

Lucy Guerin Inc Annual Report 2018



LGI

2018 Highlights

46 company performances.

11 studio residencies.

6,585 audience members.

15 programs and activities supporting independent / emerging artists.

859 morning class attendances.

\$52,550 fundraised from individual donors.

Secured ongoing **federal, state and local** government **funding** and support from **philanthropic trusts**.

Presented work in **16 cities** around the world.

Secured **WXYZ Studios:** a new home for LGI with **two new studios**, a new office and industry-standard facilities for dance.

Snapshots of 2018

PERFORMANCES

- 30 international and 16 national performances by the Company.
- 38 performances of *Split* across 14 cities in Europe, USA, Japan, Indonesia and Australia; seen by 6,203 audience members.
- Four international (Europe) and two national performances of *Attractor*.
- 16 performances of *Attractor* by French youth dance company Groupe Grenade - Josette Baiz.

CREATIVE DEVELOPMENT

- Four weeks' development for *Make Your Own World* – new LGI work to premiere at Arts House in Dance Massive 2019.
- A one-week development for *Metal* with Indonesian group, Ensemble Tikoro, in Bandung for new work to premiere in AsiaTOPA 2020.
- Three new commissions of short works by Melbourne artists.

WORKSHOPS AND CLASSES

- Hotbed workshop with international choreographer, Eszter Salamon.
- 96 open dance & yoga classes offered in only eight months (due to relocation).

- Two talks and five workshops presented on tour to international audiences and artists.

STUDIO PROGRAMS

- Welcomed First Nations artist, Ngioka Bunda Heath, to the studio to develop new work, *BLOOD QUANTUM*, to premiere at WXYZ Studios in Yirramboi Festival 2019.
- Appointed the Company's first, First Nations Resident Director, Mariaa Randall.
- 290 professional development opportunities for artists, reaching 1,083 audience members – including support for our resident company for young people, Yellow Wheel.
- 30 Yellow Wheelers received in-kind studio space, mentorship, support and professional development, including the space to develop a performance season with 13 young dancers from Scotland.
- 148 artists supported by professional development programs or employment with LGI.
- Eight secondments, including two from interstate, one from regional Victoria and one from Paris, France.

LGI makes a substantial contribution to the worldwide reputation of Australian artistic practice and is a leader and enabler within the sector. It fosters the development of independent artists by providing an entire career pathway - from secondee to company dancer to commissioned choreographer to Resident Director.

Chair's Report

In 2018, vision became reality. As long ago as when I joined the board of LGI, in 2010, the long-term vision for the Company included relocation to a more flexible space. Our exploration of this concept has followed many twists and turns. The board constantly reassessed the risks of taking on larger premises against the value it could add to sustain the Company's own artistic output and more widely, Melbourne's vibrant contemporary dance community. By the end of 2018, we had at long last achieved our goal. The benefits were immediately evident. LGI at WXYZ Studios is a place of joy, glowing with creative activity.

Last year's annual report celebrated a huge step forward with the support of our Major Benefactor, the philanthropist and impact investor Dr Terry Wu, who gave us the opportunity to move into the warehouse now converted into a fabulous fit-for-purpose studio dance space. I noted at the time that planning and executing the relocation and fit-out would be our principal focus in 2018. This has indeed been the case. It has taken extraordinary effort and the outcome is magnificent, as evident in the following pages of this report.

Thanks are due to the many people and organisations who contributed to this effort so generously. I would especially like to acknowledge:

- My fellow board members who have all provided practical assistance and professional support in addition to their regular governance role. Our Deputy Chair, Ian McDougall, in particular has been unstinting with time and resources.
- The extraordinary team of staff who worked so hard to pull it all together, in less than ideal conditions for much of the year.
- The government agencies, foundations, and individual donors who backed our vision through grants and philanthropic donations.

Remarkably, the Company kept up the momentum of its core work, in parallel with the relocation effort. The highlights at the front of this report tell the story in numbers. And what great numbers they are! International tours of *Split* and *Attractor* were hugely successful, performances in Australia enthused audiences, and the studio program—despite a hiatus for part of the year—provided very many opportunities for dancers and choreographers to extend their practice.

Our wonderful Artistic Director broke new ground in the early development of two new works which will be presented in 2019 and 2020.

I have been so proud to be the Chair of LGI over the last six years. I'm grateful to have had the opportunity to work with so many talented and dedicated people, not least Lucy herself who is a shining light in our cultural landscape. The Company is on a sound footing to grow and evolve in its new home and to inspire, challenge and delight artists, audiences and supporters alike. It's the right time to hand over the reins and this will be my final Chair's report. Thank you everyone.



Artistic Director's Report

2018 will be remembered at LGI as the year of the move. Dance requires us to be together, to be in each other's physical space, to balance our own needs with those of others, to be social, empathetic, and to be a community. What this move means to me, is the opportunity of growing this community that works so hard and with such passion, and to support its values as a statement of what living together can be. In a digital world where we are more and more isolated, it's a political act to make live work, to come together and to dance.

