



2022-2023  
ANNUAL REPORT



GUTS shares deep gratitude to the Arrernte people of the Central Desert on whose country we live, work and dance and whose steadfast connection to place and culture teaches us about respect, patience and integrity. We pay our respect to Elders past and present, and commit to continuing to listen deeply and working to integrate the elevation of all First Nations people and their voices through our practice, projects and lives.

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# 2022-2023 HIGHLIGHTS

**412** Children and young people engaged

**27** Artists employed

**1** Work in development

**14** Public performances

**3250** Audience members

**125** Public classes taught

**832** Public class attendances



# ABOUT GUTS

Founded in 2018 by dance artists Frankie Snowdon and Madeleine Krenak, GUTS Dance // Central Australia (GUTS) exists in a unique, diverse and complex place in one of the most isolated geographies in the world. As a Mparntwe/Alice Springs-based contemporary dance organisation, we are the only platform for contemporary dance investigation, creation, training and performance within a 1500 km radius. GUTS supports experimental dance practices and production and is a hub for learning and exchange with a growing reputation in the landscape of Australian dance organisations. With strong links in the community, GUTS is a force for cultural and social change, delivering development programs for young people alongside its contemporary performance program.

GUTS promotes work created and performed in regional and remote Australia by a diverse cross section of Independent movers, makers and thinkers to national and international audiences. We create strong networks and partnerships, building meaningful long term relationships with other artists and organisations with the aim of broadening the scope and reach of our work, and elevating the profile of regional arts practise across the country.

## 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.

Our vision is to solidify our place within the Australian dance ecology, creating a vibrant, adequately resourced regional stronghold from which to expand and explore the boundaries and opportunities of dance, and the impacts it can have on artists and communities. We aim to contribute to the elevation of dance to a place where it is ubiquitous and celebrated. To encourage a return to the body and a connection to our communities and stories that is in action and embodied. That is felt. That is practised.

## OUR VISION

Dance is critical to human connection, and a means of creating art, meaningful experiences and empowered societies.

## OUR PURPOSE

To be a responsive platform for dance practice, performance and engagement situated in remote Central Australia. Reflecting our place and community, we add value and diversity to cultural expression locally and globally.

## OUR VALUES

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

**COMMITMENT** to community building through access and engagement

**LOCALITY** to ensure our work is relevant to our community and responsive to place

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

**CARE** enacted through practices in process and presentation

## OUR GOALS

- Create, present and tour brave and relevant contemporary dance works
- Champion artist development through experimentation, research, conversation and exchange
- Engage, educate and encourage interest and participation in dance within our community
- Operate an ethical, sustainable, well-resourced and expertly governed organisation
- Raise the profile of performance practice in regional and remote Australia

# CHAIR'S REPORT

Guts Dance Central Australia is Mparntwe-arenye, coming from and belonging to Mparntwe/Alice Springs, on the lands of the Arrernte people in Central Australia. It is a profound privilege to live, create and dance on these lands and we feel an immense sense of gratitude and respect for all Elders, knowledge holders, leaders, custodians and families of the Arrernte Nation and all Nations across so-called Australia.

GUTS has continued to operate as a small but tenacious organisation this year, further finding our feet and growing from a fledgling organisation to one that is well and truly cementing its place in the landscape of contemporary dance in Australia. A significant focus for the Board this year has been updating our strategic plan and the submission of our application to Creative Australia (formerly the Australia Council) for multi-year funding. Securing operational funding for an emerging arts organisation like ours continues to be a significant challenge. No one feels this more than our Co-Artistic Directors, Frankie and Maddy, who despite this, have led the delivery of yet another stellar creative program this year.

2023 saw a national tour of Value For Money, continued development of SUB and the strengthening of creative partnerships across the NT, Iutruwita/Tasmania, South Australia and New South Wales. Despite our isolation we are ever grateful for the network of regionally situated artists and companies

of which we are a part and grateful for dance as this driver of connection. At home, GUTS has remained committed to providing opportunities for our local community to access and participate in contemporary dance, and this year we are proud to have strengthened our work in particular with young First Nations people.

