



LUCY
GUERIN
INC
/

2021

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Premiered
PENDULUM

3 new works
commissioned
and presented
through *PIECES*

27 weeks provided
as paid studio
residencies

2600 Class
and Workshop
participants (in-
studio and online)

10 secondees
each spent 1
week with the
Company

Launched
new programs
LIVENESS and
Out of Bounds

6 Dance
Dialogues with
a total of 200
guests

Quick-response
grant program
for independent
dance artists with
21 recipients

We all experienced the distress created by COVID through 2020. We started 2021 planning shows and rebooting programs only to crash into cancellations and postponements due to resurgent restrictions as infections increased. 2021 was the year of face masks and queuing, of drive-thru testing and getting vaccinated.

LGI had begun the year positively, financially balanced and with new performances in rehearsal. The collaborative piece by Lucy Guerin and Matthias Schack-Arnott, *PENDULUM*, was on track to open in May for RISING Festival. A new LGI commission for Dance X, a festival initiated by Australian Ballet's David Hallberg, was in planning. *Out of Bounds 2*, the second run of the highly successful OoB program of recent choreographic investigations by local artists, was in train. WXYZ Classes were back and our founding First Nations Resident Director, Jacob Boehme, was in place.

With the return of COVID and the cancellation and postponement of many of our performances and programs, we revised our 2020 strategies; looking after our team and our dancers; providing support for the dance community; ensuring our financial sustainability and continuing to develop new works. LGI continued our responses to lock downs from the previous year and maintained support for the independent sector. Residencies were adjusted; our support for Yellow Wheel maintained. It was so important that programs like Dance Dialogues, online workshops and classes were preserved to keep the community in contact. With less performances, we also focused on new initiatives such as Liveness at MPavilion and our First Nations programs, sustaining activities for a healthy future.

A disrupted year meant our Commissioning Circle could rarely gather but we did manage to muster for *PENDULUM*, *PIECES*, our End-of-Year party and even a sneak preview of *Flux Job*. Thank you so much to our Circle members for their ongoing support and allegiance in a fitful year.

LGI would like to acknowledge the generosity of all our supporters. Thank you to our major benefactor and great friend Dr Terry Wu, without whom the LGI mission and WXYZ Studios would not be possible.

We are deeply grateful 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 additional Covid-related assistance provided by both state and federal governments through the 2021. LGI acknowledges the crucial contributions from the City of Melbourne, The Besen Family Foundation, The Angior

Family Foundation and Linnell/Hughes Trust in sustaining our mission. We would also like to thank our dedicated and generous individual supporters for their support and engagement, as well as acknowledge the loyal support of our corporate sponsors.

In 2021 our financial position remained healthy, with essentially a balanced outcome. This result is very satisfying given the interrupted run of our shows and constraints on audience and class numbers. We are ever lucky to have Treasurer Margaret Parker 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.

My personal thanks go to our Board of Directors who continued their dedication and vigilance with good cheer to sustain LGI through a second challenging year. I would especially like to thank Deputy Chair, Lorrae Nicholson and Georgina Russell whose extra efforts have sustained our fundraising and people resources practices. In December, the Board and team emerged energised and ready to celebrate our 20th year in 2022.

And thank you to our brilliant core team, Executive Producer Brendan O'Connell and Company Manager Pippa O'Brien, who worked through the roller coaster year to ensure a well-managed LGI could auspice, mentor, teach and perform at the highest level. Thank you to our dancers and creative partners who achieved outstanding performances in the face of the challenges of 2021. Most of all, let me thank Lucy Guerin, whose tireless energy and dedication to the art and the community makes LGI what it is in the Australian dance scene.

June 2021 saw LGI mourn the passing of our former Chair and dear friend Chloe Munro AO. Chloe was instrumental in creating a successful LGI organisation. And she loved contemporary dance. She is deeply missed.

Lucy started LGI in a small studio in Miles Street, Southbank two decades ago. Celebrating LGI's 20th year, we are committed to making our 2022 dynamic and revitalising for the whole dance community.