For many years LGI has been working towards a sustainable shift to a premises with better facilities and more space to offer residencies, classes and workshops to the dance community, as well as the creation of its own works. Finally, last year it happened. LGI relocated from its old home in Batman Street to a purpose fitted warehouse in North Melbourne. This opportunity was a direct result of an invitation from Dr Terry Wu, a philanthropist and impact investor with a keen interest in the arts. After meeting Terry and hearing about the vision for his recently purchased clear span property, it seemed that LGI would be a great fit. This move was an exciting challenge for us, our greatest to date. We stepped up our fundraising activities and negotiated directly with federal and state government to raise the substantial funds we needed to fit out the building with two new studio spaces, sprung floors, offices, change rooms and kitchen.

I want to express my heart felt thanks to the many people who made this dream a reality. Firstly, to the staff of LGI, Annette Vieusseux who worked tirelessly through the logistics of how it could happen and Michaela Coventry who oversaw the move itself, Tegan Nash who did the hard stuff, packing up the old studio and deciding what went where, and to Tom Pritchard who managed the final details of the fit out, the launch, and has made the studios hum smoothly for artists. To the Board of LGI who gave generously of their time and were positive and supportive all the way. We really could not have done this without our Deputy Chair, Ian McDougall of ARM Architecture who devoted countless hours and crucial expertise, advice and experience to designing the space. To all the supporters who donated, awarded and funded it. And finally to all the artists who have already made it alive with exciting new works, thoughts and ideas, fulfilling its purpose.

We have also continued on with our adventures in dance in spite of a short moment without a home. *Split* and *Attractor*, two works created in 2017, toured extensively locally and internationally and continue to tour. We began development on *Make Your Own World*, our newest work about communities in flux and we supported residencies, workshops and classes for professional dancers. We initiated a new project with Indonesian heavy metal choir Ensemble Tikoro spending time with them in their home city Bandung. This project attracted our first major international co-production with Théâtre de la Ville in Paris. And we welcomed our first Indigenous Resident Director Mariaa Randall who developed a new work at the old studio.

It has been a time of change at LGI. In 2018 we said goodbye to Annette Vieusseux, our Executive Producer of six years who brought with her a profound sense of caring and responsibility for our place in the arts ecology. Her intelligence, determination and vision have seen the Company make great strides and I thank her for her massive contribution. We were extremely fortunate that Michaela Coventry was able to come on board with her extensive knowledge and experience as Acting Executive Producer. We also welcomed our newest staff member Tom Pritchard who has already achieved so much as our Studio Producer.

In 2019 we will say goodbye to our formidable Chair Chloe Munroe who has guided the company to this fulfilling moment. On behalf of LGI I am deeply appreciative of the dedication and true belief in what we do that Chloe has brought to her time with us. She will be much missed and we wish her well.

This community is strong with creative urgency, female leaders, and the voices of many, and I'm excited to see the future works, ideas and new ways of working together that will be generated at WXYZ Studios in the years to come.

Lucy Guerin
Artistic Director – Lucy Guerin Inc

Image previous page: Gregory Lorenzutti, Premiere of *Split* (2017)



Purpose

Lucy Guerin Inc (LGI) 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 LGI's hub in Melbourne, through local and international connections.
3. To engage with contemporary dance across the world, through dialogue, exchange, presentation and education.
4. To prioritise engagement strategies that enhance relationships, profile the Company, enhance reputation and ensure LGI's legacy is recorded and promoted.
5. To ensure the long-term sustainability of the Company through socially, financially and environmentally-responsible management and governance.

Split

International and National Touring.

In 2018, the company undertook an extensive tour of its award-winning duet *Split*, which visited 14 cities, festivals and venues around the world, including:

- Adelaide Festival, AC Arts (Adelaide, Australia)
- APAM, QPAC (Brisbane, Australia)
- SIPFEST, Salihara (Jakarta, Indonesia)
- UnWrapped Festival, Sydney Opera House (Sydney, Australia)
- Darwin Festival, Browns Theatre (Darwin, Australia)
- Noordezon Festival (Groningen, Netherlands)
- Tanzmesse (Dusseldorf, Germany)
- Bora Bora Festival (Aarhus, Denmark)
- Dance New Air (Tokyo, Japan)
- Baryshnikov Arts Centre (New York, US)
- White Bird Dance (Portland, Oregon, US)
- Trafo Theatre (Budapest, Hungary)
- DNK Space (Sofia, Bulgaria)
- Theatre DelaVille (Paris, France)
- December Dance - Concertgebouw Brugge (Brugge, Belgium)

This far-reaching success has secured further touring for *Split* in 2019.

THE WORK:

In *Split*, dancers Melanie Lane and Lilian Steiner negotiate ever-diminishing dimensions of space and time. As our world contracts, the clock ticks faster and bodies press closer. With delicacy and complexity, this dance revels in Lucy Guerin's sharp, elegant choreographic investigations; unfolding a mesmerising physical drama.

Featuring a musical score by UK composer Scanner and lighting design by Paul Lim, *Split* is a thought-provoking structural meditation rendered in movement.

