



LGI/

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Annual

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Report

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2020

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## 2020 HIGHLIGHTS

Premiered *Metal* as part of Asia TOPA 2020.

115 free online classes with a total of 2792 participants.

New LGI work *PENDULUM* commissioned through RISING.

Established new partnerships with Arts Access Victoria, NAISDA Dance College, BlakDance and E.motion21.

4 new works seeded through LGI's Artist in Residence program.

7 secondees spent a week each with the Company on developments for new works *PENDULUM* and *Flux Job*.

Finalised and commenced implementation of LGI Disability Action Plan.

6 digital Dance Dialogues with a total attendance of 247, including an international audience of 58.

Toured *Split* to Japan in January.

## Purpose

Lucy Guerin Inc engages in an inspiring and innovative exploration of contemporary dance that resonates within our culture and the global community. We value the need for risk, integrity and relevance in order to stimulate audiences to experience uncommon perceptions of their world and themselves.

## Goals

1. To create and present new contemporary dance works that challenge artists, audiences and the form of dance.

2. To develop and nurture the Australian contemporary dance sector at WXYZ Studios.

3. To make sustained connections with global contemporary dance networks through presentation of the Company's works, dialogue, exchange and education.

4. To build the Company's profile and legacy through deeper relationships and broader access.

5. To ensure the long-term sustainability of the Company through socially, financially and environmentally responsible management and governance.

## A STATEMENT ON THE IMPACT OF COVID-19

As with many of our colleagues from across the sector, LGI and its operations at WXYZ Studios were significantly impacted by COVID-19.

From a programming perspective, we were forced to reduce the development period of a major new work, postpone the entire development of another new work and our annual *PIECES* showcase season to 2021, and reschedule a substantial number of artist residencies. We also lost a number of international touring engagements that had been planned for late 2020.

From 24 March 2020, LGI's core staff moved to primarily working from home. The staff were supported through daily check-ins, online social activities, and a flexibility on working hours to enable this transition. Health and wellbeing were a core focus of conversations and support across this period. During the Stage 4 lockdown, all staff worked from home full-time with a phased return to work at the office from November.

Throughout the year, the company rigorously maintained an up-to-date COVIDSafe Plan in line with the restrictions and guidance from health authorities. This effectively supported

LGI's capacity to plan ahead, adapt to the changing situation, and provide program activities via alternative modes.

Financially, we were bolstered by cash boosts provided through schemes offered by the State and Federal Governments, and overall financial management combined with the various postponed activities meant that we ended the year on a considerable surplus as opposed to the budgeted deficit we had planned for, which we anticipate will be utilised to support recovery in 2021.

It wasn't all bad news though – detailed throughout this

report you'll see the ways in which the company was able to remain nimble and adjust its operations to the developing situation – one of the highlights being that we were able to offer an extensive suite of online professional development and engagement activities for Melbourne's dance community, both free and ticketed, which complemented the in-person activities we managed to squeeze in at the beginning of the year.

Lucy Guerin AO,  
Artistic Director  
Lucy Guerin Inc



## ARTISTIC DIRECTOR'S REPORT

2020 was a year like no other. With all the hardships of COVID restrictions and lockdowns came revelations around the need for new narratives, social practices and artistic agendas. Dance has been deeply affected by the events of last year, and LGI is no exception. Our activities were suspended for several months and our possibilities for international touring brought to a halt. The local dance community felt these changes acutely. As a form that exists predominantly in the live context, and thrives through empathy and social structures, we all found ourselves questioning how we could continue and how to maintain our skills and connections through this time. Another blow was the impact on the national dance landscape when a number of our colleagues had their multi-year funding taken away. For many of us it was a time of doubt and destabilisation. But we also proved ourselves to be a resilient, determined and resourceful community who care deeply about our art and about each other.

The year began well for LGI with a tour of *Split* to Dance Studio MOGA in Matsuyama, Japan, followed by the exciting premiere of *Metal*, our collaboration

with Ensemble Tikoro, a heavy metal choir from Bandung, Indonesia. We were extremely fortunate to present our premiere season as part of Asia TOPA at Arts Centre Melbourne just days before the first lockdown was put in place. After the extraordinary process of making this work, not to be able to share it with audiences would have been devastating.

LGI hosted online classes throughout the nine month lockdown in Melbourne, creating much needed connection and ongoing skills development for dancers and teachers over many months. We also presented Dance Dialogues, a series of virtual talks around current dance practices with local and international artists. These initiatives were greatly valued by the sector in maintaining a sense of continuity during the isolation of lockdown.

After several postponements we managed to sneak in some rehearsals during the very few weeks throughout the year that the lockdown was lifted. The development for *PENDULUM*, a new work in collaboration with composer Matthias Schack-Arnott, commissioned by RISING, began the intriguing relationship between the dancers and the remarkable

pendulums which act as instruments of light and sound responding to the arc and speed of motion. *Flux Job* also had a short development period with the dancers and creatives exploring a collision of text, costume, lighting, sound and movement that had sparks flying in the studio. These short creative bursts sowed the seeds for our new works in 2021 and the feeling of relief, joy and purpose was palpable, even from behind our mandatory face masks.

Early in the year we were able to host a number of residents in the studios including our Resident Director Benjamin Hancock, who continued to create under difficult

conditions. Resident youth company Yellow Wheel were active early in the year before taking on the challenge of continuing online. It was also exciting to see the emergence of Think Tank Dance Assembly (TTDA) a collective of dance artists organising themselves to represent the independent dance sector.

2020 shifted our thinking to action for many of the ideas and plans we have been working on for some time. First Nations programs, access and programming for artists with a disability, digital presence and diversity and inclusion have all come to the fore of our activities, and for that we are proud and

grateful. There is a long way to go but things are moving forward.

I also want to express my heartfelt appreciation to the three titanic staff of LGI who do the work of ten: our Executive Producer Brendan O'Connell, Studio Program Producer Tom Pritchard and Company Administrator Pippa O'Brien. LGI has always been blessed with an active and hugely helpful Board and 2020, led by our inspiring Chair Ian McDougall, was no exception.

We are all looking forward now to getting back out there and making, presenting and watching some live performance.

