows, festivals, collaborations and tours was slowed, and in some instances halted, by the onset of COVID-19. In spite of this, I have seen GUTS adapt and show extraordinary resilience still with many achievements. These include establishing a home at Araluen Arts Centre, hosting GUTS' first artist-in-residence, developing and touring new contemporary works across regional Australia, running a program of public classes for all ages, and bringing premier dancers and dance practice into remote and regional Australia.

A highlight for me always is seeing young people from our public schools in Mparntwe come together on stage and screen for *Alice Can Dance*. Facilitated by a team of dancers and choreographers from across Australia, it is a true celebration of creativity, community, movement and expression that, when embodied in our young people, rarely leaves a dry eye in the audience.

On behalf of the Board, I want to acknowledge and celebrate the extraordinary efforts of GUTS' Co-Artistic Directors, Frankie and Maddy. Together with the backing of GUTS' operational and program support, Mary Jane Warfield. With minimal financial support for their roles, they have steered the organisation through a difficult year, continuing to build a robust and sustainable organisation while never losing sight of their vision and their commitment to artists, audiences, their practice and community.

Finally, I want to give my profound thanks to our funders, sponsors, donors and project partners who have supported GUTS' vision, development and now operations. At a time when we have seen the arts sector brought to its knees with devastating interruption to activity across the globe and a highly competitive grants environment, we are given great hope by those who not only support GUTS but who believe in and continue to advocate for the enormous value of the arts in our communities and society.

**LILLY ALEXANDER**

## **CO-ARTISTIC DIRECTOR'S REPORT**

Before we begin, 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.

2019/2020 was a big year for the GUTS team, our first full year of operations as an organisation punctuated with fabulous highs, and tremendous upheaval. It will come as no surprise that the presence of COVID 19 brought many exciting things to a screaming but necessary halt, forcing us to take a step back and evaluate how to best move forward protecting the funding, employment and creative opportunities we had planned on facilitating for the first half of 2020. We were lucky that decisive action and a willingness and understanding from funding bodies, collaborators and partners allowed us to safeguard all projects that fell in this period, and we will see them come to life throughout the course of 2021.

So, what DID we do in the 2019/2020 year?

From the end of July through to the beginning of September, GUTS delivered their 7th iteration of Alice Can Dance, their dance education initiative. The project saw 5 choreographers, Frankie, Maddy, Katina Olsen, Ashleigh Musk, and Hans Ahwang, and two film artists, Jonny Rowden and Anna Snowsill work for seven weeks in all the public schools in town, as well as Ntatria and School of the Air students. On the 13th of September, over 200 young people gathered at the Araluen to perform 'Our Planet Our Future', a work focused on caring for the environment and celebrating the natural world, to two sold out audiences. Alice Can Dance continues to be a highlight in GUTS' creative program and we are seeing a growing interest in the project from our community, wider than those directly involved through schools.

During Alice Can Dance, Maddy and Frankie travelled to Darwin to represent GUTS at the National Dance Forum. Representatives from the dance sector from throughout Australia gathered in Darwin to network, share knowledge and gain a further understanding of the diversity of dance being practiced all over the country. GUTS were asked by Tracks, who co-hosted the event, to give a presentation about GUTS - our ethos, aims and programs we deliver. Ausdance and Tracks curated an innovative and robust program of events, sparking conversation around diversity in the sector, teaching practices, meaningful collaborations and creating rewarding relationships between First Nations and non-Indigenous artists, presenters and producers. It was a real honour to be asked to present in the forum, and from the responses to our presentation, interest in our work, and growing knowledge of what we are doing, we feel proud that GUTS is creating an ever growing and positive presence on the national dance scene. In particular we feel that our energetic commitment to the evolution of structures and power within organisations and the programs they create is being taken notice of, which is reassuring as we navigate our way through the development of these aspects of what we do.

The Perception Experiment saw it's 4th season in Darwin for the Darwin Festival in August. The team, Frankie, Maddy, Ashleigh Musk and Kelly Beneforti performed the show to three sold out audiences in Browns Mart Theatre. GUTS have been in conversation with the Darwin Festival since 2017 about touring the work so it was a rewarding and celebratory experience to perform the work here.