Following its world premiere in 2017, *Split* received enormous acclaim and interest, winning the 2017 Helpmann Award for Best Dance or Physical Theatre Production while company dancer, Lilian Steiner, received the award for Best Female Dancer.

Split received four Green Room Awards in 2018, including the Shirley McKechnie Award for Choreography (Lucy Guerin), Concept and Realisation (Lucy Guerin), Ensemble, Duo or Trio (Melanie Lane and Lilian Steiner) and Female Performer (Lilian Steiner – Year of Work - including *Split*).

Choreographer & Director

Lucy Guerin

Original Dancers

Melanie Lane
Lilian Steiner

Creatives

Lighting Designer: Paul Lim

Composer: Scanner

Sound Designer: Robin Fox

Production Manager: James Lipari and Robert Larsen

Producer: Annette Vieusseux and Michaela Coventry

International Agents: Freya Waterson and Cathy Pruzan (North America)

“It is intoxicating. By perfectly synchronous dancing, in which even the angular movements are elegant and fluid. Absolute harmony, you would say. An aesthetic wonder.”

– Luuk Verpaale,
Theatrekrant.



Attractor

Collaboration with Dancenorth / International and National Touring.

Throughout 2017 and 2018, *Attractor* harnessed the momentum generated from a highly-successful premiere at AsiaTOPA in 2017, touring to national and international venues and festivals around the world. The show received outstanding responses and reviews from audiences who were thrilled by its ritualistic and powerful energy.

Performances included:

- 2017 Brisbane Festival (Brisbane, Australia)
- 2018 Perth Festival (Perth, Australia)
- 2018 Brighton Festival (Brighton, UK)
- 2018 December Dance - Concertgebouw Brugge (Brugge, Belgium)

THE WORK:

Indonesia's tour-de-force music duo Senyawa along with Lucy Guerin and Gideon Obarzanek, join forces with Dancenorth and LGI. Together they take audiences on a trance-noise odyssey that transcends all borders, a unique ecstatic music/dance ritual for non-believers.

Senyawa's performance reinterprets the Javanese tradition of entering trance through dance and music as a powerful secular present-day form. Their sound borrows from the metal bands they listened to as teenagers— Black Sabbath, Metallica, Iron Maiden— and Indonesian ritual and folk idioms.

Attractor received a 2018 Green Room Award, recognising Senyawa's incredible Music Composition and Sound Design.

Co-choreographers and Directors

Lucy Guerin & Gideon Obarzanek

Composers and Musicians

Senyawa: Rully Shabara & Wukir Suryadi

Original Dancers

Samantha Hines, Mason Kelly, Jenni Large, Ashley McLellan, Josh Mu, Kyle Page, Georgia Rudd & Jack Ziesing

Creatives

Lighting Designer: Ben Bosco Shaw

Audio Engineer & System Designer: Nick Roux

Rehearsal Director: Amber Haines

Costume Designer: Harriet Oxley

Produced by Dancenorth



Make Your Own World

Creative Development for Premiere at Arts House in 2019.

In 2018, Lucy continued developing a new work, *Make Your Own World*. With an initial development taking place in November 2017, Lucy continued her research over a four-week period in April 2018.

Following these initial developments, *Make Your Own World* secured its premier season at Arts House as part of the 2019 Dance Massive Program. The premier season will run from 12-16 March 2019.

THE WORK:

Make Your Own World summons images of societies, communities and personal relationships in flux. It layers the individual, spontaneous movement of six highly-skilled dancers with the formal structures of a choreographed performance.

Improvisations erupt from learned dance steps and memorised patterns like dissident voices, insisting on autonomy, transformation and a new way forward. It's a fragile world, where there is the possibility of beautiful systems and organic freedoms, but where gaps and chasms are sometimes unbridgeable.

This new work exists as a transient meeting space subject to change, adaptation and resistance and framed by existing power structures. It merges the hopelessness of history—done, irreversible, forever fixed—with the possibilities of the present and a vision for the future.

Choreography

Lucy Guerin with the dancers

Dancers

Tra Mi Dinh, Benjamin Hancock, Rebecca Jensen, Alisdair Macindoe, Jessie Oshodi & Lilian Steiner

Creatives

Lighting Designer: Paul Lim

Composer: Daniel Jenatsch

Costume Designer: Andrew Treloar

Production Manager: Emily O'Brien

Producer: Michaela Coventry

“As the dancers joined together and transformed into a sea urchin on the stage floor as sea bed, I thought: thank-you for the key to make my own world visible.”

- Gracia Haby, Fjord Review

Image: Pippa Samaya, Premiere of *Make Your Own World* (2019)



Metal

Creative Development for Premiere at AsiaTOPA 2020.

In 2018, LGI embarked on an exciting collaboration with the Indonesian heavy-metal choir, Ensemble Tikoro.

Lucy Guerin with dancers Melanie Lane and Lilian Steiner and videographer Angus Kemp visited the group in Bandung, Indonesia, for one week to explore ideas, concepts and choreography. This was a highly successful week spent discovering the potential of the collaboration and forming an understanding of each other's artistic practices and histories.