Ian McDougall
Chair

As the year 2021 commenced, there was a quiet sense of optimism that 2020 was behind us and that we could find our way back to 'normal' after the brutal impact of the global pandemic. After a brief lockdown in February, we cautiously recommenced our activities according to the current restrictions, slotting in residencies, rehearsals, classes etc with a time-consuming check-in and cleaning regime in place.

Artistically for me, the first months of the year were focused on *PENDULUM*, a large-scale collaboration with composer Mathias Schack-Arnott set to premiere at NGV International in May as part of RISING Festival. As the date drew near our excitement mounted. The 39 pendulums suspended in the black void of Gallery 27 were enthralling and other worldly, and as the blood moon rose over the city the audience for *PENDULUM* entered into a mesmerising world of sound and motion. But there were mutterings and tense looks as the evening progressed, and rumours which turned out to be devastatingly true. At the end of the evening we were informed that we were going back into lock down and to grab our things and leave. The disappointment was deep and demoralising. But after some recovery time, and in consultation with our Board, we rebounded with a decision to remount the season independently. This was a big risk for the company and unfortunately once again after opening night another lockdown was imposed and we were forced to close again.

This pattern of anticipation and disappointment was a defining feature of 2021, until we eventually decided to put public performances on the backburner. But we were able to continue development on a number of projects including *Flux Job*, the company's new work and *How To Be Us*, a commission for the Australian Ballet, both postponed until 2022 along with several other projects and workshops. This promises to make 2022 a hectic year as we attempt to accommodate these extra outcomes into the 2022 program.

This second year of COVID required a continuation of our online classes and workshops for the independent dance community plus online talks and sector meetings. Rehearsals for *Flux Job* also went online for several sessions during the cancellation of live gatherings. This was a destabilising time for dance artists, moving into a second year of severely disrupted skills training, creative development and performing. Confidence was low and there was a move to other professions as well as an exit from the industry by crucial theatre production staff. But in spite of this, the dedication to the art form and the sense of purpose from the dance community was inspiring and motivating.

We were able to present live the first iteration of *Out Of Bounds*, a weekend of performances of first draft ideas in collaboration with Temperance Hall. *PIECES*, our curated presentation of three choreographers, which hung precariously in the balance after being postponed in 2020, finally went ahead in collaboration with The Substation. It was met with rapturous response and rekindled a moving sense of reconnecting with audiences after a long separation. Lilian Steiner came on as our Resident Director for 2021-22 and we continued to offer studio residencies where possible. Yellow Wheel, our in-house youth dance company led by Kyall Shanks worked courageously through a difficult year of postponements and the shift to online rehearsals.

In 2021 we introduced our First Nations Program in collaboration with Blakdance and NAISDA Dance College and welcomed our inaugural First Nations Resident Jacob Boheme who worked on developing his intriguing project *Wild Dog*. We also initiated a new First Nations Graduate Internship for NAISDA graduates, and the inaugural internship was awarded to Emily Flannery. Our NAISDA secondments were postponed to 2022 as was my teaching a workshop at NAISDA.

During 2021 a shift to a more collaborative approach to programming evolved. Independent dance artists were more vocal about their work practices and requirements, and LGI instigated an independent advisory panel to feedback on its activities and to be part of the selection process for residents and other program recipients. The community consultation facilitated by Dancehouse and Arts House around the re-activating of the new dance festival to replace Dance Massive was also led by independent dance artists which provoked new ideas and directions for the sector.

It is with deep sadness that we acknowledge the death of Chloe Munro, our long time Chair, Board Member, Supporter, mentor and friend. This loss is profound and she will long be remembered with love and admiration for her essential role in the growth of LGI.

It takes a deep sense of commitment and generosity to persist through these times. My sincerest thanks to Brendan O'Connell our Executive Producer, the staff of LGI, the Board led by Ian McDougall, our partners, peer organisations and the incredible community of artists who make it all worthwhile.

Lucy Guerin
Artistic Director/CEO



PENDULUM is a collaboration between Lucy Guerin and Matthias Schack-Arnott involving seven 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. Performers roam amongst a field of moving bells that toll, pulse and hum. As they rush through the air in visceral sweeps of sound and light, the music is driven by the speed and force of their motion.

