

2022 ANNUAL REPORT



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

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2022 HIGHLIGHTS



302 Young people engaged

39 Artists employed

4 New works in development

23 Public performances

7,365
Audience members

129 Public classes taught

608 Public class attendances

ABOUT GUTS

Established in 2018 by co-Artistic Directors Frankie Snowdon and Madeleine Krenek, 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 was born out of a desire to create a sustainable platform for the creation of new experimental and contemporary dance work, by and with teams of local and national collaborators, and to provide diverse opportunities for our community to engage with, partake in and celebrate dance as an art form. 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, projects and propositions, 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 non-binary people, 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

CARE of people, place and relationships

OUR GOALS

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



CHAIR'S REPORT

GUTS Dance Central Australia lives and works in Mparntwe Alice Springs, on the lands of the Arrernte people in Central Australia. On behalf of the Board of GUTS, I acknowledge our profound privilege to be on these lands and I extend my deepest respect to all Elders, knowledge holders, leaders, custodians and families of this country and the Arrernte Nation, and to all First Nations peoples and nations of so-called Australia.

I am proud to present the 2022 Annual Report for GUTS. As you will read in this report, this year saw an almost non-stop schedule and creative program for GUTS. This included the seeding, development and showing of multiple new works, both at home and interstate, strengthening our public programs and local avenues for participation in dance, and winning the Fitzgerald Diversity Award for an Organisation as part of the NT Human Rights Awards.

Our Co-Artistic Directors and founders, Frankie & Madeleine, never cease to amaze with what they can achieve and how they achieve it. They have worked tirelessly this year to achieve outcomes across all organisational, creative, public engagement and performance goals of GUTS. This has been despite continued travel restrictions and snap lockdowns due to COVID which at times throughout this year meant shows were cancelled, artists were unable to travel and/or even confined for days to a hotel room. Frankie & Madeleine have steered the organisation with great innovation and resilience, and done so with great care and respect for the artists, young people, community members and

audiences they serve.

We welcomed one new member to the Board this year, Pitjantjatjara woman and powerhouse, Sally Scales, who brings a wealth of knowledge and experience across governance, leadership and the arts sector. My thanks go to each board member of GUTS: Susan, Angela, Zoya, Erin, Sally, Frankie & Madeleine, who have continued to govern the organisation with great passion and dedication this year.

Thank you to our funders who this year included the Australia Council for the Arts, RISE (Department of Infrastructure, Transport, Regional Development and Communications), the NT Government through Arts NT, Territory Families and the Department of Education, the Regional Arts Fund, NT Major Events, Darwin Festival and Alice Springs Town Council. I also want to thank our brilliant community of supporters and donors, in particular those who donated to our Brave Bodies fundraiser in December 2021 that ensured this important program could continue through til 2022.

Thank you to all the dancers and collaborating artists we have worked with, most of whom have taken great risks this year to travel in uncertain times. My thanks also goes to the dance teachers, each and every body who has come to one of our classes and to everyone in our local community and further afield who has come to one of our shows.

We are emboldened, inspired and excited as we move into our fifth year of dance creation, performance and education in 2023.

Lilly Alexander, Chair

Chair – GUTS Dance // Central Australia

CO-ARTISTIC DIRECTORS' REPORT



Firstly, we would like to wholly and humbly share our deep gratitude to the Arrernte people of Central Australia on whose country we live, work and dance and whose 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 elevate First Nations peoples and their voices throughout our own practices, projects and lives.

The 2021/22 year was huge and fulfilling, challenging and triumphant and everything in between.

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, for the development and premiere of Value for Money. 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. COVID cases spiked during this development, with 15 million people going into lockdown along the east coast, so we were extremely fortunate to be able to be together and create work in the NT at this time. Despite one short 48-hour lockdown during the development, and a significant other illness in the cast hitting days before opening, Value for Money opened to a sold out audience at our home theatre, the Araluen Arts Centre, in late July and enjoyed multiple sold out shows during the season. It was remarked how privileged and grateful the community felt to be witnessing something profound and live in a time when so many were unable to, and with over 600 people attending over three shows, GUTS significantly increased its audience and proved again that there is a solid appetite for and appreciation of rigorous and challenging contemporary dance in Central Australia.