In November, GUTS partnered with local experimental arts organisation Watch This Space ARI and travelled to Hobart to take part in the Hobiennale. This biennial arts festival brings together 21 artist-run initiatives (ARIs) and 100 emerging artists across Hobart and surrounds for ten days of some of the most interesting, critical and diverse exhibitions, music, performances and talks from across Australia and New Zealand. Frankie and Madeleine teamed up with visual and film artists Zoya Godoroja-Prickaerts

and Mimi Catterns to deliver *The Attempts*, a 10 hour intensive collaboration and an experiment in how we can simultaneously challenge perceptions of the value of our time and test our capacity as artists to make something from inception to completion, in a completely collaborative process, within the framework of short, rigorously adhered to time frame. As one of the few performance works of the festival, it was well received and attended, as well as being a challenging and rewarding undertaking for the artists.

In February 2020, GUTS undertook its first National regional tour, taking *The Perception Experiment* to 5 states and territories in 4 weeks, performing in Brisbane (QLD), Kalgoorlie (WA), Warrnambool (VIC), Coffs Harbour (NSW), Townsville (QLD) and bringing it home to finish in Katherine (NT). This stands to be one of the organisations biggest achievements and greatest successes in our short life, with the touring company (Madeleine, Frankie, Ashleigh, Kelly, lighting technician Thomas Roach and tour manager Anders Pfeiffer) creating important, meaningful and robust relationships and interactions with each other, our creative peers, venues and audiences. Many of these regional centers do not often get the opportunity to program small scale independent dance work, and had not exposed their audience to much experimental dance before. This however did not deter people, and TPE enjoyed engaged and well attended houses in all locations. A particular highlight was following each show with a Q & A, and getting to interact on a conversational level with each audience, hearing their thoughts and responses to the work and being able to share more about the concepts and process behind it. We are hugely grateful to Artback NT for securing the funding, organising and supporting us throughout the tour. We hope to continue to build on our capacity to do this again in the future.

Days after returning home from this epic and wonderful time, the country was plunged into lockdown and the realities of what has quickly become the largest global health crises of our generation were beginning to unfold. After swiftly postponing all upcoming projects and programs, we were left with the stark realities of very little work and the uncertainty of when and how our industry would be able to begin to recommence working, performing, teaching, rehearsing - in short, if it would be possible for dance to exist in any meaningful way due to the nature of COVID and the need to be physically isolated and distant from others. It was, and continues to be, a time of great stress and uncertainty. We did, however, rally our fighting spirits and managed to secure various funding to imagine new ways of collaborating and working, with emphasis on slowing down, investing in time and research and using the disintegration of some of the more toxic and entrenched working patterns of the dance industry as an opportunity to bring to the fore new, hopefully more respectful and healthy ways of creating work, engaging collaborators and prioritising people's real capacity through kindness and flexibility.

One of the best examples of this is the research and development of new works we began in June 2020, remotely bringing together Maddy, Frankie and Katina Olsen, along with First Nations artistic producers Erica McCalman and Angela Flynn. The team met remotely for 4 hours a week, to flesh out ideas, modes of working, share research, show videos of physical experimentation, give critical feedback and dream up the next phase of this collaboration. It was a beacon of hope and resilience in the darkest periods for our industry and artistic communities, and we are proud and excited of what has been produced, and the trajectory this will continue to take over the coming 4 years.

Overall, we have thrived and survived throughout 2019/2020, and are lucky to be small and agile enough that we have weathered the storms while maintaining robust relationships, ongoing support and secured a positive and exciting trajectory for the coming 2 years. We are grateful to all of our funders, partners and donors who continue to get behind our work and the project that is GUTS, our collaborators who keep us buoyant and humble, our board who are supportive and wise, and our community who are resilient and brave.