This was one of LGI's most ambitious works and was presented in Gallery 27 of NGV International. The audience entered a black void and could walk around the edge of the glowing pendulum grid and sit or stand to watch it in a merging of installation and performance. The pendulum is an ancient marker of time generating ideas of renewal, stasis and change. For all our attempts to control it we must also respond to it which was reflected in the tension between the dancers and the swinging bells. This was a meditative, visually and sonically rich work that embodied the cyclical nature of the human experience.

PENDULUM was presented in the inaugural RISING Festival and premiered on 26 May. But after only one night it was closed due to a lockdown. This was devastating for the company, performers and festival after the huge creative and logistic task of realising this work. After the lockdown ended, the Company and Board decided to remount the work independently as the pendulums were still hanging in the gallery. It reopened on July 15 but again the timing was unlucky and another lockdown was imposed after the opening night and the show closed for good. The Company had taken the box office risk on the show so incurred a loss. **PENDULUM** extended the Company and the creators through a large-scale work with a highly complex technical brief. The venue and format of the show created 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.

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**: lucyguerininc.com/works/pendulum

... a quiet symphony that is also a gentle and much-needed brain massage.

Andrew Fuhrman, The Age



In 2021 LGI recommenced rehearsals for *Flux Job*, a new work in development involving dance and text.

In collaboration with the dramaturg for the project, Adena Jacobs, we worked on Zoom during the August lockdown to develop the script for the work with the four dancers: Lilian Steiner, Geoffrey Watson, Amber McCartney and Tra Mi Dinh. This involved telling individual stories around themes of isolation and disconnection and recounting personal experiences of the Melbourne lockdowns. Adena and Lucy edited this material into a text to try out in the upcoming live rehearsals. In person rehearsals were held one year after the initial development period due to postponements caused by the pandemic.

Flux Job was heavily influenced by the experiences of the lockdowns. Though not initially a work about the pandemic, as the months wore on, it became an embodiment of the isolation and stilted human connections, both emotional and physical, that characterised 2020 and 2021. Each dancer wore a speaker that emitted personal sound scores for a solo which eventually overlaid to become a complex musical composition. The movement of the dancers became a dynamic layered score which shifted between these isolated moving speakers into a global sound from the house speakers. The choreography involved improvisations from the dancers and tightly choreographed unison sequences.

Flux Job will be premiere 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: lucyguerininc.com/works/flux-job



PIECES is an annual artist development program offering choreographers the opportunity to produce a new 20-minute performance commissioned by Lucy Guerin Inc and The Substation. *PIECES* showcases exceptional contemporary artists operating outside of company structures whose work embodies risk, boldness and experimentation.

In 2020, three new works from four artists were commissioned for *PIECES*: Michelle Heaven, Lee Serle and co-choreographers Harrison Hall & Andrew Treloar. However, the 2020 season was postponed to 2021 due to COVID restrictions.

In December 2021, these same four artists showcased three bold new contemporary dance works at The Substation: *The Value*, *Working Title*, and *Surprise, Surprise*. The five-show season also featured a post-show artist Q&A (Auslan interpreted), facilitated by Lucy Guerin. *PIECES* 2021 was an opportunity to gather and celebrate live performance and reminded us of the capacity that contemporary dance has to unveil, defy and inspire.

PIECES 2021 was supported by the Angior Family Foundation and was a co-production by Lucy Guerin Inc and The Substation, co-curated by Lucy Guerin and Brad Spolding.



Pieces, an annual showcase of new work by independent choreographers, has taken a great leap forward. With this year's stellar program, it establishes itself as a must-see event for contemporary dance enthusiasts.
Andrew Fuhrmann, The Age



CLASSES /

LGI's classes are a key aspect of our artist-centric development program. Classes provide Company Dancers and the wider dance community with access to regular, ongoing, professional-level training. They also provide an income source for independent dancers engaged as class teachers.

In 2021, LGI Morning Classes took place in-studio during January, February, March, April, May, June, July, November, and December. The average attendance for in-studio classes was 11 to 12 participants, however this slowed in November and December as the community eased back into face-to-face classes cautiously post-lockdown.