Our Board this year farewelled Sally Scales and Georgie Sutton, and we welcomed two new members, Claire Pirrett and Laura Harris. GUTS continues to be steered by a brilliant team of women with experience across the arts, administration, finance, human resources, government relations and the community sector. My thanks go to all our Board members who dedicate their time, expertise, care and passion to guide GUTS' development. In particular I want to acknowledge Angela O'Donnell, one of GUTS' founding Board members who will be leaving us in 2023. Ang has been intrinsic to GUTS' establishment and growth, forever offering wise counsel through her knowledge and leadership, and an inspiring dedication to the arts, connection and community.

We are especially grateful to all of our funders, donors, partners, allies, collaborators, artists, dance teachers, volunteers and staff, and all those who share our commitment to creating great art and empowered societies. We move into the next year emboldened in our purpose and ever sure of the value of dance in our communities at home and across the country.

**Lilly Alexander**

*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 integrate the elevation of all First Nations people and their voices throughout our own practices, projects and lives.

Over the past 5 years, GUTS has seen constant growth in our projects, collaborations, community engagement and ambition, and the 2022/23 year was no exception.

## **July - Red Dirt Collaboration Poetry in Motion**

After a beautiful collaboration in 2020, GUTS again teamed up with the Red Dirt Poetry Festival for a second iteration of Poetry in Motion, as part of their 2022 festival in Mparntwe Alice Springs. This year saw a return to the live platform after a completely digital festival in 2020, and 5 local dancers were paired with 5 poets from across so-called Australia and Africa, creating short solo works in response to their poetry. The result was a moving, diverse celebration of language and movement, to sold out audiences at the Totem Theatre.

## **August-October - Alice Can Dance 10 year anniversary program**

Bringing together over 270 young people from public schools in Mparntwe/Alice Springs and surrounding areas and employing 8 professional dance, film and performance makers from both Mparntwe and across the country, Alice Can Dance 2022 marked 10 years of this locally created, nationally recognised program. For the celebration of a decade, we brought to the stage an ode to dance itself, in all its complexity, wonder and beauty, represented through the brave and

curious bodies and minds of our community's young people. As well as honouring the art form that we love, which connects, empowers and represents humans so importantly, it was also a chance to champion and celebrate the young dancers and to be reminded of their potential to imagine, create and bring joy to themselves, each other and the world at large. As expected, the season was hugely successful and saw two packed houses for both shows, bringing together over 1000 people and solidifying the event as one of the most anticipated and celebrated on the community arts calendar.

## **September - Collision @ Junction Festival / Brave Bodies - Skywhales**

After the snap cancellation of The Unconformity festival and premiere season of Collision in 2021, Maddy and Frankie were honoured to be able to travel back to Iutruwita to continue GUTS' evolving partnership with Tasdance and reimagine Jo Lloyd's beautiful work for Junction Festival in Launceston. Evolving from the original cast of 6, Tasdance and Jo conducted a national open call for 20 more dancers to join the project, to create an epic, durational version of the work redefined for a gallery space inside QV Museum and Art Gallery. Two versions of the work were presented - one version closer to the original and running for 1.5 hours, and the other, a 4 hour endurance marathon in which audiences were able to come and go across the afternoon while the dancers went deep into the possibilities and challenges of being inside and performing a specifically scored but highly improvised work for this amount of time. GUTS have a huge amount of gratitude to Tasdance and the Collision team for the bravery and expertise in bringing such an ambitious reimagining to life, and feel very grateful to have been along for the ride!

September also saw participants from our Brave Bodies training program join Frankie and Maddy in a collaboration with Patricia Piccinini and the team from the National Gallery of Australia to create a large-scale community dance action to accompany the Central Australian flight of Piccinini's nationally celebrated Skywhales. Skywhalepapa is a monumental sculpture in the form of a hot-air balloon and a new companion piece to Skywhale - together they form a skywhale family. Following their first flights in Canberra, the sculptures embarked on a tour that saw them float across the skies of Australia as a National Gallery Touring Event throughout 2021 and 2022. Alongside Frankie and Maddy, the Brave Bodies dancers lead over 800 community members in a

dawn dance event accompanied by a local choir for the launch of the balloons.