Metal will be presented at AsiaTOPA 2020. The company held an audition in early 2019 to find three new company dancers to join the *Metal* ensemble. *Metal* will undergo three more creative developments in 2019 both at LGI/WXYZ Studios and in Bandung with Ensemble Tikoro.

THE WORK:

Metal is a new work by LGI and Ensemble Tikoro, a heavy-metal choir from Bandung, Indonesia, led by Robi Rusdiana. Through voice, movement, improvisation and composition, *Metal* will explore the musical, cultural and theatrical contradictions of this unique collaboration.

Heavy metal is huge in Indonesia. Originally a western form, it resonates as resistance and a mode of expression within Indonesian culture. Coming together in a choreography of voice and movement, Lucy and Robi will reflect on why they have been so committed to their respective forms for decades.

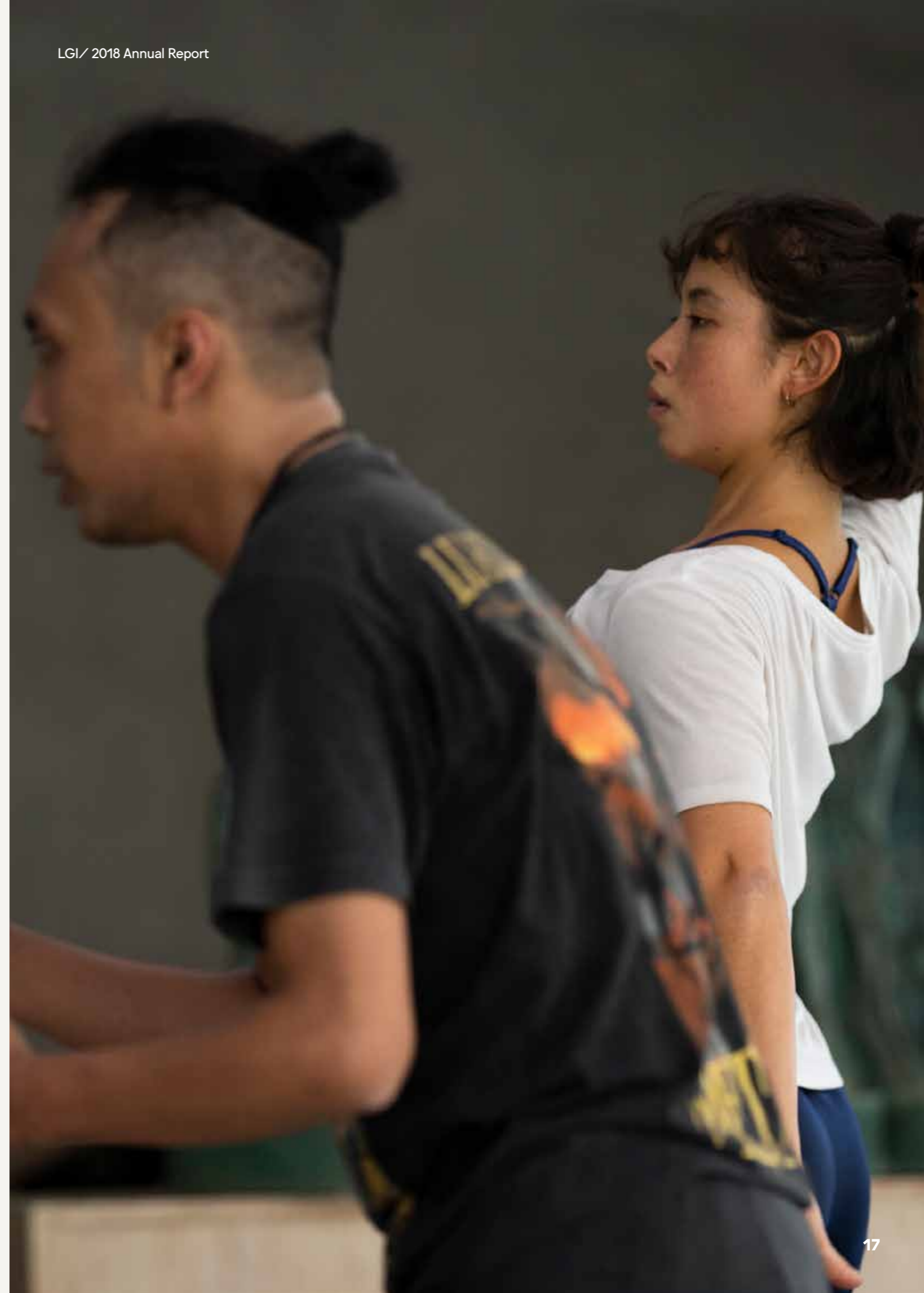
Directors: Lucy Guerin and Robi Rusdiana

Choreographer: Lucy Guerin

Composer: Robi Rusdiana

Dancers: Melanie Lane and Lilian Steiner

Supported by Playking Foundation. Commissioned by AsiaTOPA and Théâtre de la Ville.



A New Home/WXYZ Studios

Three New Commissions for Melbourne-based artists and Increased Capacity for New Contemporary Dance Works.