For in-studio classes, LGI employed 33 teachers across 172 classes. Across the year over 1,588 participants attended a class at WXYZ Studios. 10 volunteers also assisted with the delivery of in-studio classes in 2021, supporting the implementation of necessary COVID-Safe measures.

When COVID-19 restrictions precluded in-studio activity, LGI resumed Classes for Small Spaces—providing online classes to the community 3-4 days per week via Zoom. These classes were offered for free or by donation, providing the independent dance community with vital access to ongoing training and connection during a precarious time. Across 2021, LGI ran 59 online classes for a total of 989 participants. These had an average attendance of 16 participants and employed 16 teachers. This program continued to be assisted by Creative Victoria's Strategic Investment Fund and through support from the Besen Family Foundation.

Qualitative data collected from a participant survey reflected a strong appreciation for LGI's online class program. Key positives included the provision of a variety of classes for free or by donation in a convenient and accessible form, and how they offered an important way to maintain connection to the dance community during lockdown.

SECONDMENTS /

LGI offers secondment places during the creation of new works for dance artists completing their studies or in the early years of 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.

In 2021, 10 secondees each spent one week with the Company during the development of *PENDULUM* (5 secondments) and *Flux Job* (5 secondments). All secondments were Melbourne-based as restrictions prevented interstate and international secondments.

ARTISTS IN RESIDENCE /

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. This opportunity offers contemporary dance choreographers in-kind studio space, 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 streams: *Make a Start* (for early-stage explorations) and *Moving Forward* (for projects approaching an outcome).

The temporary closure of WXYZ Studios in 2020 meant that a number of residency projects slated for 2020 were rescheduled into 2021—a total of 23 weeks from 15 residency projects. Two 2020 residency projects needed to be rescheduled into 2022. We thank these artists for their patience, flexibility and commitment during this difficult period.

In 2021, 6 new projects were awarded *Moving Forward* residencies of 1-3 weeks. There were 7 lead artists, including one artist identifying as CALD, and one artist identifying as LGBTQI+. Due to ongoing restrictions related to the COVID-19 pandemic, some of these residency projects were rescheduled to 2022.

One additional, bespoke residency was awarded to Abigail Benham-Bannon.

In 2021 we hosted 3 residency work-in-progress showings.

Moving Forward 2020, rescheduled to 2021: Ngioka Bunda-Heath; Siobhan McKenna; Andrew Treloar & Harrison Hall.

Moving Forward 2020, rescheduled to 2022: Ashleigh Musk.

Make a Start 2020, rescheduled to 2021: Isabelle Beauverd; Joel Bray; Deanne Butterworth; Lz Dunn & Casey Rice; Michelle Heaven & Caroline Meaden; Rebecca Jensen; Piaera Lauritz; Gregory Lorenzutti; Sandra Parker; Georgia Rudd; Arabella Frahn-Starkie & Polito, Anna Seymour.

Make a Start 2020, rescheduled to 2022: Helen Herbertson.

Moving Forward 2021: Amaara Raheem; Geoffrey Watson; Alice Dixon & Emma Riches.

Moving Forward 2021, rescheduled to 2022: Prue Lang; Helen Herbertson; Rachael Wisby.

This residency gave more insight into the way in which I enjoy working, and most importantly, helped me to articulate what it was that I was aiming to achieve creatively.

LGI Artist-in-Residence 2021

The time was super beneficial to further develop my practice as an independent artist who is emerging or branching out into the potentiality of choreography.

LGI Artist-in-Residence 2021

**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.

Benjamin Hancock, the 2020 Resident Director, continued in the position until June 2021 due to COVID related disruptions.

In 2021, LGI's Resident Director was Lilian Steiner. In recognition of the disruptions to her plans during 2021, Lilian will continue as LGI's Resident Director until December 2022.



WORKSHOPS /

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 2021 we offered two HOTBED workshops. In October, New York-based writer and artist Claudia La Rocco offered an online workshop to 13 participants exploring writing and making. In October, Jo Lloyd offered a weekend intensive at WXYZ Studios to 16 participants exploring distraction as a driver for dance. Both these HOTBED workshops were supported by the Besen Family Foundation.