### **November/December/February - Four year funding EOI / SPILL (your GUTS) residency**

Whilst we have been extremely fortunate to be in receipt of funding from the Federal Government's RISE funding stream which is currently contributing to the operational costs of GUTS, we survive for the most part on a suite of project grants each year, which are becoming more competitive, and at times, fewer and far between. This is a precarious and exhausting existence and means providing stability for our staff, artists, young people and broader program participants is a huge job that can be extremely stressful - at present we write anywhere between 10 and 25 grants per year. The end of 2022 saw Creative Australia (formerly the Australia Council) open up Expressions of Interest for their highly anticipated and hugely sought after 4 year funding stream. Having not been established enough in 2018 when the last round was open, Frankie, Maddy and the Management Committee threw everything we had at submitting a thorough, competitive, exciting application in order to try and solidify the organisation and invest in its ongoing evolution and sustainability.

As we write this 8 months on from that initial application, we are proud to say that we were successful in making it through to the full application stage, with only a handful of our peers from across the national sector. Whilst this is bittersweet, we feel incredibly proud that our work, vision and belief in the importance of art making, the capacity and vitality of doing it in regional places and the incredible amount of work everyone who has worked with, supported and championed GUTS on this journey so far has put in. We await for the final outcome which will be delivered in December 2023.

After many delays caused by COVID and various scheduling speed bumps, we finally welcomed Ben Hurley and Emma Riches to the GUTS studio to undertake their SPILL residency. Ben and Emma spent 2 weeks in the studio developing a new work, as well as guest teaching our public class program and holding a work in progress showing for local community members to attend and engage with what they had been working on. It was fantastic to have new artists working on new things in the studio, and to welcome Ben home to Mparntwe in this capacity.

### **March/April - SUB development #2 lutruwita**

GUTS' latest major work came to life over 2023, beginning with the second major development taking place in Queenstown and Launceston, lutruwita/Tasmania. Conceptualised and directed by Ashleigh Musk, SUB recognises the critical point in our relationship to the shifting climate and world we are inheriting. 7 artists from the SUB team spent one week in Queenstown, Tasmania on a research residency in collaboration with The Unconformity festival. During this time, the artists visited significant locations and sites related to the subject matter of the work and met with local community members and artists for conversation and practice sharing. Following this research residency, the artists then travelled to Launceston and spent one week in development in the studio at Tasdance/Assembly 197. During this week, concepts, ideas, images and conversations from the research residency were physicalised and transformed into movement and corporeal concepts.

The residency culminated in a work-in-progress showing and relaxed conversation with the artists, hosted by Tasdance/Assembly 197 and attended by local artists, organisations and community. The place-based residency in Queenstown, visiting mining sites, speaking with locals, learning the history - both social, political and natural - of the place, had a deep impact on the conceptual development of the work. Importantly, it reminded us that not all creative practice for the creation of dance work happens in the studio. This kind of research residency that includes all collaborating artists has had uncountable benefits to the depth of the work which will premiere later in 2023

### **April/May - Value For Money tour**

Almost 18 months on from the premiere of Value For Money in Mparntwe, and after more than a year of planning and replanning, GUTS and Artback NT took this highly celebrated show on a small national tour, undertaking seasons in Adelaide, Parramatta and Townsville. It was no mean feat to get this show on the road after multiple COVID disruptions and a recovering appetite for live performance, with houses reflecting an altered and cautious ticket buying public. Despite the lower than average numbers, we still performed to sizeable and appreciative audiences in all locations, with the work being extremely well received and garnering a number of positive and thoughtful reviews. It was also the first time GUTS had performed in both Adelaide and Parramatta so it was an excellent

opportunity to grow the profile of the company and our work, and to get our work in front of wider, more metropolitan audiences. A huge highlight of the tour was conducting informal Q & As with audiences after every show, and having an opportunity for dialogue, feedback and relationship building in each place. This practice has now become solidified in the GUTS approach to performance seasons and will be implemented in every place possible moving forward. We would like to extend a special thank you to our friends at Australian Dance Theatre and Dancenorth for their support and belief in our work, and for the generosity in ensuring these seasons were as successful as possible.