Lucy Guerin AO,  
Artistic Director  
Lucy Guerin Inc



## CHAIR'S REPORT

The pandemic of 2020 brought profound changes to our society, with special hardship in the arts community. Suddenly, in March last year, the planning of creative works, making, developing and rehearsing, venue hire, touring – everything – faltered. The LGI team necessarily had to concentrate on what could be done for the community under severe constrictions and what was fundamental to our survival and revival.

LGI was less impacted than many in having primarily planned for a year of work in development, without touring; but nevertheless, the prolonged closure of venues meant projects halted and paid work for our cohort and colleagues disappeared.

In 2020 we focused on four core priorities: supporting the team and our dancers; increasing our advocacy and assistance to the independent dance community; sustaining our financial security; and, importantly, imagining new works and projects for post-pandemic times.

To remain connected, we delivered digital programs such as daily dance classes and our conversation series Dance Dialogues. We grabbed time in the

studio when possible for development of new projects *PENDULUM* and *Flux Job*, had the great joy of premiering *Metal* at AsiaTOPA in March, and continued our policy development – a key milestone was finalising our Disability Action Plan.

LGI hosted a number of industry forums discussing the welfare of the sector through the nine month lockdown and participated in a virtual roundtable with Federal arts sector MPs and industry representatives. We also provided support to a newly formed alliance of independent artists, assisting them in formulating strategies for survival and a post-COVID environment.

Our team formed strategic partnerships that linked our regular activities with the wider community. In 2020 LGI secured programs with Arts Access Victoria (AAV) and the National Aboriginal & Islander Skills Development Association Dance College (NAISDA). The program with AAV includes an annual studio residency, masterclasses, forums, and events in the professional arts community. With NAISDA,

LGI will host three graduate dancers from the College to take part in rehearsals and Company activities.

LGI also formed a partnership with BlakDance, the national industry and producing organisation for First Nations contemporary dance. The program is for a yearly residency placement at LGI for a senior First Nations dance artist, with Narangga and Kauran artist Jacob Boehme appointed as the inaugural First Nations Resident.

The year did start well with our first ever Commissioning Circle event in February. We are very grateful to our foundation members for their support, both financial and participatory, and indeed patience through the hiatus.

The Company also wishes to express its huge thanks to all supporters. Our deep thanks to our major benefactor and great friend, Dr Terry Wu, whose substantial generosity means the LGI mission is possible. We are deeply gratified for the support of the Australian Government through the Australia Council for the Arts, and to the Victorian Government through Creative Victoria, our primary government partners. We also recognise the assistance provided

by both state and federal governments in helping our sector navigate such a tumultuous year, and gratefully acknowledge the City of Melbourne, foundations, corporate and individual supporters for their support and engagement.

A special bit of sun in the gloom of 2020; the LGI community celebrated with Lucy when her substantial contribution to contemporary dance was acknowledged in being made an Officer of the Order of Australia in June. The Board is very proud of Lucy's achievements – a truly deserved honour.

In 2020 our financial position remained healthy albeit somewhat dormant. Thanks go to Treasurer Margaret Parker in maintaining a watchful eye. I would also like to acknowledge the generosity of the Playking Foundation in providing emergency funds to artists without work, tailoring their 2020 program to the needs of dance artists during COVID.

I wish to personally thank our Board of Directors, who have maintained calm and clear sight, even optimism, to sustain LGI through 2020.

Above all, let me thank Lucy Guerin, our dancers, creative partners, and management team who have operated above the call in the face of the challenges of 2020. A special thanks to our Executive Producers this year. Thank you to our interim EP Erin Milne who managed a transition in the first half of the year with her extraordinary dexterity. We then welcomed our new EP, Brendan O'Connell, who moved from Sydney in August, into a new Melbourne home and new job while the city was in lockdown.

Thank you, Brendan, for triumphing in the face of such challenging circumstances.

In spite of adversity, LGI has been safeguarded, our activities continued and expanded; all this goes to the quality of our team and our supporters. The year has taught us a lot; as facilitators, as mentors and as creators.

Ian McDougall,  
Chair  
LGI Board



## METAL PREMIERE

*Metal* is a collaboration between Lucy Guerin Inc and Ensemble Tikoro, a heavy metal choir from Indonesia who create choral works using traditional throat singing, heavy metal vocal techniques and Indonesian Wayang theatre elements. It was co-commissioned by Arts Centre Melbourne for Asia TOPA, and Théâtre de la Ville (Paris, France).

Co-created by Tikoro's Robi Rusdiana and Lucy Guerin, it involved 5 dancers from Melbourne and 8 singers from Bandung in a meeting of artforms, aesthetics, cultures, genders, and theatrical approaches. These paradoxical bodies sit alongside each other, looking for a way to be together in their many contradictions. *Metal* employs improvisation and set sequences, integrating movement and vocal interactions through harmony and tension, finally arriving at a point of unity that goes beyond the individual forms.

"I continue to be interested in working in a different cultural space. I find it challenges you. It takes you out of the predictable and everything you just accept as performance"  
Lucy Guerin, Dance Informa, December 2019

The project reflects LGI's core purpose of valuing and supporting risk and experimentation in dance. It also embodies our long-term intention to build strong artistic links with artists and organisations in Indonesia that was set in motion in 2017, and will continue when travel restrictions lift. *Metal* has instigated an opportunity for Lucy Guerin, Robi Rusdiana and the project's other creatives to deeply explore a narrative of cultural exchange and discourse, opening up new artistic possibilities for all those involved.