We delivered a 4-class workshop series of Feldenkrais with Ingrid Weisfelt online via Zoom in September to 16 participants, providing the opportunity to engage more deeply with the form. And in October we ran a 4-class online workshop series on Klein Technique™ with Alice Heyward to 21 participants.

DANCE DIALOGUES /

Our Dance Dialogues is 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 2021, we hosted six Dance Dialogues. These featured local artists Amaara Raheem, Melanie Lane, Jacob Boehme, Mariaa Randall, Caroline Bowditch, Phillip Adams, Lucy Guerin, Helen Herbertson, Jo Lloyd, Raina Peterson and Jo White; and international artists Rebecca Hilton, Sirlol Joyner and Luke Pell. The talks ran online only, in dual mode and in-person at WXYZ Studios pertaining to different public health orders at the time. The series of talks had a total attendance of over 200 guests.

OTHER PROGRAMS /

In December we launched *LIVENESS*, an exciting new program for the Melbourne dance community to come together for the practice and performance of improvisation in a relaxed and social environment. The inaugural *LIVENESS* took place as part of MPavilion 2021 with over 30 dance artists participating.

Through funding provided by Besen Family Foundation, LGI also ran a number of programs designed to support the dance community through the pandemic.

This included two quick-response cash grant programs to support and bolster the independent dance

community: the Mental Health Support grant program and the Creative Focus grant program. The Mental Health Support grant program provided \$600 cash grants for 16 independent dance artists to use towards supporting their mental health and wellbeing needs. And the Creative Focus grant program provided \$1,800 cash grants for 5 independent dance artists to spend time exploring, experimenting, and developing their creative practice.

Thanks so much for this generous initiative. I am a very grateful recipient and will be sure to use this grant in the most supportive way possible. It's very much appreciated.

Quick Response Grant Recipient

Through the Besen Family Foundation funding we also ran a live screening of LGI's 2006 production *Structure and Sadness*, and presented *Practice Paddock*—an audio-led dance class, designed to take place in parks, nature-strips and backyards.

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 2021, we provided over 240 hours of in-kind studio space to Yellow Wheel for company classes, rehearsals, auditions, and their January summer intensive. LGI also provided mentoring and administrative guidance for Yellow Wheel's artistic leadership team.

OUT OF BOUNDS /

In March 2021, we presented the first iteration of *Out Of Bounds*, a weekend of performances of first draft ideas in collaboration with Temperance Hall. 24 independent Victorian dance artists were invited to develop and present a short showing of their recent choreographic investigations to local audiences and fellow artists at Temperance Hall. The initiative also provided participating artists the opportunity to receive creative feedback from the two organisations' respective Artistic Directors, Lucy Guerin AO and Phillip Adams, as well as from attending artists and peers. The artists in the March program were Amelia Jean O'Leary, Benjamin Hurley, Gabrielle Fallon, Gulsen Ozer,

Hayley Does, Hillary Goldsmith, Isabelle Beauverd, Jake Preval, Jennifer Ma, Jo Lloyd, Jo White, Jonathan Homsey, Lydia Connolly-Hiatt, Malika Berney, Oliver Savariego, Piaera Lauritz, Rachael Wisby, Rebecca Jensen, Reuben James, Samakshi Sidhu, Sandra Parker, Thomas Woodman, Wendy Wu and Yuiko Masukawa.

The August 2021 iteration of *Out of Bounds* was postponed due to COVID restrictions and will take place at WXYZ Studios in April 2022.

FIRST NATIONS PROGRAMS /

LGI's annual program for First Nations dance artists reflects our vision to create new and ongoing career opportunities for First Nations dance artists.

Senior First Nations Residency

This annual opportunity has been created through a multi-year partnership between BlakDance and LGI. Each year, the funded studio residency will support one Senior First Nations artist with a fee, production support and dedicated studio time. The inaugural Senior First Nations Resident was Jacob Boehme. As part of his residency, Jacob spent two weeks on Country in South Australia. In the first week, Jacob spent time with custodians of the Yorke Peninsula, walking the gadli (Narungga for Wild Dog) storylines. In the second week, Jacob worked with students from the Central Yorke Schoolon Narungga Country. Jacob also spent time in residence at WXYZ Studios and participated in a Dance Dialogues talk about the project in conversation with Mariaa Randall.