**MADELEINE KRENEK & FRANKIE SNOWDON**

**SECTION 3**

**CREATIVE  
PROGRAM**

## OVERVIEW

### Projects delivered 2018-19

Dancenorth in Alice Springs

*Alice Can Dance 2018*

*The Perception Experiment* - At Dance Massive, Melbourne

*The Perception Experiment* - Tour to Mexico

*Value For Money* - Development and showing of new work

### Timing

July-August 2018

13 Aug – 29 Sep 2018

12 Mar - 16 March 2019

22 Apr – 22 May 2019

3 Jun – 28 Jun 2019

### Projects delivered in 2019-2020

GUTS Public Classes

Australian Dance Awards / National Forum in Darwin

*The Perception Experiment* - Darwin Festival

*Alice Can Dance 2019*

*The Attempts* - Hobiennale 2019

Jenni Large “*white woman*” residency

*The Perception Experiment* – Regional Tour

### Timing

12 Aug 2019 - ongoing

9 - 11 Aug 2019

16 - 18 Aug 2019

29 Jul – 13 Sep 2019

Nov 2019

Nov-Dec 2019

Feb-March 2020

### Projects postponed due to COVID

*Value For Money* – development & show

*Collision* – P/ship with Tasdance & Jo Lloyd

*Spill Your Guts Residency Program*

*SPRING.LOADED.DANCE.*

### Original Timing

*Jan – June 2020*

*March – June 2020*

*Jan – Nov 2020*

*Sept - Oct 2020*

### Projects planned for future delivery

*GUTS Public Classes*

*Darwin Festival/ APAM*

*Spill Your Guts Residency Program* -Kelli Beneforti

*Alice Can Dance 2020*

*First Nations Young Women’s Dance Program*

*SPRING.LOADED.DANCE (Festival)*

### Timing

*ongoing*

*August 2020*

*Sept 2020*

*July – Sept 2020*

*Oct 2020 – July 2021*

*Sept - Oct 2021*

**PROJECT:** ***GUTS Public Classes***

**PARTNERS:** n/a

**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.

2020 classes to be offered:

- Beginners Contemporary
- Advanced Contemporary
- Mini movers (preschool)
- Chance to Dance (over 50's)
- Hip-hop
- Little Guts

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

Work has commenced on a First Nations Young Women's Dance Program, which will be running from 2021.

[View online here](#)

**FUNDING:** Arts NT Strategic Arts Grant

**GUTS GOALS AND OBJECTIVES MET:** Goal 3: Be a hub for interaction and education with a range of dance practices, encouraging interest and involvement within our local community.

Objective 2. Provide a range of public dance classes.

**PROJECT:** ***Australian Dance Awards / National Forum in Darwin***

**PARTNERS:** Tracks

**TIMING:** 9-10 August 2019

**DETAILS:** In 2019 the Australian Dance Awards were held in a regional location for the first time. Tracks Dance hosted the National Forum.

Madeleine and Frankie gave a presentation about GUTS and their aims and objectives as an organisation, focusing in on The Perception Experiment and Alice Can Dance as key projects in their trajectory so far.

[View online here](#)

**FUNDING:** Tracks/National Dance Forum provided flights and accommodation for Frankie and Maddy to attend and present.

**GUTS GOALS AND OBJECTIVES** Goal 5: Be a leader in creating visibility and recognition for professional practices in regional and remote Australia.

**MET:** Objective 2. Be present and active in the National dance community and conversation.

Objective 4. Develop and maintain strong professional networks.

**PROJECT:** ***The Perception Experiment – Darwin Festival Season***

**PARTNERS:** Darwin Festival

**TIMING:** 16-18 August 2019

**DETAILS:** Darwin Festival approached GUTS to present *The Perception Experiment*. Guts presented 4 shows over three dates to sold out crowds.