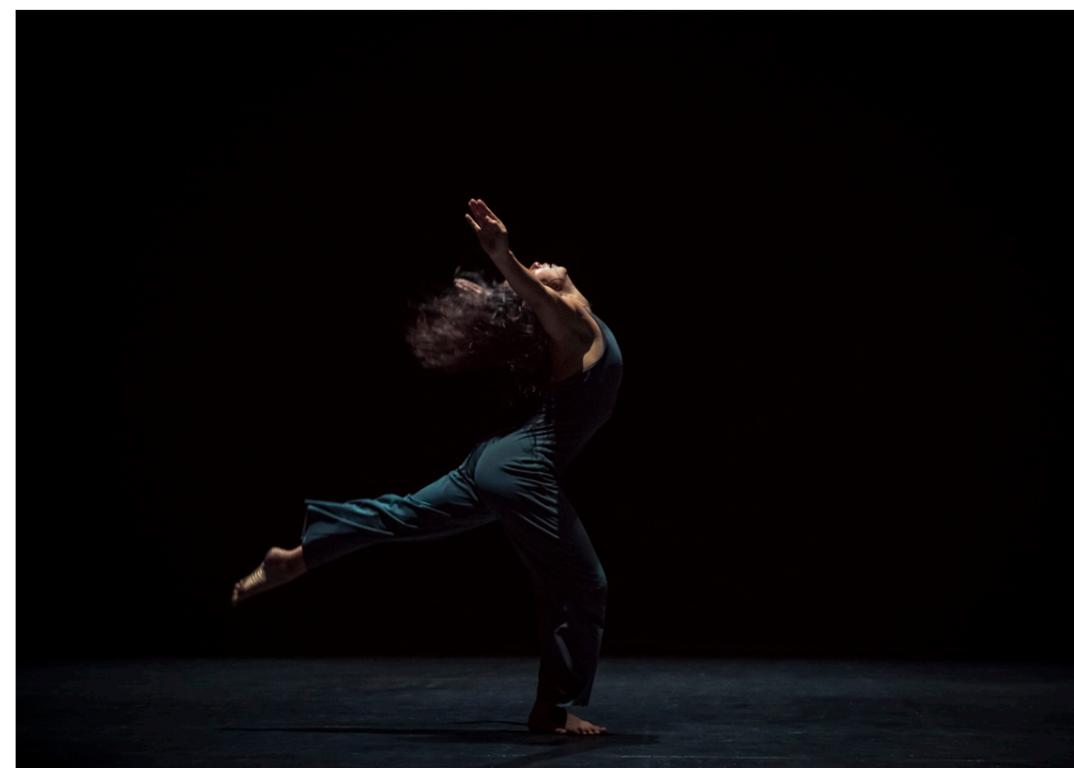
Touring prospects for *Metal* were curtailed by COVID-19, but we are hopeful for a future presentation life in 2022 and beyond.

As a response to the stoppage of live performance in 2020, Arts Centre Melbourne presented an online version of *Metal* as part of Together With You. <https://www.asiatopa.com.au/2020-program/asia-topa-connected/video-metal>

Arts Centre Melbourne also produced a case study of *Metal*. <https://www.asiatopa.com.au/2020-program/report/case-study-metal>

Premiere Cast and Creators  
Dancers: Rebecca Jensen, Melanie Lane, Amber McCartney, Ashley McLellan, Lilian Steiner  
Ensemble Tikoro: Robi Rusdiana, Tandani Mutaqim, Mahatma Adi Hartoko, Arum Dwi Hanantoro, Ardyansah, Handriansyah Nugraha, Agung Suryana and Mita Siti Kulsum  
Lighting design: Paul Lim and Bosco Shaw  
Sound design: Nick Roux  
Costume design: Andrew Treloar  
Producer: Aneke McCulloch  
Production Manager: Sam Doyle  
Stage Manager: Josh Sherrin

For more on *Metal*  
<https://lucyguerininc.com/works/metal-ensemble-tikoro>



## PENDULUM CREATIVE DEVELOPMENT

*PENDULUM* is a collaboration between Lucy Guerin and Matthias Schack-Arnott involving 7 dancers and a field of swinging pendulums. The pendulums are made from inverted brass temple bells of different sizes containing a light, a speaker, a sensor and a tapper to strike the bell. They are propelled by the dancers who control their swing and also respond to their motion.

There were two short development periods in 2020. The first was in July at WXYZ Studios, with two working pendulums and two dancers. A basic approach to a vocabulary for the work was established through the integration of sound and movement and some elements of the pendulums were refined. In December, the pendulums were further developed and a field of 45 pendulums was assembled with eight fully functioning, which gave a sense of the scope of the work. Four dancers and four secondees were involved and the choreography progressed significantly. The pendulums revealed themselves as a massive musical instrument that Matthias could program in response to the swing initiated by the dancers.

*PENDULUM* was conceived as an installation work,

with the audience free to surround the grid, and at certain times to enter it when invited. It has extended the Company and the creators through a large-scale work with a highly complex technical brief. The venue and format of the show creates a new relationship with a major Melbourne arts institution, bringing with it a new audience and fresh perspective on LGI's creative work.

*PENDULUM* was commissioned through RISING's A Call to Artists initiative, a program supported by Creative Victoria, City of Melbourne, and Besen Family Foundation. The world premiere season, featuring 39 pendulums and 7 dancers, will be presented at NGV International as part of the inaugural RISING festival in May-June 2021.

**Premiere Cast and Creators**  
Co-creators: Lucy Guerin and Matthias Schack-Arnott  
Composition and Sound Design: Matthias Schack-Arnott  
Choreography: Lucy Guerin with the dancers  
Dancers: Deanne Butterworth, Tra Mi Dinh, Alice Dixon, Stephanie Halyburton, Helen Herbertson, Amber

McCartney, Lilian Steiner  
Costume Design: Harriet Oxley  
Lighting Design: Bosco Shaw  
System Design and Programming: Nick Roux  
Pendulum Design: Rob Larsen  
Production Management: Keith Tucker (Megafun)  
Stage Manager: Zsuzsa Gaynor Mihaly  
Executive Producer: Brendan O'Connell

For more on *PENDULUM*  
<https://lucyguerininc.com/works/pendulum>



## FLUX JOB CREATIVE DEVELOPMENT

In November a short development of another new work, *Flux Job*, took place at WXYZ Studios. These rehearsals had been postponed numerous times due to COVID restrictions. During the development we experimented with different scores, lighting possibilities, costume, improvised movement, and text. It was a highly collaborative process with input from all creatives as well as the dancers. Prior to this development period, as a way to circumvent the restrictions in place, we held sessions via Zoom to explore ways of generating text as an element in the work with theatre maker Adena Jacobs as dramaturg and script advisor.