2021 saw the 9th edition of Alice Can Dance come

to life over 7 weeks beginning in August and running through until late September. Alice Can Dance - IN COLOUR painted a hopeful picture of our world, the way we exist in it and the beauty it presents us with, even in the most uncertain of times. It was beautifully imagined and performed by over 250 young people from all public schools in Central Australia, including Ntaria School (Hermannsburg), Alice Springs School of the Air and Owen Springs School students in the youth detention centre.

During this time, half the Alice Can Dance team also travelled to Darwin for the first tour of Value for Money as part of the Darwin Festival program. Half a day into the bump in for the season Darwin went into a snap 3 day lockdown and we were forced to remain in our hotel accommodation for the duration of the lockdown, unsure if we would be able to perform, or indeed even get home at the end of the intended period. The resilience, professionalism and calm of the GUTS team, as well as the support of the Darwin Festival, meant that against all odds and with some extremely excellent work from all involved, we were able to undertake 3 sold out shows when the lockdown lifted. This was both stressful and triumphant, and a huge amount of gratitude needs to be paid to ALL involved, including the audiences who also decided to show up despite the risk to celebrate what we had made.

After 2 years of postponement, and presented over 4 days from the 22nd - 26th of September 2021, SPRING.LOADED.DANCE. was the inaugural edition of GUTS' very own bespoke dance festival. The event was designed to bring professional contemporary dance experiences to Mparntwe and visiting audiences, while simultaneously providing a platform for the sharing and performance of the many ways dance exists in the Alice Springs community. Offered under the umbrella of the broader Desert Festival, SPRING.LOADED.DANCE offered 7 distinct events across the four days, offering diverse opportunities for our local community to interact with and celebrate dance in many forms. Overall, this inaugural event (and our first attempt at producing a festival!) saw over 1400 people attend and come together to celebrate dance in its many forms in our community.

As the lockdowns began to lift, Frankie and Maddy travelled to Lutruwita (Tasmania) to collaborate with Tasdance on the final development and presentation of Collision at the Unconformity Festival in Queenstown. The project was led by award winning independent choreographer Jo Lloyd and blacksmith Pete Matilla alongside a brilliant cast of performers and creatives. After two weeks of final development and creating the

performance space on-site in Queenstown, the team managed 3 community showings and the first official show of the festival season before the entire festival was heartbreakingly cancelled due to the threat of a potential COVID outbreak in Hobart. After the amount of careful planning and extremely hard work put in by both the Collision team and the Unconformity at large, this was a tragic disappointment for all involved. We did however, feel so extremely proud of what was created and very grateful that we had opened up so many of the previous day's rehearsals to audiences. Unlike most other programmed events in the festival that didn't get to show to anyone, this was a small but important consolation.

Following on from a short residency in 2021, GUTS secured funding for the first in depth development of Ashleigh Musk's new work SUB which took place over 4 weeks in March in Mparntwe. Produced and supported by GUTS, SUB is also the second work to be created in partnership with Tasdance. Boasting an exceptional female and non-binary identifying team of collaborators, SUB is concerned with the effects of climate catastrophe and futuring, focussing on the exploration of the underground as the next frontier, and how we adapt and grow to inhabit new worlds. The development culminated in an in-person and online showing, and with the support of presentation partners in both the NT and TAS and after securing ongoing funding, is due to premiere in the second half of 2023.

GUTS have been developing a relationship with Parrtjima festival through its curator Rhoda Roberts for some time, but 2022 saw the evolution of this partnership with the festival commissioning an original new First Nations contemporary dance work to feature in the opening celebration of the festival. Kwatyte was a 20 minute work created by emerging Arrernte/Yankunytjatjara choreographer Toni Lord on the young women of the GUTS Brave Bodies program. Bringing to life her Grandmother Phyllis Gorey's water dreaming story, this was a significant achievement for all involved, and was hugely celebrated by the 600 people who attended the performance. In particular it highlighted the development and growth in the dancers from the Brave Bodies program, the evolution and bravery of Toni as a dance maker, and highlighted the importance and sense of pride within our community for these stories to be told and brought to life anew through dance.

After 2.5 years of being unable to travel to various parts of the country, Maddy and Frankie spent a week in Melbourne in May undertaking professional development and tending to important relationships between people and organisations

including Chunky Move, Dancehouse, Arts House and the Victorian College of the Arts. After being isolated for so long due to COVID and always being quite far from the goings on in our urban cultural centres, this was a much needed and important time. The reception from our peers and knowledge of what we are doing at GUTS was humbling and overwhelmingly positive.