*A single grain of salt sits atop a dormant mass. A tentative shuffle begins a migration, gravity-beckoned and persistent. Micro-movements and moments occur over expanses of time, interrupted and intersected by bodies. The trickle becomes a torrent, becomes a cloud, becomes a pattern; capturing breath and heartbeat before sweeping away.*

*In their first work made in Central Australia, choreographers Frankie Snowdon and Madeleine Krenak invite you to explore time and space through an offering of live dance performance, sound and salt. Through provocative sensorial immersion, *The Perception Experiment* strives to examine our experience of being in the physical world, blur its edges and offer an alternative view of how we might navigate through it.*

[View online here](#) (see pg. 19)

**FUNDING:** Darwin Festival

**GUTS GOALS AND OBJECTIVES** Goal 1: Create brave, contemporary dance works that showcase the creative abilities of a diverse group of artists.

**MET:** Objective 1. Facilitate the development and presentation of new dance work.

Objective 2. Provide opportunities to collaborators, both new and existing

Objective 3. Create robust relationships between NT and interstate artists

Objective 4. Maintain a consistently high standard of performance and production.



**PROJECT:** ***Alice Can Dance 2019***

**PARTNERS:** Sadadeen Primary School  
NT Department of Education  
Araluen Arts Centre

**TIMING:** School term 3  
7 weeks in schools creating/ rehearsing  
Show at Araluen

**DETAILS:** Alice Can Dance is GUTS' dance in schools initiative. The only of its kind in Australia, Alice Can Dance began in 2012 and now exists in all government-funded schools in the Central Australia Region, engaging over 200 young people a year to create, rehearse and perform a large-scale contemporary dance work at The Araluen Theatre.

By exposing and educating students in contemporary dance practice we aim to empower young people to realise their full potential through creative engagement, improve learning outcomes in other areas of the education curriculum, promote physical activity and encourage dialogue around teamwork and the importance of imagination.

[View online here](#), read [review by Alice Springs News article here](#)

**FUNDING:** NT Department of Education (managed through Sadadeen primary School)  
Alice Springs Town Council

**GUTS GOALS AND OBJECTIVES** Goal 3: Be a hub for interaction and education with a range of dance practices, encouraging interest and involvement within our local community.  
**MET:**

Objective 1. Actively engage school age children in dance education and performance opportunities

**PROJECT:** *The Attempts at Hobiennale 2019*

**PARTNERS:** Watch This Space ARI (producer)

**TIMING:** November 2019

**DETAILS:** Traveled to Hobart to collaborate with Zoya Godoroja-Prieckaerts and Mimi Catterns from Watch This Space on 'The Attempts'. Frankie, Madeleine, Zoya and Mimi spent 10 hours from 6am to 4pm creating a brand new multimedia collaborative performance installation, an 'Attempt', which audience viewed that afternoon onsite at Rosny Park Cottage. .

[View details about the Hobiennale here](#)

**FUNDING:** Watch This Space  
Hobiennale

**GUTS GOALS  
AND OBJECTIVES**

Goal 1: Create brave, contemporary dance works that showcase the creative abilities of a diverse group of artists.

- MET:**
- Objective 1. Facilitate the development and presentation of new dance work.
  - Objective 2. Provide opportunities to collaborators, both new and existing
  - Objective 3. Create robust relationships between NT and interstate artists

Goal 2: Champion experimentation, research and conversation around performance practices through access to time and space.

- Objective 1. Create opportunities for artists to develop their practices.
- Objective 2. Fostering a diverse range of practices and artistic voices.
- Objective 3. Have a platform for collective learning and ideas sharing.

Goal 5: Be a leader in creating visibility and recognition for professional practices in regional and remote Australia.

- Objective 1. Ensure our work is experienced by audiences outside of Central Australia.
- Objective 2. Be present and active in the National dance community and conversation.
- Objective 4. Develop and maintain strong professional networks.