From 2007, LGI occupied a beautiful old church school at 28 Batman Street in West Melbourne. The space had only one studio space, no change rooms, worn building conditions and was under a looming demolition clause. The Company was also paying commercial rental on its studio and office premises which consumed a significant portion of LGI's budget.

LGI had been searching for many years for a situation with subsidised rent so the Company could offer greater effectiveness in sharing resources and opportunities for independent artists. This would manifest through expanding studio residency and development programs, while continuing the Company's other core activities of making and touring new contemporary dance work.

In 2018, thanks to the generosity of LGI's Major Benefactor Dr Terry Wu, LGI secured a new home in North Melbourne at 130 Dryburgh Street. This new building was fitted out with two brand new studios (Studio One has an industry-standard sprung floor), wheelchair-accessible entrances, change room facilities, and new staff offices and hot desk spaces for independent artists. WXYZ Studios opened up a world of artistic possibilities for the company and has provided choreographers and dance practitioners with access to co-working spaces, residencies, workshops, and other creative and career development resources.

This space has changed the scope and reach of the Company, significantly shifting its position to support dance made in Melbourne and allowing LGI to invest in the development of the next wave of choreographers.

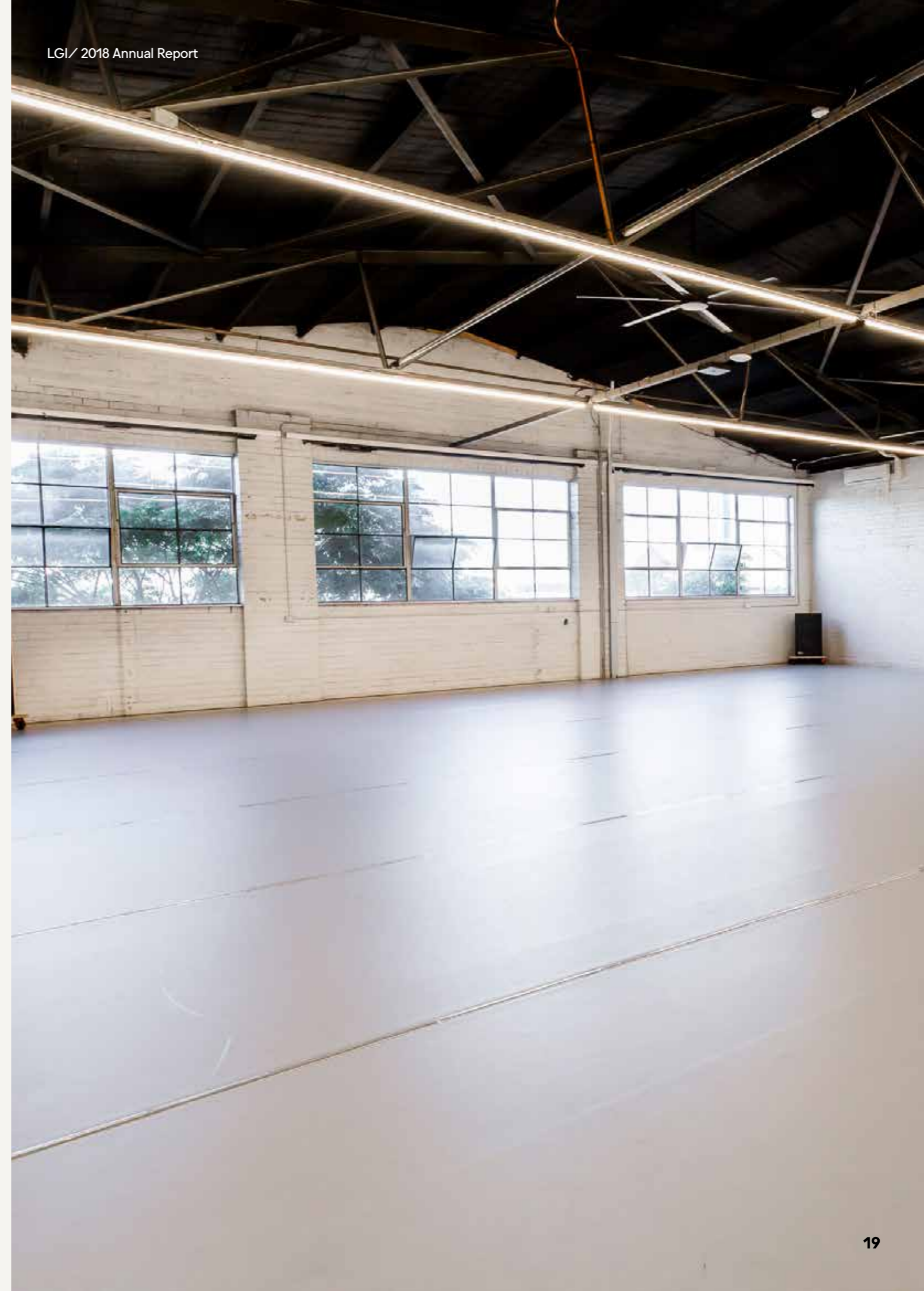
To celebrate the opening of Melbourne's newest contemporary dance hub and LGI's new home, the Company commissioned three short dance works to be performed at the official launch event and engaged two local DJ's to play throughout the evening.