May/June 2022 saw the studio development of three new experimental dance works by Maddy, Frankie and GUTS collaborating artist Katina Olsen for Desert Hothouse. After holding weekly online meetups during 2020 to flesh out initial conceptual and choreographic ideas and desires, the artists were joined by a powerhouse team of artists and creatives. Lighting designer Jenny Hector, composer Serina Pech, producer/Art Oracle Erica McCalman, dramaturge Ash Musk, set designer Elliot Rich and creative consultant Angela Flynn alongside the 3 dance artists worked rigorously not only on each individual work, but also on defining new structures and modes of working across multiple ideas and outcomes simultaneously. Concepts interrelate and explore themes of sovereignty, self-determination, control, empathy, and mythmaking, forming a call to action and contemplation of our responsibilities to ourselves, each other and the truth. This has laid the groundwork for an exciting second development period to take place in late 2023.

In 2022 GUTS continued to deliver our regular public programs with young people and the broader community of Mparntwe. Brave Bodies, GUTS' program for female identifying and non-binary young people in the community, has continued weekly with an increase in participant numbers from 3 core participants to 12, with these dancers undertaking multiple public performances across the year including Alice Can Dance, Spring Loaded Dance and Parrtjima festival. After a successful community fundraising campaign at the end of 2021, and now with support from Territory Families that ensures the program can continue into the next year, we are excited to see the talent, creative expression and confidence in these young dancers continue to grow and shine.

GUTS' workshops at Owen Springs have continued this year, with teaching artists spending an hour each week at the youth detention facility working with incarcerated youth. We are proud to deliver this program and work with these young people, providing them an opportunity to learn new skills, share their knowledge, do something outside their comfort zone and create small experiences together to create pride and ownership. Again, these young people also featured in Alice Can Dance through the creation of a video clip screened as part of the

live show.

Public Classes were delivered weekly throughout 21/22 and included Little GUTS classes for children, Open Contemporary, Belly Dancing and Chance to Dance (50+). Attendance over the year was 608, with a mixture of weekly attendees and people dropping in for one or two. In the first half of 2022, there were far less visiting artists to help carry the load of the classes, as well as Maddy, Frankie and Ashleigh being in full time development or working interstate. For this reason the public program stripped back to only Open Contemporary and Chance to Dance from January to June.

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. This year these included: The Australia Council for the Arts, RISE, The NT Government through Arts NT, Education and Territory Families, The Regional Arts Fund, Festivals Australia, NT Major Events, The Darwin Festival through Spotlight, and Alice Springs Town Council. Our project partners include Araluen Arts Centre, Tasdance, Parrtjima and The Darwin Festival. Huge gratitude also to our community who keep us buoyant and humble, our board who are supportive 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 ongoing mission is to continue to build 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 and is a home for artistic practice, both in our community and beyond.

Here's to having the GUTS. x

Frankie Snowdon and Madeleine Krenek

Co-Artistic Directors – GUTS Dance // Central Australia



2022 CREATIVE PROGRAM

VALUE FOR MONEY - DEVELOPMENT & PREMIERE

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

Timing: July-August 2021

Details: 11 artists and creatives from multiple states came together in Mparntwe for the final development and premiere of Value for Money. Premised on the understanding we all come from a common place - land, dust, molecule - Value for Money weighs the calculable economic value of a person against their intangible emotional and physical value and interrogates how relationships, community, proximity and place change our perception of a life's worth. Produced by GUTS, Value for Money's brilliant cast of artists and creatives include Sara Black and Jasmin Sheppard (concept and choreography); Waangenga Blanco, Gabriel Comerford, Madeleine Krenek, Ashley McLellan and Frankie Snowdon (collaborating performers), Tom Snowdon (sound design and composition), Jonny Rowden (dramaturge), Tessa Snowdon (research assistant), Chris Mercer (lighting design), Elizabeth Verstappen and Andrew Treloar (costume design and consultation), Leúli Eshrághi and Hannah Muir (commissioned writers), and Amanda Harris (production manager). COVID cases spiked during this period which led to a short lockdown during development in Mparntwe and another in Darwin impacting the performance as part of the Darwin Festival. Despite this, Value for Money still opened to a sold out audience at our home theatre, Araluen Arts Centre, in Mparntwe and had three sold out shows as part of the Darwin Festival. Planning is underway for an interstate tour of Value for Money in the years ahead.