**PROJECT:** *Spill Your Guts Residency Program / Jenni Large 'white woman' residency*

**PARTNERS:** Australia Council  
Araluen

**TIMING:** January - November 2020  
(partly postponed)  
Jenni Residency in December 2019

**DETAILS:** GUTS will offer 2x 4 week residency opportunities via the Spill Your GUTS program. GUTS believe fiercely in the development of artistic practice and providing space to experiment, fail, imagine and redefine ideas in a non-outcome imperative environment. GUTS' partnership with Araluen provides access to the onsite cottage for accommodation of visiting artists. Keeping in line with GUTS' mandate to bring regional and diverse voices to the fore, applications from First Nations and regional artists will be prioritised in the selection of artists. GUTS will also support the artists by ensuring they are present in the community and - when appropriate or requested - in the studio, for the duration of the residencies. Opportunities for engagement with the community will also be encouraged, with the possibility to teach classes and hold open studios to offer sharing and exchange.

Mparntwe/Alice Springs is a unique, diverse and complex place in one of the most isolated geographies in the world. Having undertaken and co-facilitated multiple national and international residencies, Maddy and Frankie are aware of the potency of artistic exploration in locations and communities different from those of a person's everyday, and also the challenges and questions that can often arise. GUTS hope that through adequate financial, creative and personal support, these opportunities will be positive and valuable contributions to the work of the visiting artists, and thus the diverse and evolving voices that make up Australian contemporary dance.

**FUNDING:** Australia Council for the Arts

**GUTS GOALS AND** Goal 1: Create brave, contemporary dance works that showcase the creative abilities of a diverse group of artists.

**OBJECTIVES** Objective 1. Facilitate the development and presentation of new dance work.

**MET:**

Objective 2. Provide opportunities to collaborators, both new and existing

Objective 3. Create robust relationships between NT and interstate artists

Objective 4. Maintain a consistently high standard of performance and production.

Goal 2: Champion experimentation, research and conversation around performance practices through access to time and space.

Objective 1. Create opportunities for artists to develop their practices.

Objective 2. Fostering a diverse range of practices and artistic voices.

Objective 3. Have a platform for collective learning and ideas sharing.

**PROJECT:** ***The Perception Experiment – National Regional Tour***

**PARTNERS:** [Artback NT](#)

**TIMING:** Feb - March 2020

**DETAILS:** Regional Australian Tour to the following locations:

- Darwin (Just M&F taking workshops)
- Katherine, NT
- Kalgoorlie, WA
- Coffs Harbour, NSW
- Warnambool, Vic
- Townsville, Qld
- Remount in Brisbane M&F to do some public engagement in conjunction with [Supercell Festival](#)

[View online here](#)

**FUNDING/  
SUPPORT:** Australia Council for the Arts via Playing Australia  
Artback NT

**GUTS GOALS  
AND OBJECTIVES** Goal 1: Create brave, contemporary dance works that showcase the creative abilities of a diverse group of artists.

**MET:** Objective 1. Facilitate the development and presentation of new dance work.

Objective 2. Provide opportunities to collaborators, both new and existing

Objective 3. Create robust relationships between NT and interstate artists

Objective 4. Maintain a consistently high standard of performance and production.

Goal 5: Be a leader in creating visibility and recognition for professional practices in regional and remote Australia.

Objective 1. Ensure our work is experienced by audiences outside of Central Australia.

Objective 2. Be present and active in the National dance community and conversation.

Objective 3. Develop and maintain a strong brand that is recognisable and exciting.

Objective 4. Develop and maintain strong professional networks.

# **OUR FINANCES**

## **TREASURER'S REPORT**

Financial reporting for the 19-20 financial year relating to GUTS Dance Central Australia Incorporated will be 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 relies on grants and income generated from lesson and administration fees to maintain its financial viability. Dance lessons generated 9k in new income this financial year (and that included at least a 4-month period that was heavily impacted by Covid). Registration under the Register of Cultural Organisations and DGR status was granted on 22 April 2020. GUTS Dance then raised 11k for the *Value for Money* Project through the Australian Cultural Fund's Boost campaign. This work was undertaken in the 19-20 financial year however funds were not deposited until after June 30<sup>th</sup> 2020.

Total income for the year was 191,705. The net surplus was 117,896 and closing retained surplus at June 2019 was 115,459. This is the first full year of trading for GUTS Dance so no direct comparisons can be made on the previous financial year however there were significant increases in income, with grant income up by 139,943 and overall income up by 159,291 on FY18-19. The total grant income for this year was 168,557, with Australia Council for the Arts and NT Government being the key supporters. Other income was generated through dance lesson fees 9,147, performance fees 8,618 and administration fees 4,310. Government cash boost and JobKeeper also played a part, contributing 20,860 between them.