First Nations Graduate Internship and Secondment Programs

In 2021, Lucy Guerin Inc and NAISDA Dance College announced a new multi-year partnership to support emerging First Nations dance artists. Each year, a recent NAISDA graduate will join Lucy Guerin Inc for a paid internship of up to five weeks. The 2021 First Nations Graduate Intern was Emily Flannery. Due to pandemic restrictions, Emily was unable to complete her internship with LGI in 2021 and will now complete this in 2022.

Additionally, two practicing artists from NAISDA's new Advanced Diploma course will be invited to participate in secondments with LGI. This experience offers the students an authentic experience of working as a company dancer, including participation in daily company training and the creative process of a new work.

The 2021 First Nations Secondees were Brianna Kemmerling and Chantelle Lockhart, and they will

complete their secondments with LGI in March 2022, due pandemic related restrictions in 2021.

DISABILITY ACTION PLAN /

Our Disability Action Plan (DAP) 2020-2024 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 for 2021 was Inclusion and Participation, including actions to support increased program engagement as well as awareness building efforts in the broader non-disabled dance community. This was realised through a series of actions organised under four focus areas: access, attitudes, employment, and inclusion and participation.

Key DAP activity during 2021 included:

LGI's partnerships with Arts Access Victoria (2021-2024) and E.motion21 continued.

A welcome protocols document was added to LGI's website, offering information about access in one place to reduce anxiety and barriers to visiting WXYZ Studios.

LGI presented an access-focused Dance Dialogue event in March 2021 with Caroline Bowditch and Luke Pell.

Experienced Disabled and non-disabled teachers were invited to teach accessible and inclusive classes as part of LGI's Morning Class program, with more than 40 Disabled and non-disabled dancers participating over the course of the year.

LGI increased our direct access support provided for Deaf and Disabled artists across online programs. This included live captioning for classes, workshops and public talks, and Auslan translation for Dance Dialogues.

COVID restrictions impacted the delivery of some of the year's actions, most notably the delivery of studio programs and recruiting and working with volunteers with access skills.



AUDIENCES /

In 2021, 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 another difficult year. Our eNewsletter average click through rate was 30.3%, and monthly website visits averaged 1542, with the most visited page being the home page followed by the calendar.

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 assistance in 2021 of the Noisy Ritual Urban Winery, Angior Family Foundation, the Linnell/Hughes Trust, and the Besen Family Foundation.



2021 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 through 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 & STAFFING /****Artistic Director & CEO**

Lucy Guerin AO (May 2002-present) is LGI's founding 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

Brendan O'Connell (Aug 2020-present) is LGI's Executive Producer and is responsible for the management and operations of the Company, including strategic planning, market development, financial management and governance. The Executive Producer works closely with the Artistic Director and ensures LGI has the resources required for program delivery and stable growth. The Executive Producer also liaises regularly with the Board on matters related to strategy.

Company Manager

Pippa O'Brien (Nov 2019-present) is LGI's Company Manager and responsible for the day-to-day running of the office and general administration, managing the website and social media platforms, and general marketing/promotion for Company activities. The Company Manager assists the team with administration, company touring, studio projects, and management and operations of LGI.

Producer

The Producer oversees the creation and delivery of all independent artist and studio programs, in consultation with the Artistic Director and Executive Producer. This includes coordinating classes, managing residencies, events, and studio schedules, and producing the PIECES season, as well as undertaking line producing responsibilities for Company works (to the direction of the Executive Producer). Tom Pritchard was Producer through June 2021, with Estelle Conley filling this position from July 2021.

Studio Coordinator

The Studio Coordinator provides a regular interface between artists, hirers, and the independent dance sector at WXYZ Studios, and supports the company's venue operations. Serene Lorimer commenced in this new part-time role in June 2021.

Casual Staff and Contractors

In 2021, LGI employed Hillary Goldsmith to provide administrative support.

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.

Financial Services

Zita Pixton provides bookkeeping services and Sean Denham & Associates audit the company accounts

International Agents

LGI works with International Representatives Cathy Pruzan (North America) and Freya Waterson (all markets outside of North America) to support and secure international engagements for current works.