Artists employed: 17

Performances: 3

Audience: 533

Partners: Araluen Arts Centre,

Funding: Australia Council for the Arts, the Regional Arts Fund, Arts NT (Northern Territory Government), Artback NT and individual donations via Creative Partnerships Australia's BOOST initiative.

Further information:

gutsdance.org.au/value-for-money-program



ALICE CAN DANCE

Organisational Goal: Be a hub for participation and education, encouraging interest and involvement within our local community.

Timing: August-September 2021

Details: This year was the 9th edition of Alice Can Dance, taking place over 7 weeks beginning in August with performances in late September. This year's theme was IN COLOUR and painted a hopeful picture of our world, the way we exist in it and the beauty it presents us with, even in the most uncertain of times. Over 250 young people took part and performed from every public school in Mparntwe as well as students from the School of the Air, Ntaria School (125km west of Mparntwe) and students in youth detention at Owen Springs.

Artists employed: 9

Young People involved: 250+

Performances: 2

Audience: 813

Partners: Sadadeen Primary School

Funding: NT Department of Education, Alice Springs Town Council

Read more about the program:

gutsdance.org.au/alice-can-dance



SPRING LOADED DANCE

Organisational Goal: Create brave contemporary dance works that showcase the creative abilities of a diverse group of artists / Be a hub for participation and education, encouraging interest and involvement within our local community / Raise the public recognition of professional practice in regional and remote Australia.

Timing: September 22nd - 26th 2021

Details: SPRING.LOADED.DANCE. was GUTS' inaugural dance festival held in Central Australia as part of the broader Desert Festival. SPRING.LOADED.DANCE offered a range of distinct events across the four days, which included:

- A warm welcome event hosted by senior Arrernte woman Kumalie Riley
- Alice Can Dance - IN COLOUR
- Professional works by NT artists:
- Fertile Ground by Ashleigh Musk
- North of Centre by GUTS, Tracks, and Putu Desak and Jocelyn Tribe
- Ecstatic dance event hosted with Brother Moonbug
- Dance party featuring local female DJs
- Community Dance Day providing opportunities for various social and cultural groups to showcase their practices (including the Brave Bodies and Chance to Dance dancers) and for audiences to join in and partake in dance activities.



Artists employed: 19 + 6 community dance groups

Number of performances: 6

Audience and participants: 1400+

Partners: Red Hot Arts

Funding: NT Major Event Funding, Festivals Australia (through Red Hot Arts), Alice Springs Town Council, Foundation for Rural and Regional Renewal





COLLISION - DEVELOPMENT & PREMIERE

Organisational Goal: Raise the 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: October 2021

Details: Two week final development and showing of a new work by award-winning choreographer Jo Lloyd and blacksmith Pete Matilla in collaboration with Tasdance. Collision depicts the ephemeral nature of dance in contrast with the permanence of metallic sculpture and featured a brilliant cast of performers and creatives: Jenni Large, Kyall Shanks, Amber McCartney and Gabriel Comerford (collaborating performers), Duane Morrison (sound design), Andrew Treloar (costume design) and Chris Jackson (lighting design).

Artists employed: 10

Number of performances: 4

Audience: 190

Partners: Tasdance, The Unconformity Festival

Funding: Australia Council for the Arts

Collision trailer: vimeo.com/595008856

SUB - DEVELOPMENT

Organisational Goal: Raise the 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: March 2022

Details: Building on from a residency in 2021, SUB is a new work developed by Ashleigh Musk that's concerned with the effects of climate catastrophe and futuring, focussing on the exploration of the underground as the next frontier, and how we adapt and grow to inhabit new worlds. With the body as the central tool, sitting alongside object, text and sound, SUB presents an alternate future for survival on this planet. The development culminated in an in-person and online showing and is due to premiere in the second half of 2023.

Artists employed: 8

Number of public outcomes: 1 WIP showing

Partners: Tasdance

Funding: Arts NT, Darwin Festival



KWATYE - PARRTJIMA FESTIVAL

Organisational Goal: Be a hub for participation and education, encouraging interest and involvement within our local community

Timing: April 2022

Details: Development and performance of a new work by emerging Arrernte/Yankunytjatjara choreographer Toni Lord. Kwatye is a 20-minute work that brings to life Toni's Grandmother Phyllis Gorey's water dreaming story and was performed by the young dancers from our Brave Brodies program.