### **May - Girls on Country showcase + Young Men's Intensive / DETOUR Residency**

Alongside the multiple interstate engagements, Frankie and Maddy teamed up with Be.Me. Movement to run a dance program for their Girls On Country participants in four local schools from February to May. Each year the program engages First Nations young women in a number of different cultural, artistic, sporting and social and emotional wellbeing opportunities, tied together by an overarching area of development. This year the theme was Healthy Relationships, and at the request of the young women, GUTS was engaged to help make dance pieces that reflected their understanding of and attitude towards their own feelings about what makes a healthy relationship, an empowered young person and safe spaces for their growth and development.

Alongside this and with additional funding support through White Ribbon, GUTS piloted a male specific intensive model to work with three groups of boys and young men in the local middle school, at a youth drop-in centre and in the youth justice centre. Enlisting the skill and experience of fantastic First Nations dance artists and mentors Casey Natty and Chandler "Cheeky" Connell, sessions focussing on the same themes as the Girls on Country cohort were undertaken daily for each group over a fortnight, culminating in a film and one live performance piece which were showcased alongside the pieces by the young women in a free event for families and friends in a small local theatre. The whole project was incredibly successful, and as such we are endeavouring to find resources to continue to run the male focussed intensives under a broadening of the Brave Bodies program umbrella throughout 2024.

We also welcome Jenn Ma to Mparntwe for the first stop of her DETOUR residency, an initiative

spearheaded by Dancemakers Collective from Western Sydney on which GUTS is a partner. After a national call out, Jenn was selected as the inaugural recipient and spent two weeks with us developing her practice and connecting to the community, before undertaking similar periods of time in Parramatta, Launceston, Townsville and Darwin.

### **June - APAM**

Frankie travelled to Naarm/Melbourne to attend the Australian Performing Arts Market gathering at Rising, with support from APAM and Arts NT. This was an excellent opportunity to network nationally and internationally, with the most rewarding and fruitful part being connecting with Australian presenters who were interested in GUTS' work, meeting Independent dance makers who are interested in spending time with the company and deepening GUTS' position in the national arts dialogue. There were a lot of positive conversations about the trajectory and achievements of the organisation and it was also a fantastic opportunity to see a great cross section of performance as part of Rising Festival.

### **Ongoing weekly year round - Owen Springs/ Brave Bodies/Public Classes/Town Camp program**

Brave Bodies, our training and performance program for young female identifying and non-binary people, continued with great strength throughout 2022/2023. We maintained core participant numbers at 10 and the dancers had myriad opportunities to perform in the community, including as leader for the Skywhales event, Alice Can Dance and Parttjima Festival. In the coming year we will work to slightly increase participants to 12, which is an optimum amount for the size of the studio, the capacity of the program and our ability to provide quality teaching, mentoring and caretaking of the dancers.

Throughout 2022/23 we continued our weekly sessions at the Alice Springs Youth Detention Centre, including trialling the young mens intensive program, which was a huge success. 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 dancers were featured in two film clips - one for Alice Can Dance and one for the Boys Intensive which were broadcast to the local community as

part of the live performances.

This year we also began a partnership with Tangentyere Council offering dance sessions after school in a number of town camps in the Mparntwe area. Over the year we have learnt a lot about which approaches work best in each individual community, and have exposed the young people to a number of incredible teachers both local and interstate. We will continue to work alongside Tangentyere to hopefully build this into a program that is effective, enjoyable and requested by young people and their families.

GUTS continued to offer 4 public classes per week including Little GUTS classes for children, Open Contemporary, and Chance to Dance (50+). Teaching artists taught a total of 125 classes with a combined attendance over the year of 832, with a mixture of weekly attendees and people dropping in for one or two classes. This is a significant increase of close to 40% on the previous year.

This has been our biggest year yet, and 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. In 2022/23 these include: The Australia Council for the Arts,

The NT Government through Arts NT, Education and Territory Families, The Regional Arts Fund, The Federal Government through the RISE fund, Foundation for Rural and Regional Renewal, Alice Springs Town Council, Lasseters Health Club and all the private donors who generously contributed to our fundraising campaign. Our project partners include Artback NT, Araluen Arts Centre, Tasdance, The Unconformity and Parrtjima.

We hold deep in our hearts, and at the GUTS of all we do, 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. I would like to give particular mention to Angela O'Donnell, who is a founding board member of GUTS, who will finish her tenure with us at the end of 2023. Ang has been a supporter of the vision and potential of GUTS since before it was a reality, and her intelligence, counsel, experience and care have been instrumental in getting us to where we are today.