LGI BOARD OF DIRECTORS /

The LGI 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.

Chair: Ian McDougall

Deputy Chair: Lorrae Nicholson

Treasurer: Margaret Parker

Secretary: Lucy Guerin

Robin Fox

Amrita Hepi

Georgina Russell

Finance Subcommittee: Ian McDougall, Lucy Guerin, Margaret Parker (Chair), with the Executive Producer.

People and Culture Subcommittee: Lorrae Nicholson, Georgina Russell (Chair), with the Executive Producer.

Fundraising and Development Subcommittee: Ian McDougall, Lorrae Nicholson (Chair), Georgina Russell, with the Executive Producer.

After the most difficult two years in the history of the company – with many stops, starts, and interruptions – we are again making work. We returned a considerable surplus in the 2020 year as we were unable to be in the studio making new work for much of that year so we budgeted for and returned a loss of \$35,788 for the 2021 year – while rehearsing and presenting *PENDULUM* (Apr-Jul 2021), and developing and rehearsing *Flux Job* (to premiere in Mar 2022).

We are grateful for the support of three tiers of Government; significant philanthropic support from our major benefactor, Dr. Terry Wu; and foundations including The Besen Family Foundation, Eirene Lucas Foundation, Ian Potter Foundation, the Linnell/Hughes Trust, and The Angior Foundation.

LGI continues to be well managed and is in a sound financial position as we move into 2022 with COVID still very much in the community and the future very uncertain.

Margaret Parker FCA
Treasurer

| Statement of Profit and Loss for the year ended 31 December 2021 | | |
|------------------------------------------------------------------|------------------|------------------|
| | \$ | \$ |
| Income | 2021 | 2020 |
| Event Income | 236,176 | 131,638 |
| Services Income | 28,514 | 11,944 |
| Resources Income | 11,539 | 5,998 |
| Interest Income | 1,016 | 1,903 |
| Other income | - | 8,044 |
| Philanthropic Income | 131,852 | 139,243 |
| Grants Received- Australia Council | 315,000 | 309,090 |
| Grants Received- Creative Victoria OIP | 160,000 | 160,000 |
| Grants Received- Creative Victoria SIF1 | - | 42,884 |
| Grants Received- Creative Victoria SIF2 | 40,752 | 11,250 |
| Grants Received- City of Melbourne | 60,000 | 40,000 |
| Grants Received- Other State | 56,900 | 20,000 |
| Jobkeeper Funding | 10,800 | 72,900 |
| Cash Flow Boost | - | 81,834 |
| | 1,052,549 | 1,036,728 |

| Expenditure | 2021 | 2020 |
|---------------------------------------------|------------------|----------------|
| Administration Expenses | 155,552 | 127,555 |
| Marketing and Promotion | 33,171 | 21,946 |
| Business Development | 319 | 7,984 |
| Depreciation | 38,314 | 39,147 |
| Production, Touring & Project Costs | 76,541 | 71,859 |
| Creative Personnel | 392,780 | 254,437 |
| Salaries, Wages and Fees | 391,660 | 306,168 |
| | 1,088,337 | 829,096 |
| (Deficit)/surplus before income tax expense | (35,788) | 207,632 |
| Income tax expense | - | - |
| (Deficit)/surplus after income tax expense | (35,788) | 207,632 |
| Total other comprehensive income | - | - |
| Total comprehensive income for the year | (35,788) | 207,632 |

| Statement of Financial Position for the year ended 31 December 2021 | \$ | \$ |
|---------------------------------------------------------------------|------------------|----------------|
| Current Assets | 2021 | 2020 |
| Cash and cash equivalents | 781,516 | 667,773 |
| Trade and other receivables | 30,510 | 24,761 |
| Total Current Assets | 812,026 | 692,534 |
| Non-Current Assets | | |
| Property, plant and equipment | 257,453 | 291,070 |
| Total Non-Current Assets | 257,453 | 291,070 |
| Total Assets | 1,069,479 | 983,604 |
| Current Liabilities | | |
| Trade and other payables | 75,207 | 65,920 |
| Income in advance | 315,280 | 207,500 |
| Provisions | 46,783 | 42,601 |
| Total Current Liabilities | 437,270 | 316,021 |
| Non-Current Liabilities | | |
| Provisions | 1,262 | 848 |
| Total Liabilities | 438,532 | 316,869 |
| Net Assets | 630,947 | 666,735 |
| Members' Funds | | |
| Retained surplus | 630,947 | 666,735 |
| Total Members' Funds | 630,947 | 666,735 |