Artists supported: 15

Performances: 1

Audience: 600

Partners: Parrtjima Festival

Funding: Territory Families, RISE





DESERT HOTHOUSE - DEVELOPMENT

Organisational Goal: Create brave contemporary dance works that showcase the creative abilities of a diverse group of artists / Champion experimentation, research and conversation around practice by providing opportunities for development and exchange.

Timing: May-June 2022

Details: The development of three new experimental dance works by Frankie Snowdon, Madeleine Krenek and GUTS collaborating artist Katina Olsen, supported by a powerhouse team of artists and creatives: Jenny Hector (lighting designer), Serina Pech (composer), Erica McCalman (producer), Ash musk (dramaturge), Elliot Rich (set designer) and Angela Flynn (creative consultant). Concepts interrelate and explore themes of sovereignty, self-determination, control, empathy and myth-making, forming a call to action and contemplation of our responsibilities to ourselves, each other and the truth. A second development is due to take place in late 2023.

Artists employed: 9

Performances: 3 WIP showings

Audience: 45

Funding: Australia Council for the Arts, RISE

BRAVE BODIES - YOUNG PEOPLE'S TRAINING PROGRAM

Organisational Goal: Be a hub for participation and education, encouraging interest and involvement within our local community

Timing: Weekly

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. GUTS facilitators provide transport, food and uniforms for each young person that attends. Brave Bodies aims 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.

In the 21/22 year, we have seen the participant numbers grow from 3 core participants to 12, with these dancers undertaking numerous public performances including Alice Can Dance, Community Dance Day as part of Spring Loaded Dance and Parrtjima Festival.

Artists employed: 5



Young people involved: 14

Number of Public outcomes: 3

Audience: 4808

Funding: Territory Families/Office of Youth Affairs, Arts NT, Alice Springs Town Council, RISE, private donations

OWEN SPRINGS





Organisational Goal: Be a hub for participation and education, encouraging interest and involvement within our local community

Timing: Weekly

Details: GUTS continued to provide weekly classes and workshops to young people in detention at Owen Springs Youth Detention Centre. Exposure to and participation in dance is an opportunity for them to learn a new skill, share their knowledge, do something outside their comfort zone and create small experiences together to create pride and ownership. The young people also feature in Alice Can Dance through the creation of a video

clip that is screened as part of the live show.

Artists employed: 6

Young people involved: 20-30

Number of sessions: 38

Number of performances: 2

Funding: Territory Families



GUTS PUBLIC CLASSES

Organisational Goal: Be a hub for participation and education, encouraging interest and involvement within our local community.

Timing: Weekly

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 2021/22 included:

- Little GUTS (children's classes)
- Open Contemporary
- Belly Dance
- Chance to Dance (50+)

At times when visiting artists are in town for shows or developments more classes are offered and morning practice is open to the public. However, in the first half of 2022, there were less visiting artists to help carry the load of the classes, as well as Maddy, Frankie and Ash being in full time development or working interstate. For this reason the public program stripped back to only Open Contemporary and Chance to Dance from January to June.

Artists employed: 10

Attendance: 505 attendances recorded including regular and more occasional attendees.

Number of sessions: 88

Funding: Earned income



OUR FINANCES

TREASURER'S REPORT

It has been so wonderful to see GUTS remain resilient to the challenges put in place by the COVID pandemic. The fact that the organisation survived when the country was at a stand-still, and events and festivals were paused, is testament to the team's talent and dedication.

It is also important to acknowledge our local community who, at every opportunity, has shown up to support and celebrate GUTS' projects. A great example of this is the Building Brave Bodies fundraising campaign, launched in December 2021 which raised a total of \$ 6,094.20.

GUTS was successful in applying for the Australian Government's RISE Fund and received \$ 275,728 to go towards creating local, sustainable employment and helping boost the creative economy through generating new contemporary dance works and expanding programs in Mparntwe/Alice Springs. This funding has been integral to ensuring that Artistic Directors Maddy and Frankie are paid a consistent wage for the administrative work of the company as well the artistic projects, mitigating the uncertainty around relying solely on project funding and earned income.

Dance classes are running at a loss of \$900 but taking into account the difficulty of balancing accessibility for participants and paying local artist teachers adequately, as well as the local COVID outbreak at the beginning of the year postponing the commencement of classes, this is a negligible amount.

Merchandise sales \$1,922.64 got a boost from "Value for Money", a piece of work which premiered in July 2021.