*Flux Job* is an exciting work that provides a valuable opportunity for the choreographer, dancers, and creatives to truly experiment and find a progression from previous works. This is crucial for the artistic longevity of LGI and in keeping with its core values of risk and exploration. After a week of in-person rehearsals there is a clear mode that the work inhabits. It begins with the four dancers occupying separate worlds and discrete identities through solo dancing. Slowly morphing from a state that is spatial and temporal, a script

emerges that switches the work to a language-based experience for the audience. *Flux Job* asks - who are we on our own, and who are we with others?

*Flux Job* will be presented at Arts House in March 2022.

Premiere Cast and Creatives  
Choreographer: Lucy Guerin with the dancers  
Dancers: Tra Mi Dinh, Amber McCartney, Lilian Steiner, Geoffrey Watson  
Lighting Design: Paul Lim  
Composer: Jethro Woodward  
Costume Design: Andrew Treloar  
Dramaturg: Adena Jacobs  
Executive Producer: Brendan O'Connell

For more on *Flux Job*:  
<https://lucyguerininc.com/works/flux-job>



## LGI PROGRAMS

### Classes

LGI's professional class programs are a key aspect of LGI's artist-centred development programs providing access to regular, ongoing, professional-level training to both the Company's dancers and the wider dance community. It also provides an additional income source for independent dancers who are engaged as class teachers.

The in-studio program, LGI Morning Classes, ran during January, February, March, June, November and December only due to COVID-19 restrictions. However, despite limitations on class numbers in the second half of the year, the average attendance increased from 10 to 11 participants and employed 18 teachers (including 2 new teachers) across 84 classes. 11 volunteers supported the delivery of the final 30 in-studio classes in 2020, which took place under the additional restrictions related to COVID-19.

The online program, *Classes for Small Spaces*, ran from April to December, offering online dance and yoga classes 3-5 days per week via Zoom. The 115 classes had an average attendance of 24 participants and

employed 17 teachers (including 2 new teachers). This program was assisted by Creative Victoria's Strategic Investment Fund.

Qualitative data collected from two participant surveys reflected a strong appreciation of our online class program. Key positives included the provision of these classes for free in a convenient and accessible form, and how they offered an important way to maintain connection to the dance community during lockdown. These classes also engaged a significant proportion of non-professional dancers in addition to professional dancers.

### Secondments

LGI regularly offers secondment places during the creation of new works for artists completing their studies and those in the first few years of their professional practice.

This is an opportunity to experience a new LGI work in creation, offering insight into the identity and culture of the Company and the choreographic process currently in development by Lucy Guerin. Secondments take part in daily company class and creative development activities, and

observe rehearsals of the work.

7 secondees each spent one week with the Company during the development of two new works: *Flux Job* (3 secondments) and *PENDULUM* (4 secondments). All secondments were Melbourne-based as restrictions prevented intrastate, interstate and international secondments.

### Residencies

LGI's Artist-in-Residence program is a key part of our commitment to supporting artists to develop their choreographic practices and create new works. Open to local and national contemporary dance choreographers, this opportunity offers short-term studio space, basic administrative support, and the opportunity to gain peer feedback through a work-in-progress showing or alternative outcome. Selected through an open application process, there are two residency programs: *Make a Start* (for early-stage explorations) and *Moving Forward* (for projects approaching an outcome).

For the 2020 program, 24 projects were awarded residencies of 1-3 weeks,

**“Having space for 2 weeks allowed us the time to establish and consolidate a working process that will leave the work well positioned for its next development”**  
**Lee Serle,**  
**LGI Artist-in-Residence 2020**

with a total of 43 weeks offered. There were 31 lead artists, including two First Nations artists and one Deaf dance artist. In total, 79 artists and collaborators were due to take part in full-time and part-time residencies during 2020.

**Moving Forward 2020**  
Ngioka Bunda Heath; Siobhan McKenna; Ashleigh Musk & Michael Smith; Andrew Treloar & Harrison Hall.

**Make a Start 2020**  
Isabelle Beauverd; Joel Bray; Deanne Butterworth; Lz Dunn & Casey Rice; Emily Flannery; Luke Fryer, Benjamin Hurley & Emma Riches; Michelle Heaven & Caroline Meaden; Helen Herbertson; Rebecca Jensen; Piaera Lauritz; Shian

Law; Jo Lloyd; Gregory Lorenzutti; Sandra Parker; Polito; Rhys Ryan; Georgia Rudd; Anna Seymour.

Two additional residencies were awarded: to Lee Serle for his *Time Portrait* project, and Nithya Nagarajan for her project *Sacred Grooves for Secular Spaces*.

However, the disruption caused by the temporary closure of WXYZ Studios meant that only 15 of these 24 projects were able to start their residencies in 2020 and just 7 projects completed their residency periods within the year. We hosted 4 residency showings.

A total of 24 weeks from 18 residency projects have been carried over into 2021 and we have committed to reschedule all these projects by June 2021. We thank the artists for their patience, flexibility and commitment during this difficult period and look forward to welcoming all of the remaining projects to the studios.

During periods where restrictions didn't permit studio residency projects to be realised (for example, when only solo practice was permitted), LGI sought approaches to ensure the resource of WXYZ Studios

was made available to local artists. A total of 133 hours of studio time was provided for 9 artists for solo practice and quick response space grants during May and November. An additional 57 hours were awarded to 4 artists through an open space ballot for November and December, none of whom had previously received studio residency time from LGI.

**“We now have a whole new pool of material and ideas we can take into future performances, that feels fresh and charged with energy.”**  
**Polito,**  
**LGI Artist-in-Residence 2020**

## LGI PROGRAMS

### Resident Director

LGI selects one choreographer annually to become the company's Resident Director. This year-long position was created for choreographers approaching mid-career. It's an opportunity that focuses on supporting the individual's specific goals and interests as they look to take the next step as an artist and includes mentoring in the development of the skills required to become an artistic director.

In 2020, LGI's Resident Director was Benjamin Hancock.

During his time in residence, Benjamin spent 5 weeks during June and July developing new work *The Situation*. However, due to limitations on studio activity imposed by COVID restrictions, Benjamin was unable to work with his key collaborators. These limitations also impacted on many other activities planned for his year in residence, though he was able to attend several LGI Board meetings and engage in regular mentoring conversations with Lucy Guerin and Brendan O'Connell.