We have achieved a lot this year, and it is only worth it to share it with all those who are along for the ride, who champion us and the role of dance making and doing in the highest esteem, and who continue to believe that the world is better for it.

May we all have the GUTS to continue.

x

**Frankie Snowdon and Madeleine Krenek**

**Co-Artistic Directors – GUTS Dance // Central Australia**



# 2022-2023 CREATIVE PROGRAM

## POETRY IN MOTION, 2022 RED DIRT POETRY FESTIVAL

Part of the 2022 Red Dirt Poetry Festival in Mparntwe, 5 local dancers were paired with 5 poets from across so-called Australia and Africa, creating short solo works in response to their poets; duets of words and movement.

**Organisational Goal:** Create, present and tour brave and relevant contemporary dance works

**Timing:** July-August 2022

**Artists employed:** 5

**Public outcomes/performances:** 2

**Audience:** 200

**Partners/funding:** Red Dirt Poetry Festival

## COLLISION

A compelling contemporary dance work by Jo Lloyd in collaboration with an exceptional cast of 26 dancers from Tasdance and GUTS, designer Andrew Treloar, and composer Duane Morrison. Featuring a monumental sculpture by blacksmith Pete Mattila.

Evolving from the original cast of 6 involved in the show's 2021 development, in 2022 Tasdance and Jo conducted a national open call for 20 more dancers to join the project, to create an epic, durational version of the work redefined for a gallery space inside QV Museum and Art Gallery.

**Organisational Goal:** Create, present and tour brave and relevant contemporary dance works

**Timing:** September 2022 (lutruwita/Tasmania)

**Public outcomes/performances:** 4

**Partners:** Tasdance, Jo Lloyd

**Funding:** Tasdance, Australia Council for the Arts, Junction Arts Festival

[More info](#)

## ALICE CAN DANCE - CELEBRATING 10 YEARS

Alice Can Dance 2022 marked 10 years of this locally created and nationally recognised program, bringing together over 270 young people from public schools in Central Australia including the Alice Springs School of the Air, Ntaria School and students from Owen Springs youth detention facility. For the celebration of a decade, we brought to the stage an ode to dance itself, in all its complexity, wonder and beauty, represented through the brave and curious bodies and minds of our community's young people.

**Organisational Goal:** Engage, educate and encourage interest and participation in dance within our community.

**Timing:** August - October 2022

**Artists employed:** 8

**Young people engaged:** 270

**Public outcomes/Performances:** 2

**Audience:** 1000

**Partners:** Sadadeen Primary School

**Funding:** Northern Territory Department of Education, Alice Springs Town Council, RISE Fund

## SPILL (YOUR GUTS) - ARTIST IN RESIDENCY PROGRAM

This year's SPILL (your guts) residency welcomed Ben Hurley and Emma Riches into the studio for a 2 week period of developing a new work, as well as guest teaching our public class program and holding a work in progress showing for local community members

**Organisational Goal:** Champion artist development through experimentation, research, conversation and exchange

**Timing:** November 2022

**Funding:** Australia Council for the Arts





## SUB (DEVELOPMENT)

Conceptualised and directed by Ashleigh Musk, SUB recognises the critical point in our relationship to the shifting climate and world we are inheriting. GUTS' latest major work came to life over 2023, beginning with the second major development taking place in Queenstown and Launceston, lutruwita/Tasmania, with the premiere and tour scheduled for later in 2023. 7 artists from the SUB team spent one week in Queenstown, Tasmania on a research residency in collaboration with The Unconformity festival. The residency culminated in a work-in-progress showing and relaxed conversation with the artists, hosted by Tasdance/Assembly 197 and attended by local artists, organisations and community.

### Organisational Goal:

- Create, present and tour brave and relevant contemporary dance works
- Champion artist development through experimentation, research, conversation and exchange
- Raise the profile of performance practice in regional and remote Australia

**Timing:** March-April 2023 (lutruwita/Tasmania)

**Artists employed:** 12

**Partners:** Tasdance, The Unconformity festival, Araluen Arts Centre

**Funding:** Australia Council for the Arts, Arts NT, RISE Fund, Regional Arts Fund, The Unconformity

## VALUE FOR MONEY (TOUR)

Almost 18 months on from the premiere of Value For Money in Mparntwe in 2021, and after more than a year of planning and replanning, GUTS and Artback NT took this highly celebrated show on a small national tour, undertaking seasons in Adelaide, Parramatta and Townsville.