The launch event on 1 November 2018 was electrifying. It featured four short performances of new works by Lucy Guerin, Antony Hamilton, Benjamin Hancock and Jo Lloyd, plus a new film work from LGI's Resident Director Mariaa Randall. The careful planning, dreaming and hard work of the LGI board and staff crystallised into a powerful evening, full of creativity and community spirit.

LGI welcomed 200+ guests, including donors, artists, patrons and sponsors, and together we celebrated the beginning of a new era for the Company. Since opening WXYZ Studios, LGI has hosted several residencies, developed a new work to premiere in 2019, held regular classes and public talks, and introduced new studio programs to our exciting portfolio.

“And why WXYZ? Terry and Lucy tell me that there is movement and rhythm in the graphics; there are four dimensions in the name. The coordinates are complete.”

- Rupert Myer at LGI/WXYZ Studios Launch Event.



Studio Programs

STUDIO RESIDENCIES

LGI's Studio Residency program provides career support to independent choreographers, assisting them in developing new contemporary dance works.

In 2018 LGI hosted:

Full time Studio Residents

- James Andrews
- Ngioka Bunda-Health
- Alice Heyward
- Leah Landau
- Caroline Meaden
- Jack Riley
- Brooke Stamp
- Ivey Wawn

Out of Time Studio Residents

- Amanda Lever
- Siobhan McKenna
- Emma Riches

In 2018, 11 choreographers were awarded studio residencies with LGI, totalling 22 weeks of dedicated studio time.

Eight artists received full time residencies, typically working Monday-Friday, 12-6pm in the studio. The other three artists were awarded Out of Time residencies, which offer the flexibility to work in evenings and weekends instead of during weekdays, enabling choreographers to balance these projects around other work commitments.

Each resident received:

- free use of the LGI Studio or WXYZ Studios for up to three weeks,
- mentorship from Lucy Guerin,
- administrative support from LGI staff, and
- the opportunity to host an informal showing or an in-depth *Critter* session.



Image: Amanda Lever, Studio Residency 2018

RESIDENT DIRECTOR

Since 2013, LGI has selected one choreographer annually to become the company's Resident Director.

This year-long position was created for choreographers approaching midcareer. It's an opportunity that focuses on supporting the individual's specific goals and interest. This involves the development of the skills required to become an artistic director, which are distinct from the skillset of a choreographer.

This position is also an opportunity to work creatively and more consistently than their current project funding may allow, through dedicated free studio time and an annual fee. Resident Directors also receive mentoring in all aspects of running a company, from attending board meetings to receiving assistance in finding funds and presenting opportunities for new works created during this period.

In 2018 we were pleased to appoint First Nations artist, Mariaa Randall to this position. During her time as Resident Director, Mariaa underwent development for a new women's dance and remounted her work *Footwork/Technique*— a work originally conceived through *Pieces for Small Spaces 2017*—for presentation at the Space New York as part of the First Nations Dialogues program in January 2019. Mariaa was interested in being mentored in how to run her own First Nations dance company and so focused her time as Resident Director on seeking advice to achieve this goal.

CRITTER

Critter is LGI's critical discussion generator for dance and dance makers.

Critter is a feedback program providing a platform for artists to generate critical exchange. It provides artists with a tailored opportunity to initiate a sharing of performative material with a critical outcome and discussion relevant to their work's stage of development. *Critter* is an open, malleable space of possibility

where artists formulate how they would like to show their work and decide on an appropriate structure to generate feedback.

LGI proudly gives space to this program as it forms an important community around dance and artistic support during the creative process. As a host to a number of independent artists who are creating new work throughout the year, LGI encourages them to engage in critical discussion and provides spaces such as *Critter* for artists to access this required step in the creative process.

In 2018, LGI provided this space to Luke George following his studio residency*.

After the first two weeks of explorations at LGI as part of a residency, Luke and his collaborator Daniel Kok conducted an initial showing to unearth their questions and chart the terrain of their current research, which they described as a live practice on an alternative language of interaction(s).

* Due to the relocation of studios and its impact on schedules, LGI did not have the opportunity to host more *Critter* events.

SECONDMENTS

LGI offers secondment places to students, new graduates and dancers in their first few years of professional practice as a way to give young dancers an understanding of company life and industry standards.

Secondees get a unique insight into the identity of the Company and the choreographic process currently in development by Lucy Guerin.

In 2018, eight artists were given the opportunity to second with the company during the choreographic development of *Make Your Own World*. These artists were both from Melbourne and interstate areas. This program provided invaluable experience for the secondees to work in a professional studio setting, learning from the practice, skill and process of a highly renowned choreographer.



REGULAR PROFESSIONAL DANCE CLASSES

LGI Morning Classes are a key part of the Company's artist-centred studio programs, providing access to regular, ongoing and professional-level training to both the Company's dancers and the wider dance community.

In 2018, the regular class program offered three classes-per-week: contemporary dance on Mondays and Wednesdays, and yoga on Fridays. During creative development periods for the Company, classes were offered five-days-per-week.