In recognition of the disruptions to his plans

during 2020, Benjamin will continue as LGI's Resident Director until June 2021.



### Hotbed

HOTBED is LGI's workshop program for professional dancers and dance-makers. Led by invited local and international choreographers, this program seeks to bring current contemporary dance thinking and practice to the local dance community. In 2020, all workshops offered sold out.

In 2020, we offered two HOTBED workshops. In March, Brussels-based choreographer and performer Mette Edvardsen offered a weekend workshop at WXYZ Studios to 19 participants

exploring some of her methodologies and scores. In October, Rosalind Crisp, offered a 3-day online intensive via Zoom to 12 participants.

We also virtually delivered a 4-day workshop series of Feldenkrais with Ingrid Weisfelt in September to 44 participants, providing the opportunity to engage more deeply with the form following an enthusiastic response to these classes in the *Classes for Small Spaces* program and class survey (August 2020). This workshop was offered twice due to its popularity.

### Dance Dialogues

Dance Dialogues are part of LGI's efforts to play an active role in both local and global contemporary dance discourse. These relaxed, hour-long conversations invite dance artists to explore what practice and art-making is now.

In 2020, we hosted six Dance Dialogues via Zoom. These featured local artists Joel Bray, Lucy Guerin, Rebecca Jensen, Dan Koop and Jo Lloyd; interstate artists Angela Goh and Lee Serle; and international artists Rebecca Hilton, Tere O'Connor, Chrysa Parkinson and Maya Zbib. The series of talks had a total attendance of 247, including an international audience of 58.

### Other Studio Programs

In October we launched Back to Practice, a diverse program supporting the needs of dance professionals as we recovered from the disruptions caused by COVID. This suite of activities, running through April 2021, was supported by the Victorian Government through Creative Victoria's Strategic Investment Fund.

Back to Practice activities delivered in 2020 included: 63 professional classes

(Morning Class and Classes for Small Spaces); a creative lab (CoLab) for Amber McCartney; four Dance Dialogues talks; and two meetings with LGI's new artist advisory group (Future Forward).

### Yellow Wheel

Melbourne's pre-professional dance company, Yellow Wheel, has been the Resident Company at LGI since 2012.

Under the Artistic Direction of Kyall Shanks, Yellow Wheel supports talented young artists to challenge expectations, connect to the professional dance industry, and achieve their ambitions. Yellow Wheel is a company specialising in working with young people aged 14 and over, from a vast range of schools, universities and institutions, providing the opportunity to foster their creativity through collaboration and innovative dance. Activities include weekly training, a summer intensive, collaborations with local and national dance companies, and national touring.

In 2020, we provided 161.5 hours of in-kind studio space to Yellow Wheel for classes and their January

summer intensive as well as mentoring and administrative guidance for Yellow Wheel's artistic leadership team.

**“Can't imagine what life would be like had LGI not provided so much in lockdown and thereafter! Daily classes kept me sane during lockdown, and it's exciting to have so much on coming out of last year.”**  
**LGI Classes for Small Spaces participant**

## LGI DISABILITY ACTION PLAN

Our Disability Action Plan (DAP) 2020-2024 was adopted by the LGI Board in June. The DAP lays out a 5-year plan to improve the provision of access and inclusion for Deaf and Disabled artists at WXYZ Studios and in the Company's studio programs.

The focus of 2020's plan was relationship building and improving access to online and program resources. This was realised through a series of actions organised under four focus areas: access, attitudes, employment, and inclusion and participation.

In May, we engaged Arts Access Victoria (AAV) to carry out an access consultation on LGI's DAP, website, and application processes. Their report highlighted many of the areas in which LGI has already adopted good accessibility practices while offering some key areas for development, some of which were noted to be existing actions in the DAP.

The report also included some important future considerations, such as providing for the particular access needs of specific groups, and developing and maintaining staff competency in supporting

access needs as a core ongoing focus.

COVID restrictions impacted the delivery of some of the year's actions, most notably the planned studio activities with AAV. However it also presented some unexpected opportunities to improve the provision of many studio programs to a broader audience. Classes, workshops, and Dance Dialogues were frequently delivered for free online with live transcription available across many sessions. Audio recordings and transcripts of Dance Dialogue talks were also published on our website following each talk.

The focus for 2021 is Inclusion and Participation, including actions to support increased program engagement as well as awareness building efforts in the broader non-disabled dance community.

**“This is a committed, courageous, step by step plan to overcome previous exclusion. AAV commends the intention and execution of the LGI Disability Action Plan and looks forward to exciting outcomes.”**  
Arts Access Victoria report, 2020.

Some other key DAP activity during 2020 included:

- Confirmation of a new multi-year partnership with AAV (2021-2024). This commits both organisations to increasing the engagement of Deaf and Disabled artists at WXYZ Studios and with LGI, and to build capacity and knowledge in the broader community about access and inclusion.

- A partnership with E.motion21 (October to December) supporting their delivery of an Artistic Capacity Building pilot program at WXYZ Studios for 6 aspiring dance artists with Down syndrome.
- The development of resources on accessibility to support the consistent application of best practice in LGI's application processes, branding and marketing. Resources were also made available to the local dance community, such as the Aesthetic Access factsheet provided to our residents.

- Improvement of access information on the LGI website, including travel information with maps to both entrances, a dedicated Accessibility Guide to WXYZ Studios.



Image: E.motion21 in residence at WXYZ Studios (video still) by Tristan Sinclair. Image has been edited.

## WXYZ STUDIOS

Conveniently located in North Melbourne and with two studios purpose-designed for dance, WXYZ Studios is a unique hub for experimental, contemporary dance. The establishment of WXYZ Studios has been made possible thanks to the generosity of our Major Benefactor, Dr Terry Wu.

2020 saw the second full year of LGI operations at WXYZ Studios. There was a clear intention at the outset to continue developing how studio use balances the needs of LGI, the independent dance community, and a wider pool of studio hirers. However, WXYZ Studios was in use for only 29 weeks during the year, 18 of which had limited operations due to various COVID restrictions, impacting how these intentions were realised and reflected in the data.