SPRING.LOADED.DANCE was a new addition to the GUTS repertoire in 2021 – a festival which brought in \$12,195.38 in income.

Government funding increased in 21/22 at local (up by \$4,363.64), state (up by \$4,360.82) and federal (up by \$312,860) levels. Total government funding was up by \$ 321,584.46 this year and a significant portion of this increase was due to RISE funding.

GUTS' humble yet proud cash reserve has grown to \$11,582. A feat considering the organisation has run solely on project funding until April 2022.

GUTS is fiercely committed to contributing to the sustainability of artists and the sector and a significant highlight of the 21/22 financial year was that 69.8% of all the funding received was paid out to artists and arts workers.

The past year has proved GUTS' capacity to grow and sustain itself financially. The resourcefulness of the team is demonstrated by the vast amounts of artistic outputs and offerings and I'm excited to see what the coming year holds for them.

Erin Chew

Treasurer – GUTS Dance // Central Australia

Audited Financial Report

GUTS Dance // Central Australia

ABN 56 857 529 354

For the year ended 30 June 2022

Prepared by ClarityNT

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Committee's Report

GUTS Dance // Central Australia For the year ended 30 June 2022

Committee's Report

Your committee members submit the financial report of GUTS Dance // Central Australia for the financial year ended 30 June 2022.

Committee Members

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

Committee Member	Position
Lillian Alexander	Chairperson
Susan Congreve	Deputy Chair
Erin Chew	Treasurer
Zoya Godoroja-Prieckaerts	Secretary
Madeleine Krenek	Public Officer
Frankie Snowdon	Board Member
Angela O'Donnell	Board Member
Sally Scales	Board Member

Principal Activities

The principal activities of the association during the financial year were to provide a broad range of dance activities including creating and touring professional dance works, supporting the development of contemporary independent artists, delivering large scale community dance works, providing classes to community members of all ages and abilities; and ongoing dance programs for underprivileged and incarcerated youths.

Significant Changes

There were no significant changes in the nature of these activities during the year.

Operating Result

The net surplus for the financial year amounted to, as per below: \$5,598

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:



Lillian Alexander (Chair)

Date 30 / 01 /2022



Erin Chew (Treasurer)

Date 30 / 01 /2022

Income and Expenditure Statement

GUTS Dance // Central Australia For the year ended 30 June 2022

	2022	2021
Income		
Alice Can Dance Income	-	15,962
Cash Boost	-	10,000
Donations - Income	7,184	4,210
Earned Income	12,195	-
Grant Income	301,693	105,345
Interest Income	31	43
Job Keeper	-	37,500
Lesson Income	8,220	11,973
Other Revenue	-	477
Management Fees	15,637	2,751
Merchandise - Income	1,923	609
Performance Fees - Income	24,103	14,411
Travel Allowances	1,939	-
Total Income	372,925	203,280
Cost of Sales		
Cost of Goods Sold	2,169	363
Total Cost of Sales	2,169	363
Gross Surplus	370,756	202,918
Expenditure		
Depreciation	819	533
Travel and Accommodation	13,528	7,381
Accommodation	15,727	8,119
Admin Fees	11,070	3,321
Advertising	2,395	90
Alice Can Dance Expenses	-	8,865
Bank Fees	1	2
Catering	2,655	900
Cleaning	1,541	20
Consultants	190	3,000
Consulting & Accounting	1,200	1,440
Costumes	3,210	1,569
Donations	200	105
Equipment Hire	1,211	500
General Expenses	33	38
Insurance	14,287	2,800
Merchandise - Expense	2,595	2,215
Office Expenses	541	76
Per Diems	21,083	6,640
Performance Fees - Artists	175,427	81,010

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

	2022	2021
Performance Fees - Production	11,516	-
Printing & Stationery	448	120
Set/Materials	7,901	1,962
Studio hire and running costs	1,891	2,570
Subscriptions	2,184	1,855
Superannuation	21,073	3,032
Superannuation for Subcontractors	4,830	6,259
Teachers	9,079	11,233
Wages and Salaries	38,522	42,732
Total Expenditure	365,158	198,388
Net Current Year Surplus/(Deficit)	5,598	4,530