LGI Morning Classes also offer important professional development opportunities to teachers. Through the invitation to teach in a professional studio environment, these classes enable teachers to gain experience and refine their approach and skills, thus maintaining the high level of teaching within the sector, now and into the future.

During 2018, LGI engaged 19 local dance teachers to deliver 96 classes. These were attended by dancers from Melbourne, interstate and around the world, with a total attendance of 859. The class program was interrupted from 30 July to 5 November by the relocation to WXYZ Studios.

YELLOW WHEEL

Throughout 2018, LGI continued to host Yellow Wheel, Melbourne's dance company for young people.

In 2018, Joshua Lowe took over as Artistic Director and, in December, Yellow Wheel were named LGI's Resident Company. As our Resident Company, Yellow Wheel will continue to receive free or heavily-subsidised studio space for classes, workshops and rehearsals and mentorship to key Yellow Wheel personnel, as well as access to office space and administrative support.

A focus of the relationship is to enable Yellow Wheel to maintain an independent and autonomous company structure, continuing to develop its programs of engagement in ways that best answer its long-term goals.

Images: Bryony Jackson, LGI Morning Classes (2019)

HOTBED

Hotbed is LGI's workshop program for professional dancers and dance-makers.

Workshops are led by local and international choreographers to encourage a broad understanding of current contemporary dance thinking and practice within the local dance community. The workshops are very low in price and participants are selected by application.

In 2018, LGI partnered with Dancehouse and Abbotsford Convent to welcome international choreographer Ezster Salamon to undergo a two-week intensive workshop at LGI Studios and develop the new work *REPLAY* for presentation at the Abbotsford Convent.

This workshop formed part of the Keir Choreographic Awards Public Program and provided ten Australian dancers the opportunity to work with an international choreographer, perform in her new work and gain valuable professional and industry experience.

Engaging with Audiences, Markets and Supporters

BRANDING

LGI's move to WXYZ Studios has fostered a very positive change for the Company. It has gained us a major benefactor, Dr Terry Wu, expanded our capacity to support the dance sector, and provided us with two new studio spaces to create award-winning art.

It was only fitting that this new beginning should be marked with a rebrand of the company. To do this, we engaged the graphic designer, Mike Giesser, to reimagine the company branding and website.

To inform this rebrand, LGI held workshops with the board and members of the dance sector to discuss the important relationship LGI has with our community, our goals, achievements and culture. Using these discussions, Mike established a new look for the company's branding and designed a new website (more info below).

EMAIL CAMPAIGNS

During 2018, we continued to use the online news platform Mailchimp to send targeted email campaigns to our subscribers. We used Highrise (CRM) to send personalised emails to targeted segments of our database and track our communication.

These two platforms allow the company to engage our audiences more professionally and efficiently, and to establish data that reflects their interest in the Company's programs and activities. The use of electronic correspondence has streamlined company processes and allowed us to use the programs' applications to create useful reports and track data.

We regularly update contacts and subscribers on these platforms to ensure our data is up to date. This has been instrumental informing decision-making around the Company's programs, fundraising activities and making

donor tracking/engagement more effective. In November 2018, to coincide with the launch of WXYZ Studios and our new company branding, LGI underwent another redesign of its monthly newsletter. This has been a very successful shift to a more modern, simplified style and has encouraged the Company to explore new ways of presenting information in relation to our subscriber's interaction with regular content.

We now have 2,459 subscribers.

FACEBOOK, INSTAGRAM AND TWITTER

LGI regularly posts on the Company's Facebook and Instagram pages to share news and promote LGI activity.

With a dedicated following, we have a high level of engagement and continual increases in audience. LGI successfully used these platforms to promote our programs and cross-promoted events for other industry networks and independent artists throughout the year. Our Facebook audience increased to 2,554 from last year's 2,385 followers. At the end of the year, we boasted 1,447 Instagram followers.

In 2018, the Company initiated a marketing review of our communication platforms, to identify our key messaging, pillars of information and develop a strategic marketing plan to promote company activity. Both the Company Manager and Studio Producer initiated this review and invited the team to provide feedback.

A concerted effort has been made by the Company to use its marketing platforms more strategically and actively with the goals of increasing audience, social reach and attendance at Company programs, while ensuring the information provided is relevant and useful.

Image: *Split* at Trafo in Budapest, Hungary in 2018



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ONLINE AND PHYSICAL ARCHIVE

The physical archive is located at the LGI offices at WXYZ Studios and is accessible to members of the public, students and researchers interested in exploring the Company's history.

During 2018, we continued to invest in casual admin support and regular volunteers to ensure the archive was regularly updated with important materials related to the Company's activity such as tours, publicity, developments and workshops.

First initiated in 2017, LGI continued its relationship with The University of Melbourne to translate all of the Company's physical database items to an online, digital platform. This formed a repository of searchable items related to LGI company works and projects, including images, video, publicity articles, costumes and dancer profiles. This resource is searchable by anyone on the library's Digital Collections page and will grow over time to include material from other dance and theatre resources. The LGI Digital Archive was launched at an event at WXYZ Studios on 14 November 2018.