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.

The tour saw the addition of 3 new dancers to the cast, Chandler "Cheeky" Connell, Samakshi Sidhu and Tara Robertson, who joined the cast in place of Maddy, Waangenga Blanco and Ashley McClellan.

### Organisational Goal:

- Create, present and tour brave and relevant contemporary dance works
- Raise the profile of performance practice in regional and remote Australia

**Timing:** April - May 2023

**Public outcomes/performances:** 7 performances, 2 workshops

**Artists employed:** 9

**Audience/participant numbers:** 580

**Partners:** Artback NT

**Funding:** Artback NT, Australia Council for the Arts

## DETOUR: INTERCONNECTED RESIDENCY

National collaboration with Tracks Dance, Dance North, Tas Dance & Dance Makers Collective to provide a dancer with a paid opportunity to explore their practice and ideas across Australia through a series of residencies over 15 weeks.

The 2023 residency was awarded to Jennifer Ma, a Naarm-based Taiwanese dancer, choreographer and producer whose practice operates at the intersection of street and contemporary dance.

### Organisational Goal:

- Champion artist development through experimentation, research, conversation and exchange
- Raise the profile of performance practice in regional and remote Australia

**Timing:** May 2023 (Mparntwe)

**Artists employed:** 1

**Partners:** Tracks Dance, Dance North, Tas Dance, Dance Makers Collective

**Funding:** Australia Council for the Arts

"At this point in my artistic career, it feels momentous to be supported in a process-driven initiative by five leading Australian dance companies."  
– Jennifer Ma,  
2023 Detour recipient



## GIRLS ON COUNTRY & YOUNG MEN'S INTENSIVE PROGRAM

GUTS was invited together with Be.Me Movement to run a dance program with participants of their Girls on Country program across four local schools. Exploring the theme of healthy relationships, GUTS worked with the girls to create dance pieces that reflected their understandings of and attitudes towards healthy relationships, culminating in a film and live performance piece for family and friends.

Alongside this and with additional support through White Ribbon, GUTS enlisted First Nations dance artists to facilitate a two-week intensive exploring the same theme but with boys and young men at a local middle school, youth drop-in centre and youth justice centre.

**Organisational Goal:** Engage, educate and encourage interest and participation in dance within our community.

**Timing:** February - May 2023

**Young people engaged:** 55

**Artists employed:** 5

**Partners/funding:** Be Me Movement Education, White Ribbon

*"The thing that I want to pass onto young people is that full embodiment in their power in their vessel... that they might find some peace and joy and empowerment in moving through the world as they are."*  
Frankie Snowdon, GUTS Co-AD

## PUBLIC CLASSES

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 are taught by GUTS and other local Mparntwe dance artists, as well as visiting artists in town for developments, shows or projects.

### Classes offered in 2022/23 included:

Little GUTS (children's classes)

Open Contemporary

Belly Dance

Chance to Dance (50+)

**Organisational Goal:** Engage, educate and encourage interest and participation in dance within our community.

**Timing:** Weekly

**Artists employed:** 7

**Attendance:** 832

**Classes taught:** 125

**Funding:** Fundraising, fee for service

*"It's exciting to discover high quality Australian dance companies. It's even better when they're from regional locations, where nurturing new art is important."*  
– Chantel Nguyen, Sydney Morning Herald



# OUR FINANCES

## TREASURER'S REPORT

I have the pleasure of presenting the financial results for GUTS Dance for the 2022-2023 year, as reviewed by an independent auditor.

The 2022-2023 FY showed improved financial performance at GUTS Dance. The year ended with a net operating surplus of \$ 30,955 (compared to 2022 which had a net operating surplus of \$ 5,598) – an excellent result with total income from all income sources at \$ 323,339.

### Income

This financial year we were incredibly proud to see a 50% increase in Lesson Income up to \$12,335 in 2023. Merchandise income was \$8,391, up from \$1,923 in 2022. There was a marked uptick in Fees for Service this year, contributing to 16% of total income at \$51,481. Maddy and Frankie have done an impressive job securing commissioned work with Blue Earth and White Ribbon as well as maintaining ongoing commitments with Tangentyere Council.