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

Balance Sheet

GUTS Dance // Central Australia As at 30 June 2022

	NOTES	30 JUN 2022	30 JUN 2021
Assets			
Current Assets			
Cash & Cash Equivalents			
Donations Account		180	3,912
Guts Dance Central Australia		316,997	142,052
Trading Account		4,398	270
Total Cash & Cash Equivalents		321,575	146,234
Trade and Other Receivables		5,696	-
GST Receivable		-	1,934
Total Current Assets		327,271	148,168
Non-Current Assets			
Plant and Equipment			
Plant and equipment at cost	1	13,162	6,745
Accumulated depreciation of plant and equipment	1	(1,352)	(533)
Total Plant and Equipment		11,810	6,212
Total Non-Current Assets		11,810	6,212
Total Assets		339,081	154,379
Liabilities			
Current Liabilities			
Trade and Other Payables		3,792	2,700
GST Payable		27,103	-
Superannuation Payable		7,060	1,915
Members Loan Accounts		2,486	2,486
Total Current Liabilities		40,441	7,101
Other Current Liabilities		-	-
Non-Current Liabilities			
Other Non-Current Liabilities			
Liabilities		283,631	137,867
Total Other Non-Current Liabilities		283,631	137,867
Total Non-Current Liabilities		283,631	137,867
Total Liabilities		324,072	144,968
Net Assets		15,010	9,411
Member's Funds			
Capital Reserve			
Current Year Earnings		5,598	4,530

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

	NOTES	30 JUN 2022	30 JUN 2021
Retained Earnings		9,411	4,881
Total Capital Reserve		15,010	9,411
Total Member's Funds		15,010	9,411

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

Notes of the Financial Statements

GUTS Dance // Central Australia For the year ended 30 June 2022

Note 1: Summary of Significant Accounting Policies

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

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

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

Property, Plant and Equipment (PPE)

Plant and equipment is 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.

Revenue and Other Income

Revenue from the Association's activities, including fundraising, sponsorship, member and nomination fees, as well as bank interest is recognised when the funds are received.

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

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

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

Goods and Services Tax (GST) & Income Tax

The Association is registered for GST and therefore 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.

The Association is not subject to Income Tax.

	2022	2021
1. Plant & Equipment, Vehicles		
Plant & Equipment		
Plant and equipment at cost		
Office Equipment	250	250
Production and Studio Equipment	12,912	6,495
Total Plant and equipment at cost	13,162	6,745
Accumulated depreciation of plant and equipment		

These notes should be read in conjunction with the attached compilation report.

	2022	2021
Less Accumulated Depreciation on Office Equipment	(250)	(250)
Less Accumulated Depreciation Production & Studio Equipment	(1,102)	(283)
Total Accumulated depreciation of plant and equipment	(1,352)	(533)
Total Plant & Equipment	11,810	6,212
Total Plant & Equipment, Vehicles	11,810	6,212

Statement by Members

GUTS Dance // Central Australia For the year ended 30 June 2022

The committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in the Notes to the financial statements.

In the opinion of the committee the financial statements as set out on pages 1 to 9.

1. Presents a true and fair view of the financial position of GUTS Dance // Central Australia as at 30 June 2022 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that GUTS Dance // Central Australia will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:



Lillian Alexander (President)

Date 30 / 01 / 2023



Erin Chew (Treasurer)

Dated: 30 / 01 / 2022

Auditor's report

GUTS Dance // Central Australia For the year ended 30 June 2022

Independent Auditors Report to the members of the Association

We have audited the accompanying financial report, being a special purpose financial report, of GUTS Dance // Central Australia (the association), which comprises the committee's report, the assets and liabilities statement as at 30 June 2022, the income and expenditure statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the certification by members of the committee on the annual statements giving a true and fair view of the financial position and performance of the association.

Opinion (Qualified)

At June 2022, \$282,412 was included as the Unexpended Grant liability balance. This balance includes amounts that do not meet the liability criteria of a 'present obligation', however the entity has deemed this presentation suitable for their needs of tracking certain committed amounts. We therefore do not express an opinion on the completeness, existence and accuracy assertions of the Unexpended Grants liability.

We were unable to validate that superannuation expenses and liabilities had been recorded and paid appropriately. We note that the entity has committed to reviewing this further. We therefore do not express an opinion on the superannuation balances at 30 June 2022.

Internal journals have been processed to display Management fee income; and the resulting Admin fee expense. These journals do not impact the final net profit/(loss) of the organisation, however due to the grossing up of income and expenditure we qualify these individual balances in the financial statements.