The total cost of sales was 32,771 consisting primarily of performance fees for artists 23,446 and teachers 8,320. Notably, of all grant income earned in FY19-20, 65% has or will go to artists and artworkers. GUTS was also in a position to rely less on in-kind services and pay wages, salaries and oncosts in this financial year equalling 48,469. Travel 5,457, subscriptions 1,956 and rent 1,560 were the next highest expense items for the company.

I would like to take this opportunity to thank all the staff and board members of GUTS dance who have made this a successful year under very challenging circumstances. There has been significant growth in the second year that is a testament to the dedication and work ethic of a small but powerful team.

**JO BYRNE**

## ***FINANCIAL STATEMENTS***

# Balance Sheet

## GUTS Dance // Central Australia As at 30 June 2020

30 JUN 2020

### Assets

#### Bank

Guts Dance Central Australia	132,312.63
Trading Account	211.41
<b>Total Bank</b>	<b>132,524.04</b>

#### Fixed Assets

Office Equipment	250.00
<b>Total Fixed Assets</b>	<b>250.00</b>

**Total Assets** 132,774.04

### Liabilities

#### Current Liabilities

Frankie Snowden Funds Introduced	1,218.34
GST	3,042.68
Madeleine Krenek Funds Introduced	1,218.35
PAYG Withholdings Payable	7,928.00
Superannuation Payable	3,907.16
<b>Total Current Liabilities</b>	<b>17,314.53</b>

**Total Liabilities** 17,314.53

**Net Assets** 115,459.51

### Equity

Current Year Earnings	117,896.20
Retained Earnings	(2,436.69)
<b>Total Equity</b>	<b>115,459.51</b>



# Profit and Loss

## GUTS Dance // Central Australia For the year ended 30 June 2020 Cash Basis

2020

### Trading Income

Administration Fees	4,310.63
Alice Can Dance Income	371.84
Grant Income	168,557.00
Interest Income	44.62
Lesson Income	9,147.48
Merchandise - Income	655.44
Performance Fees - Income	8,618.88
<b>Total Trading Income</b>	<b>191,705.89</b>

### Cost of Sales

Cost of Goods Sold	226.31
Merchandise - Expense	758.45
Performance Fees - Artists	23,466.82
Teachers	8,320.00
<b>Total Cost of Sales</b>	<b>32,771.58</b>

### Gross Profit

**158,934.31**

### Other Income

Cash Boost	8,860.00
Donations - Income	(1.00)
Job Keeper	12,000.00
<b>Total Other Income</b>	<b>20,859.00</b>

### Operating Expenses

Advertising	250.00
Consulting & Accounting	570.00
Donations	200.00
General Expenses	354.87
Insurance	397.83
Office Expenses	570.37
Printing & Stationery	118.00
Professional Development - Frankie	966.40
Professional Development - Maddy	966.40
Rent	1,560.00
Software	60.00
Subscriptions	1,956.88
Superannuation	5,220.44
Superannuation for Subcontractors	480.69
Travel - National	5,457.23

Profit and Loss

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2020

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Wages and Salaries	42,768.00
<b>Total Operating Expenses</b>	<b>61,897.11</b>
<hr/>	
<b>Net Profit</b>	<b>117,896.20</b>

# Statement of Cash Flows

GUTS Dance // Central Australia  
For the year ended 30 June 2020

2020

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## Operating Activities

Receipts from customers	194,899.82
Payments to suppliers and employees	(94,819.94)
Cash receipts from other operating activities	20,859.00
<b>Net Cash Flows from Operating Activities</b>	<b>120,938.88</b>

## Investing Activities

Payment for property, plant and equipment	(250.00)
<b>Net Cash Flows from Investing Activities</b>	<b>(250.00)</b>