Grant income is still the biggest contributor to total income, making up 77% of GUTS' revenue. Grant income was down in 2023 to \$247,965 from \$301,693 in 2022 but this reflects the nature of funding grants and timing.

Donations were down in 2023 as donations from the 2023 EOFY fundraiser were secured into the account just after June 30.

### Expenditure

GUTS is dedicated to providing above award wages and conditions to its Contractors and Dancers. The savings seen in the 2023 financial year across Accommodation, COGS, Set Design and Materials are consistent with a drop in funding grants this year and fewer projects.

### Balance Sheet

GUTS is proud to have been consistently and conscientiously working towards building on our Reserves balance

GUTS would like to thank the Araluen Arts Centre for their ongoing in-kind support.

### 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 2023

Prepared by ClarityNT

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# Committee's Report

## GUTS Dance // Central Australia For the year ended 30 June 2023

### Committee's Report

Your committee members submit the financial report of GUTS Dance // Central Australia for the financial year ended 30 June 2023.

### 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
Claire Pirret	Board Member
Laura Haris	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.

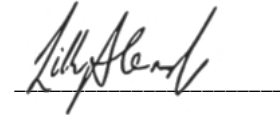
### Operating Result

The net surplus for the financial year amounted to, as per below: \$30,955

### 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 29/ 07 /2023



Eriq Chew (Treasurer)

Date 29/ 07 /2023

## Income and Expenditure Statement

### GUTS Dance // Central Australia For the year ended 30 June 2023

	2023	2022
<b>Income</b>		
Donations - Income	349	7,184
Earned Income	-	12,195
Grant Income	247,965	301,693
Interest Income	134	31
Lesson Income	12,335	8,220
Management Fees	3,033	15,637
Merchandise - Income	8,391	1,923
Fees for Service	51,481	24,103
Travel Allowances	-	1,939
<b>Total Income</b>	<b>323,688</b>	<b>372,925</b>
<b>Expenditure</b>		
Accommodation	9,109	15,727
Admin Fees	-	11,070
Advertising	14	2,395
Bank Fees	14	1
Catering	2,722	2,655
Cleaning	-	1,541
Consultants	-	190
Consulting & Accounting	2,847	1,200
Cost of Goods Sold	-	2,169
Costumes	3,140	3,210
Depreciation	1,305	819
Donations	-	200
Entertainment	431	-
Equipment Hire	32	1,211
Freight & Courier	495	-
General Expenses	1,176	33
Insurance	4,270	14,287
Merchandise - Expense	5,371	2,595
Office Expenses	-	541
Per Diems	13,248	21,083
Performance Fees - Artists	62,314	175,427
Performance Fees - Production	2,000	11,516
Printing & Stationery	-	448
Production Equipment	304	-
Professional Development	979	-
Set/Materials	1,715	7,901
Software	95	-
Studio hire and running costs	1,938	1,891
Subscriptions	2,543	2,184

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

	2023	2022
Superannuation	20,758	21,073
Superannuation for Subcontractors	-	4,830
Teachers	10,683	9,079
Travel and Accommodation	20,859	13,528
Venue/Theatre Hire	1,961	-
Wages and Salaries	122,410	38,522
<b>Total Expenditure</b>	<b>292,733</b>	<b>367,327</b>
<b>Net Current Year Surplus/(Deficit)</b>	<b>30,955</b>	<b>5,598</b>