On average, both studios were in use 62.36 hours per week (during the 29 weeks they were operational). Of this time, 93% usage was specifically dance-related, up from 85% in 2019. In the first 3 months of the year, when WXYZ Studios operated without restrictions, studio usage averaged 71.64 hours per week.

A total of 1,562 hours of in-kind studio access were provided for Company rehearsals, studio programs (residencies, showings, classes, workshops), Yellow Wheel rehearsals, other partner organisation activity (i.e. E.motion21), and other space grants.

Additionally, there were 246.5 hours of paid hires – 119.5 hours of these were offered at the lowest rate to independent artists and unfunded projects as an additional mode of supporting the professional community outside of LGI's studio programs. The opportunity to provide hire opportunities were extremely limited from March to year-end due to restrictions.

Some highlights of 2020:

- E.motion21's residency saw Melanie Lane work with 6 artists with Down Syndrome at WXYZ Studios in November and December, including a showing for families.
- 7 artists were provided with short solo residencies in May as the initial easing of restrictions enabled WXYZ Studios to begin operating again. This was reflective of LGI's

dynamic and responsive approach throughout the year.

- 3 Keir Public Programs talks were held at WXYZ Studios in March, presented by Dancehouse, featuring 3 international artists in conversation with local artists.



## AUDIENCES, MARKETS AND SUPPORTERS

### Audiences

In 2020, despite the limitations we faced due to COVID-related restrictions, LGI continued to grow and engage with audiences. Our digital platforms, particularly our monthly eNewsletter and social media, were the Company's primary channels for communicating with our community and maintaining our presence throughout a difficult year. Our eNewsletter click rate was 4.07%, and website visits totalled 21,165, with the most visited page being the home page followed by the calendar.

### Presenters

The world premiere season of *Metal*, presented at Asia TOPA during the Australian Performing Arts Market, provided an opportunity for the Company to enhance existing relationships and develop new connections with programmers and presenters from across the world. However, with the sudden impact of COVID and inability to be globally mobile for the foreseeable future, we've shifted the priorities of our international market development activities to become deeper and more sustainable, moving away from a presentation-only model and exploring ways

in which we might be able to work with our partners to respond creatively and articulately to these challenging times.

Throughout the year, we continued working with our international agents Freya Waterson (Europe) and Cathy Pruzan (North America), alongside conversations with colleagues and collaborators in Indonesia and South Asia; while the LGI leadership team of Lucy Guerin (Artistic Director) and Brendan O'Connell (Executive Producer) continues to keep local Australian presenters updated on new works, and maintain regular contact and discussion with key festivals nationally.

### Supporters

LGI is proud of its long-term relationships with supporters; our success would simply not be possible without our government, corporate and trust partners, as well as our private benefactors. We are particularly thankful to the Australian Government (through the Australia Council for the Arts), the Victorian Government (through Creative Victoria) and the City of Melbourne for their multi-year funding of the company. To our

corporate and foundation supporters, we are deeply grateful for the support of the Sidney Myer Fund, Playking Foundation, Ian Potter Foundation, Eirene Lucas Foundation, Angior Family Foundation and the Besen Family Foundation.

2020 saw the fruits of our continued relationship with WXYZ Studios owner and our major benefactor, Dr Terry Wu. A profound thanks to him for his far-sighted generosity. We continued to expand our private giving program with the launch of our Commissioning Circle, a forward-thinking assembly of passionate dance lovers committed to supporting the development and creation of new work by the Company. We also pay homage to the many long-term supporters of LGI, whose annual donations contribute to our programming for Melbourne's independent dance sector.

## MANAGEMENT AND STAFFING

### Artistic Director

Lucy Guerin is LGI's Artistic Director and is responsible for the direction, implementation and delivery of the artistic program. This includes the creation of new work, touring, co-productions and residencies and all artistic leadership and sector development activities. Lucy Guerin is a permanent Board member and works closely with the Executive Producer on all aspects of the operations of LGI.

### Executive Producer

The Executive Producer is responsible for the management and operations of LGI, including strategic planning, market development, financial management and governance. The Executive Producer works closely with the Artistic Director and ensures the Company has the resources required for program delivery and stable growth. The Executive Producer also liaises regularly with the Board on matters related to strategy.

Appointments: Aneke McCulloch was Executive Producer to March 2020. Brendan O'Connell was appointed Executive

Producer in August 2020, replacing Acting Executive Producer Erin Milne.

### Company Administrator

The Company Administrator is responsible for the day-to-day running of the office and general administration of LGI, managing the website and social media platforms, and general marketing/promotion for Company activities. The Company Administrator assists the Executive Producer and Studio Producer with administration, company touring, studio projects, and management and operations of LGI.

Appointments: Pippa O'Brien was appointed Company Administrator in November 2019.

### Studio Producer

The Studio Producer manages the activity and programs at WXYZ Studios. The Studio Producer works with both the Artistic Director and Executive Producer to manage all studio related operations including hiring of the space, developing events and programs, producing regular professional dance classes and managing website, social media, and strategic partnerships for

studio projects. The Studio Producer also produces the annual *PIECES* program.

Appointments: Tom Pritchard is the first Studio Producer for LGI, and was appointed to this position in September 2018.

### Production Management

Production management is provided by First In Last Out.

### Casual Staff and Contractors

In 2020, LGI employed Abigail Benham-Bannon to provide administrative support. Josh Sherrin was engaged as Stage Manager for the premiere of *Metal*.

### Volunteers

The Company utilised a volunteer roster to assist with the running of in-studio classes and the additional cleaning requirements associated with maintaining a COVIDSafe studio. Abigail Benham-Bannon generously assisted in maintaining the LGI archive in a volunteer capacity.

### Financial Services

Zita Pixton provides Bookkeeping Services and Sean Denham & Associates audit the company accounts.

## BOARD AND SUBCOMMITTEES

The Lucy Guerin Inc Board meets a minimum of six times a year to review and monitor the Company's program, budget and strategic development. Board subcommittees meet throughout the year to discuss different operational aspects of the Company.