## Financing Activities

Other cash items from financing activities	11,835.16
<b>Net Cash Flows from Financing Activities</b>	<b>11,835.16</b>

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<b>Net Cash Flows</b>	<b>132,524.04</b>
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## Cash and Cash Equivalents

Cash and cash equivalents at beginning of period	-
Cash and cash equivalents at end of period	132,524.04
<b>Net change in cash for period</b>	<b>132,524.04</b>

**SECTION 5**

**OTHER  
IMPORTANT  
INFORMATION**

## ***ACKNOWLEDGMENTS & THANK YOU***

### **MAJOR SPONSORS**

Rooster Construction  
Alice Springs Physiotherapy

### **MAJOR DONORS**

Don White  
Linda Herd

### **DONORS**

Alex Burgess  
Amy Victoria  
Andrew Lorien  
Angela O'Donnell  
Anna Madabushi  
Antony Hamilton  
Aoife Milson  
Arabella Frahn-Starkie  
Ashleigh Musk  
Bernadette Ryan  
Beth Sometimes  
Caddie Brain  
Cassandra Wallace  
Elizabeth Verstappen  
Em Webster  
Gabrielle Hingston  
Georgie Sutton  
Harriet Brescianini  
Hayley Causer  
Helen Kelly  
Hillary Coyne  
Incite Arts  
Jenny Hector  
Jess Devereux  
Jo Lloyd  
Joanna Henryks  
Jules North  
Julia Mckerrow  
Justin Murray  
Kristy Ayre  
Kyle Amber  
Lauren Michener  
Lillian Alexander  
Linda Herd  
Liz Rogers  
Louise Partos  
Mary Beneforti

Max Fonte  
Melanie Stanton  
Michelle Fleming  
Narelle Benjamin  
Natalie O'Connor  
Patrick Meessmann  
Peter Holt  
Rebecca Black  
Sandrine Frapier  
Stephanie Harrison and Jack Batty  
Steve Krenek  
Tess Millerick  
Vivien Daley  
Yvonne Huang

### **GRANTS AND FUNDING**

The Australia Council for the Arts  
The Northern Territory Government  
through Arts NT and Department of  
Education  
The Regional Arts Fund  
Foundation for Regional and Rural  
Renewal  
Alice Springs Town Council  
Creative Partnerships Australia /  
Australian Cultural Fund Boost

### **CORPORATE & COMMUNITY PARTNERS**

Artback NT  
Araluen Arts Centre

## ***HOW YOU CAN HELP***

### ***MAKE A DONATION***

Visit [www.gutsdance.org.au/support](http://www.gutsdance.org.au/support) to make a tax deductible donation in support of our work.

### ***LEAVE A BEQUEST***

Please contact us at [gutsdance@gmail.com](mailto:gutsdance@gmail.com) if you'd like to discuss leaving a bequest.

### ***SUPPORT AN EVENT OR FUNDRAISING ACTIVITY***

If you'd like to sign up to our mailing list then we will keep you updated when there are events, projects or programs you can get involved in - Please send an email to [gutsdance@gmail.com](mailto:gutsdance@gmail.com) and we'll sign you up!

### ***BECOME A SPONSOR OR A CORPORATE PARTNER***

Please contact us at [gutsdance@gmail.com](mailto:gutsdance@gmail.com) if you would like to sponsor or partner with GUTS.

### ***OTHER WAYS YOU CAN HELP OUR CAUSE***

Follow us on Facebook ([@gutsdance\\_CA](https://www.facebook.com/gutsdance_CA)) or Instagram ([guts\\_dance@gmail.com](https://www.instagram.com/guts_dance)) to keep up to date with the latest information on upcoming opportunities, projects and events.

## ***CONTACT US***

15 Arunga St, Alice Springs, NT 0870

0417 855 887 / 0406 610 453

[www.gutsdance.org.au](http://www.gutsdance.org.au)

[gutsdance@gmail.com](mailto:gutsdance@gmail.com)

Facebook: [gutsdance\\_CA](https://www.facebook.com/gutsdance_CA)

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