| Statement of Changes in Equity for the year ended 31 December 2021 | \$ | \$ |
|--------------------------------------------------------------------|----------------|----------------|
| Balance at 1 January 2020 | 459,103 | 459,103 |
| Surplus attributable to the entity | 207,632 | 207,632 |
| Other comprehensive income | - | - |
| Balance at 31 December 2020 | 666,735 | 666,735 |
| Deficit attributable to the entity | (35,788) | (35,788) |
| Other comprehensive income | - | - |
| Balance at 31 December 2021 | 630,947 | 630,947 |
| Statement of Cash Flows for the year ended 31 December 2021 | 2021 | 2020 |
| Cash Flows from Operating Activities | | |
| Receipts from Customers | 1,156,736 | 1,044,016 |
| Payments to suppliers and employees | (1,039,311) | (732,539) |
| Interest received | 1,016 | 1,903 |
| Net cash provided by operating activities | 118,441 | 313,380 |
| Cash Flows from Investing Activities | | |
| Payments for property, plant and equipment | (4,698) | (4,700) |
| Net cash used in investing activities | (4,698) | (4,700) |
| Net increase in cash held | 113,743 | 308,680 |
| Cash at the beginning of the year | 667,773 | 359,093 |
| Cash at the end of the year | 781,516 | 667,773 |

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 2021 | 2021 |
|--------------------------------------------------------------------------------------------------------------------------------------------|-------|--------------|----------|
| Number of premieres of new LGI Company works. | 1 | 1 | 1 |
| Number of new works commissioned and presented through PIECES. | 3 | 3 | 3 |
| Number of new works seeded in LGI development programs presented externally to LGI programs. | 1 | 5 | |
| Number of weeks provided as paid Studio Residencies (including Resident Director, Moving Forward, BlakDance Resident, Indonesia exchange). | 2 | 20 | 27 |
| In-kind value of studio hours provided to independent artists and small arts organisations. | 2 | \$36,500 | \$39,843 |
| First Nations dance artists supported to engage with LGI's sector development programs. | 2 | 4 | 3 |
| Number of international engagements for LGI work. | 3 | 2 | 0 |
| Number of international Hotbed masterclasses at WXYZ Studios. | 3 | 6 | 1 |
| Number of creative and organisational partnerships. | 4 | 6 | 8 |

| Indicator | Goals | KPI for 2021 | 2021 |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|--------------------------------------------------|-------------------------------------------------------------------------------------------------|
| 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 | Ongoing | Yes |
| LGI's digital and physical archive is updated and maintained. | 4 | Ongoing | Yes |
| Number of online followers (Facebook, Instagram, eNews) | 4 | 9700 | Instagram: 3207. Facebook: 3749. eNews: 3078. |
| Annual private giving secured. | 5 | \$105,000 | \$84,882 |
| Financial reserves maintained as a min % of annual turnover each year. | 5 | 23% | 36.8% |
| Minimum proportion of annual expenditure applied to creative salaries and creative outcomes. | 5 | 53% | 52.45% (\$571,118) |
| Environmental Action Plan refreshed and implemented, with 1% of touring costs invested into sustainable projects as carbon offset. | 5 | Implement EAP, review annually, 1% carbon offset | No touring undertaken in 2021. EAP to be refreshed in 2022, in line with the return of touring. |

Lucy Guerin Inc respectfully acknowledges the Wurundjeri 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
The Linnell-Hughes Trust
The Playking Foundation

Corporate Partner:
McCorkell Brown Group Services

Additionally we would like to acknowledge the generosity of LGI's 2021 Commissioning Circle members:

Rosemary Forbes and Ian Hocking, Carey Lyon and Jo Crosby, Neil Masterton and Shane Williams, Ian and Gillian McDougall, Chloe Munro AO, Lorrae Nicholson and Rosemary Walls.

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