As this is the first audit for the entity, we are unable to confirm the opening balances. We therefore do not express an opinion on the comparative and opening balance amounts.

In our opinion, except for the above qualification(s), the financial report presents fairly, in all material respects, the financial position of GUTS Dance // Central Australia as at 30 June 2022 and (of) its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, and the requirements of the NT Associations Act.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Boards (APES 110 Code of Ethics for Professional Accountants) (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

The committee of GUTS Dance // Central Australia is responsible for the preparation and fair presentation of the financial report, and has determined that the basis of preparation described in Note 1 is appropriate to meet the requirements of the NT Associations Act and is appropriate to meet the needs of the members. The committee's responsibility also includes such internal control as the committee determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

Emphasis of matter - basis of accounting

We draw attention to the Notes to the financial report, which describes the basis of accounting. The financial report has been prepared to assist GUTS Dance // Central Australia to meet the requirements of the applicable legislation. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Emphasis of matter

We draw attention to Note 1 to the financial report which describes the revenue recognition policy of GUTS Dance Central Australia Inc, including the limitations that exist in relation to the recording of cash receipts. Revenue from this source represents a material proportion of income, Our opinion is unmodified in respect of this matter.

Responsibilities of management and those charged with governance for the financial report

Management is responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the applicable legislation and for such internal control as management determines is necessary to enable the preparation of and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

Auditor's responsibilities for the audit of the financial report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's' report.

Auditor's signature:



Claire Young

1/70 Elder Street, Alice Springs

NT 0870

Dated: 02/ 12 / 2022

OUR PEOPLE

BOARD MEMBERS

Lillian Alexander – Chair

Erin Chew – Treasurer

Susan Congreve – General Board Member

Zoya Godoroja-Prieckarts – Secretary

Madeleine Krenek – Public Officer/Co-Artistic Director

Angela O'Donnell – General Board Member

Sally Scales – General Board Member (joined December 2021)

Frankie Snowdon – General Board Member/Co-Artistic Director

EMPLOYEES

Frankie Snowdon – Co-Artistic Director

Madeleine Krenek – Co-Artistic Director

Ashleigh Musk – Artistic Ally

Toni Lord – Artistic Ally

DANCE TEACHERS

Frankie Snowdon

Madeleine Krenek

Ashleigh Musk

Jen McFarland

Lauren Jones

Ilse Pickerd

Miriam Nicholls

GUEST TEACHERS

Ashley McLennan

Jenni Large

Kat Olsen

Waangenga Blanco

Gabriel Comerford

COLLABORATING/ CONTRACTED ARTISTS & ARTS WORKERS

Ashley McLellan

Ashleigh Musk

Angela Flynn

Amber McCartney

Anna Whitaker

Andrew Treloar

Chris Mercer

Chris Jackson

Duane Morrison

Erica McCalman

Elliat Rich

Frankie Snowdon

Gabriel Comerford

Hannah Muir

Ivan Trigo Miras

Jasmin Sheppard

Jen Hector

Jenni Large

Jocelyn Tribe

Jonny Rowden

Jo Lloyd

Katina Olsen

Kelly Beneforti

Kyall Shanks

Kumalie Kngwarreye Riley

Lizzy Verstappen

Léuli Eshrāghi

Madeleine Krenek

Pete Matilla

Putu Desak Warti

Rona Glynn McDonald

Sara Black

Serena Pech

Tessa Snowdon

Toni Lord

Tom Snowdon

Waangenga Blanco

Zoya Godoroja Prieckaerts

VOLUNTEERS

Elizabeth Verstappen

Caroline Blanco



ACKNOWLEDGMENTS

FUNDERS

Restart Investment to Sustain and Expand (RISE) Fund, Australian Government

Australia Council for the Arts, Australian Government

Regional Arts Fund, Australian Government

Arts NT, Northern Territory Government

Artback

Territory Families, Northern Territory Government

Department of Education, Northern Territory Government

NT Major Events

Darwin Festival

Alice Springs Town Council

FRRR

PARTNERS

Primary Partner

Araluen Arts Centre

PROJECT PARTNERS

Tasdance

Parrtjima Festival

Darwin Festival

GET INVOLVED

Contact: contact@gutsdance.org.au

Donate: givenow.com.au/gutsdance

Merchandise: gutsdance.org.au/merch

Public classes: gutsdance.org.au/classes

Follow us on social media for updates on events and performances

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