### Ian McDougall Chair

Founding Director of ARM Architecture. Ian was awarded the Federation Medal in 2000.

Board tenure ends April 2022

### Lorrae Nicholson Deputy Chair

Philanthropy Executive, Trusts and Foundations at Arts Centre Melbourne.

Board tenure ends June 2024

### Margaret Parker Treasurer

Former Senior Associate of Hayes Knight Melbourne.

Board tenure ends May 2021

### Lucy Guerin Secretary

Artistic Director and CEO of Lucy Guerin Inc (Ongoing)

### Robin Fox

Melbourne-based audio-visual artist working & founding director of MESS (Melbourne Electronic Sound Studio).

Board tenure ends April 2022

### Amy Henderson

Solicitor at Herbert Smith Freehills.

Board tenure ends May 2021

### Amrita Hepi

Award-winning Choreographer and Dancer from Bundjulong (AUS) and Ngapuhi (NZ) territories.

Board tenure ends October 2022

### Georgina Russell

Director of Development at ACMI.

Board tenure ends August 2023

### Finance Subcommittee

Ian McDougall, Lucy Guerin, Chloe Munro, Margaret Parker (Chair), with the Executive Producer.

The Finance subcommittee meets 6 times per year.

### People and Culture Subcommittee

Amy Henderson, Lorrae Nicholson, Georgina Russell (Chair), with the Executive Producer.

The People and Culture subcommittee meets as required.

### Fundraising and Development Subcommittee

Ian McDougall, Lorrae Nicholson (Chair), Georgina Russell, with the Executive Producer.

The Fundraising and Development Committee meets quarterly.

## FINANCIAL REPORT

Given the unprecedented events of 2020, we were fortunate to present our new work *Metal* in February, prior to the lockdowns that were to follow. The very nature of LGI is to gather in close proximity to develop and present new work, provide classes for dancers, and support the dance community – none of which could be done in the socially distanced Melbourne of 2020.

However, we were fortunate to receive funding from three levels of government – Federal, State and Local

– and associated COVID support programs. Given that our main costs are in developing work, which we were unable to do, we ended the year in a strong financial position ready to bounce back in 2021 full of enthusiasm to develop and present our new works.

While our philanthropic income was 20% lower in 2020 than the prior year, we considered ourselves very fortunate to have received \$139,242 during the year and thank our supporters for their generosity.

We were able to present dance classes via Zoom which we provided free of charge to attendees while paying the dance teachers to help support them during a most difficult year. Currently, Melbourne is COVID free and we are all enjoying getting back to our core business during 2021.

Margaret Parker,  
LGI Treasurer



**STATEMENT OF PROFIT AND LOSS FOR THE YEAR ENDED 31 DECEMBER 2020**

	2020	2019
	\$	\$
Income		
Event Income	131,638	225,215
Services Income	11,944	40,452
Resources Income	5,998	30,411
Interest Income	1,903	1,678
Other income	8,044	123
Philanthropic income	139,243	174,586
Grants received - Australia Council	309,090	367,870
Grants received - Creative Vic	234,134	200,000
Grants received - City of Melbourne	40,000	40,000
Jobkeeper funding	72,900	-
Cash Flow Boost	81,834	-
	<u>1,036,728</u>	<u>1,080,335</u>
Expenditure		
Administration Expenses	127,555	157,726
Marketing and Promotion	21,946	43,610
Business Development	7,984	3,834
Depreciation	39,147	36,236
Production, Touring and Project Costs	71,859	112,883
Salaries, Wages and Fees	560,605	715,118
	<u>829,096</u>	<u>1,069,407</u>
Surplus before income tax	207,632	10,928
Other comprehensive income	-	-
Total comprehensive income	<u>207,632</u>	<u>10,928</u>

**STATEMENT OF FINANCIAL POSITION 31 DECEMBER 2020**

	2020	2019
	\$	\$
Current Assets		
Cash and cash equivalents	667,773	359,093
Trade and other receivables	24,761	40,758
Total current assets	<u>692,534</u>	<u>399,851</u>
Non current assets		
Property, plant and equipment	291,070	325,518
Total non current assets	<u>291,070</u>	<u>325,518</u>
Total assets	<u>983,604</u>	<u>725,369</u>
Current Liabilities		
Trade and other payables	65,920	65,372
Income in advance	207,500	165,636
Provisions	42,601	35,258
Total current liabilities	<u>316,021</u>	<u>266,266</u>
Non current liabilities		
Provisions	848	
Total liabilities	<u>316,869</u>	<u>266,266</u>
Net assets	<u>666,735</u>	<u>459,103</u>
Members' funds		
Retained surplus	666,735	459,103
Total members' funds	<u>666,735</u>	<u>459,103</u>

**STATEMENT OF CHANGES IN EQUITY THE YEAR ENDED 31 DECEMBER 2020**

	Retained Earnings \$	Total \$
Balance at 1 January 2019	448,175	448,175
Surplus attributable to the entity	10,928	10,928
Other comprehensive income	-	-
Balance at 31 December 2019	459,103	459,103
Surplus attributable to the entity	207,632	207,632
Other comprehensive income	-	-
Balance at 31 December 2020	<u>666,735</u>	<u>666,735</u>

**STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2020**

	2020 \$	2019 \$
Cash flows from Operating Activities		
Receipts from customers	1,044,016	1,125,866
Payments to suppliers and employees	(732,539)	(1,039,945)
Interest received	1,903	1,678
Net cash provided by operating activities	313,380	87,599
Cash flows from investing activities		
Payments for property, plant and equipment	(4,700)	(43,765)
Net cash provided by (used in) investing activities	(4,700)	(43,765)
Net increase (decrease) in cash held	308,680	43,834
Cash at the beginning of the year	359,093	315,259
Cash at the end of the year	<u>667,773</u>	<u>359,093</u>

## SUMMARY OF GOALS AND KPIS

### Summary of Goals:

1. To create and present new contemporary dance works that challenge artists, audiences and the form of dance.
2. To develop and nurture the Australian contemporary dance sector at WXYZ Studios.
3. To make sustained connections with global contemporary dance networks through presentation of the Company's works, dialogue, exchange and education.
4. To build the Company's profile and legacy through deeper relationships and broader access.
5. To ensure the long-term sustainability of the Company through socially, financially and environmentally responsible management and governance.