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 2023

	NOTES	30 JUN 2023	30 JUN 2022
<b>Assets</b>			
<b>Current Assets</b>			
<b>Cash &amp; Cash Equivalents</b>			
Donations Account		130	180
Guts Dance Central Australia		319,208	316,997
Trading Account		386	4,398
<b>Trade and Other Receivables</b>			
Trade receivables		6,708	5,696
<b>Inventories</b>			
Inventories		2,866	-
<b>Total Current Assets</b>		<b>329,297</b>	<b>327,271</b>
<b>Non-Current Assets</b>			
<b>Fixed assets</b>			
Office Equipment		250	250
Less Accumulated Depreciation on Office Equipment		(250)	(250)
Production and Studio Equipment		13,457	12,912
Less Accumulated Depreciation Production & Studio Equipment		(2,407)	(1,102)
<b>Total Fixed assets</b>		<b>11,049</b>	<b>11,810</b>
<b>Total Non-Current Assets</b>		<b>11,049</b>	<b>11,810</b>
<b>Total Assets</b>		<b>340,347</b>	<b>339,081</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
PAYG Withholdings Payable		5,080	3,792
GST Payable		13,518	27,219
Superannuation Payable		6,776	7,060
Rounding		-	-
Unexpended Grants		265,419	282,413
<b>Total Current Liabilities</b>		<b>290,793</b>	<b>320,483</b>
<b>Total Liabilities</b>		<b>290,793</b>	<b>320,483</b>
<b>Net Assets</b>		<b>49,553</b>	<b>18,598</b>
<b>Member's Funds</b>			
<b>Capital Reserve</b>			
Current Year Earnings		30,955	5,598
Retained Earnings		18,598	13,000
<b>Total Capital Reserve</b>		<b>49,553</b>	<b>18,598</b>
<b>Total Member's Funds</b>		<b>49,553</b>	<b>18,598</b>

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 2023

### 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.

### Opening Balances

The entity has made adjustments in a non-audited prior year (FY20), resulting in the removal of a liability and increase to income for that year. The impact of this adjustment is an increase to retained earnings (equity) of \$3,588 for FY21 and FY22.

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

# Statement by Members

## GUTS Dance // Central Australia For the year ended 30 June 2023

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 5 to 8:

1. Presents a true and fair view of the financial position of GUTS Dance // Central Australia as at 30 June 2023 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 (Chairperson)

Date 29/ 07 /2023



Erin Chew (Treasurer)

Dated: 29/ 07 /2023

# Auditor's report

## GUTS Dance // Central Australia For the year ended 30 June 2023

### 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 2023, 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.

### Unqualified Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of GUTS Dance // Central Australia as at 30 June 2023 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: 31 / 07 / 2023

30 01 2022

# OUR PEOPLE

## BOARD MEMBERS

Lillian Alexander - Chairperson

Erin Chew - Treasurer

Susan Congreve - Acting Treasurer

Zoya Godoroja-Priekarts - Secretary

Madeleine Krenek - Public Officer

Laura Harris - General Board Member  
(joined December 2022)

Angela O'Donnell - General Board Member

Claire Pirrett - General Board Member  
(joined June 2023)

Frankie Snowdon - General Board Member

Georgie Sutton - General Board Member  
(December 2022 - June 2023)

Sally Scales - General Member (resigned  
December 2022)

## EMPLOYEES

Frankie Snowdon

Madeleine Krenek

Ash Musk

## TEACHING ARTISTS

Frankie Snowdon

Madeleine Krenek

Ashleigh Musk

Miriam Nicholls

## GUEST TEACHERS

Jenni Large

Ben Hurley

Emma Riches

Katina Olsen

## COLLABORATING/ CONTRACTED ARTISTS & ARTS WORKERS

Ash Musk

Chandler "Cheeky" Connell

Toni Lord

Jonny Rowden

Darcy Gooding

Jenni Large

Pierce Eldridge

Anna Whitaker

Jen Hector

Elliat Rich

Lizzy Verstappen

Gabriel Comerford

Tara Robertson

Jasmin Sheppard

Sara Black

Tom Roach

Casey Natty

Samakshi Sidhu

Miriam Nicholls

Jasmine Mcginness

Eli Sarfati

## ARTISTS-IN- RESIDENCE

Ben Hurley

Emma Riches

Jenn Ma



# ACKNOWLEDGEMENTS

## FUNDERS

Australia Council for the Arts, Australian Government

Northern Territory Government through Arts NT, Department of Education and Territory Families

The Regional Arts Fund, Australian Government

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

Foundation for Rural and Regional Renewal

Alice Springs Town Council

Lasseters Health Club

## PARTNERS

Araluen Arts Centre

Artback NT

Tasdance

The Unconformity

Parrtjima



# GET INVOLVED

**Contact:** [contact@gutsdance.org.au](mailto:contact@gutsdance.org.au)

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