Indicator	Goals	KPI for 2020	2020
Number of premieres of new LGI Company works.	1	1	World Premiere of <i>Metal</i> as part of Asia TOPA at Arts Centre Melbourne
Number of new works commissioned and presented through PIECES.	1	3	In 2020 three new works from four artists were commissioned. The <i>PIECES</i> 2020 season was postponed to 2021 due to COVID restrictions.
Number of new works seeded in LGI development programs presented externally to LGI programs.	1	4	4 new works were seeded through LGI's Artist in Residence program. <ul style="list-style-type: none"> <li>• Rhys Ryan's <i>Bodylex</i>, for premiere in March 2020 at Dancehouse</li> <li>• Nithya Nagarajan's <i>Sacred Grooves for Secular Spaces</i>, which premiered in March 2020 at the MPavillion</li> </ul>

Indicator	Goals	KPI for 2020	2020
Continued			<ul style="list-style-type: none"> <li>• Ashleigh Musk &amp; Michael Smith with <i>Fertile Ground</i> at Metro Arts, April/May 2021</li> <li>• Ngioka Bunda Heath with <i>Birrpai</i> (date and venue TBC)</li> </ul>
Number of weeks provided as paid Studio Residencies (including Resident Director, Moving Forward, BlakDance Resident, Indonesia exchange).	2	6	6 weeks were offered to LGIs Resident Director Benjamin Hancock and 5 of those weeks were used in 2020.
Number of fully subsidised (no-cost) studio hire hours provided to independent artists.	2	1,100	1562 hours of fully subsidised studio hours were provided to independent artists in 2020.
In-kind value of studio hours provided to independent artists and small arts organisations.	2	35,000	\$48,813 (estimate based on Funded tier hourly rate. Time was equally split between Studio One and Studio Two).
First Nations dance artists supported to engage with LGI's sector development programs.	2	2 NAISDA Secondments	0 – secondments postponed to 2021 due to COVID-19.
Number of international engagements for LGI work.	3	1	1. <i>Split</i> toured to Japan in January 2021.
Number of international Hotbed masterclasses at WXYZ Studios.	3	1	There was 1 international Hotbed workshop with Mette Edvardsen in March 2020.

## SUMMARY OF GOALS AND KPIS

Indicator	Goals	KPI for 2020	2020
Number of international exchange residencies provided (Indonesia).	3	0	0
Attendance by LGI staff at key local and international industry networking and profiling events.	3	4	The Company attended the Australian Performing Arts Market and the Australian Performing Arts Exchange. Throughout 2020, the Company was also involved in numerous sector gatherings to address the impacts of COVID-19.
Number of creative and organisational partnerships.	4	6	The Company worked in partnership with Asia TOPA 2020 and Arts Centre Melbourne for the premiere of <i>Metal</i> along with a digital presentation as part of Asia TOPA: Connected. Collaborative relationships included Matthias Schack-Arnott for <i>PENDULUM</i> and Chamber Made and Alisdair Macindoe for <i>System Error</i> . RISING Festival supported two creative developments for <i>PENDULUM</i> and Juilliard licensed <i>The Dark Chorus</i> for inclusion in their 2021 curriculum. The Company secured organisational partnerships with Arts Access Victoria, BlakDance, NAISDA Dance College and E.motion21.
Finalisation and implementation of a Disability Action Plan. With annual key focus areas - a range of specific measures will be established within this plan.	4	Finalise Disability Action Plan (Focus: Relationship building)	Finalised and approved by the Board in June 2020, implementation has commenced.

Indicator	Goals	KPI for 2020	2020
LGI's digital and physical archive is updated and maintained.	4	Ongoing	The digital and physical archive was maintained with the total archived items now 2448.
Number of online followers (Facebook, Instagram, eNews)	4	8,000	In Dec 2020, the Company had 3062 eNews subscribers, 3611 Facebook followers and 2491 Instagram followers. Totaling an audience of 9164 across all platforms.
Annual private giving secured.	5	\$90,000	\$80,242 as COVID restrictions reduced the possible number of fundraising and donor-focused activities.
Financial reserves maintained as a min % of annual turnover each year.	5	20%	36% in 2020, as COVID-related government support and a reduction in planned activity yielded a substantial surplus. We anticipate this figure will return to a more sustainable rate in 2021.
Minimum proportion of annual expenditure applied to creative salaries and creative outcomes.	5	51%	55%
Environmental Action Plan refreshed and implemented, with 1% of touring costs invested into sustainable projects as carbon offset.	5	Environmental impact audit, refresh EAP, 1% touring offset	The EAP will be fully reviewed and refreshed in 2021 as part of a broader post-COVID policy review. Due to lack of touring in 2020, no touring offset was applied.

# ACKNOWLEDGMENTS

## Acknowledgment of Country

Lucy Guerin Inc respectfully acknowledges the people of the Kulin Nation who are the traditional custodians of the land on which we make art, conversations and connections. We pay our respect to their Elders, both past and present. We acknowledge and uphold their continuing relationship to this land and contribution to contemporary Australian artistic practice, and extend that respect to other First Nations artists who join us at Lucy Guerin Inc.



Lucy Guerin Inc would like to thank the following partners for their invaluable support.

### Federal Government Partner:

Australia Council for the Arts

### State Government Partner:

Creative Victoria

### Local Government Partner:

City of Melbourne

### Major Benefactor:

Dr. Terry Wu

### Philanthropic Partners:

The Angior Family Foundation

The Besen Family Foundation

Eirene Lucas Foundation

The Ian Potter Foundation

### Corporate Partner:

McCorkell Brown Group  
Services

Additionally we would like to acknowledge the generosity of LGI's 2020 Commissioning Circle members: Rosemary Forbes and Ian Hocking, Phil Gardiner, Ann Lau and Anna Fairbank, Carey Lyon and Jo Crosby, Neil Masterton and Shane Williams, Ian and Gillian McDougall, Chloe Munro AO, Lorrae Nicholson, Rosemary Walls and Pinky Watson.

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