As a result of this new platform, it is no longer necessary for LGI to upload and update individual archive items on our website. Rather, this project has allowed LGI to link to this more accessible online archive via our website which holds all of the Company's archival history.

This project has coincided well with the redesign of the Company's website. An example of how the archive is now represented online can be seen here: <https://lucyguerininc.com/works/heavy#collection-items>

WEBSITE

With the exciting shift to the new WXYZ Studios and an expansion of the Company's activities in 2018, LGI initiated the design of a new LGI website. Graphic designer, Mike Giesser, was engaged to undertake the redesign and the web designers, Public Office, were employed to develop and build the new site.

Through consultation with LGI and lengthy discussions around branding, community and company values and ethos, the team has established many new features and designs to be launched in 2019.

ATTENDANCE AT NATIONAL AND INTERNATIONAL ARTS MARKETS AND FORUMS

In 2018, LGI continued to nurture and develop its international relationships by attending the following international arts markets:

- ISPA Congress, New York, USA – Annette Vieusseux.
- Tanzmesse, Düsseldorf, Germany – Freya Waterson.
- Ice Hot Nordic Dance Platform, Reykjavik, Iceland – Michaela Coventry.

These networking opportunities are vital for maintaining a profile within competitive market places. Touring opportunities, such as the international and national tour of *Split* in 2018 to 14 cities around the world, are only made possible by LGI attending these industry events.

Following these forums, LGI has secured further touring for *Split* in 2019 to Europe and Canada.

CRM

Introduced to LGI in 2016, the cloud-based customer relationship management service (CRM) Highrise, has continued to provide the Company with a holistic picture of who our key stakeholders are through use of intelligent online platforms that centralise our data. Intelligent data capture allows LGI to achieve deeper engagement with presenters and potential industry leads, ensuring regular contact and capturing correspondence and activity history.

An important focus of 2018 was generating new donor relationships, maintaining existing relationships, and analysing donor giving through our CRM. Using Highrise, LGI has formed a streamlined process of importing, updating and collecting important donor information and history, which informs fundraising campaigns and strengthens the Company's ability to maintain relationships with these stakeholders.

With several important fundraising events taking place in 2018 to support the fit-out of WXYZ Studios, Highrise enabled LGI to track our relationships with donors and develop ideas for further engagement.

Image: Gregory Lorenzutti. Premiere of *Split* (2017)



Management and Staffing

ARTISTIC DIRECTOR & CEO

Lucy Guerin is the 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 in consultation and partnership 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 in consultation and partnership 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:

In June 2018, LGI Executive Producer Annette Vieusseux, who was appointed to this position in February 2013, went on maternity leave. Michaela Coventry was appointed Acting Executive Producer and has continued this role into 2019. In December 2018, Annette Vieusseux resigned from LGI to take up a part-time role as a producer with Performing Lines. After six years of incredible stewardship and hard work, LGI was sad to see her go.

COMPANY MANAGER

The Company Manager 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 Manager assists the Executive Producer with administration, company touring and management and operations of LGI and is the lead producer of the annual performance season *Pieces for Small Spaces*. In 2018, the Company Manager's portfolio shifted due to the introduction of a new Studio Producer role (see below).

Appointments:

Claire Bradley-Duke was appointed to this position in January 2014. In June 2017, Claire went on maternity leave, handing over her duties and position to Acting Company Manager Tegan Nash. Tegan has continued to manage the Company's activities and Claire's previous portfolio of projects in her absence.

STUDIO PRODUCER

The Studio Producer is a new role at LGI introduced in 2018 to manage the activity and programs at the new WXYZ Studios. The Studio Producer manages all studio related operations including hiring of the space, developing events and programs, producing regular professional dance classes and managing website and social media for studio projects.

Appointments:

Tom Pritchard was appointed to this position in September 2018 and is the first Studio Producer LGI has employed.

RESIDENT DIRECTOR

Mariaa Randall was appointed as LGI's Resident Director in 2018. The Resident Director is an annually-appointed position, for which the artist is paid an honorarium. The role is developed individually for each artist in response to his or her areas of interest. As the Resident Director's duties are intrinsically linked with artistic program delivery, a year-long work plan is developed, negotiated, and then contracted each January. Details on the Resident Director Program can be found in the Studio Programs section, above.

PRODUCTION MANAGEMENT

Production management is provided by a multi-skilled team from First In Last Out (FILO). LGI contracts FILO on an ongoing basis. FILO works closely with LGI staff to manage new and existing Company works at home and on tour, and service the requirements of *Pieces for Small Spaces*, *Critter* and *Yellow Wheel*, as well as commercial and community hires and technical needs.

FILO provides management of production and stage management on tour and conducts risk assessments of Company activities.

CASUAL ADMINISTRATION

Alexandra Macallister-Bills continued on a casual contract from January-June 2018, assisting the Company Manager with administrative tasks.

VOLUNTEERS

Ten volunteers were engaged to assist the Company to deliver several projects and events throughout the year.

Our Archive Assistant was Erica Charalambous (M.A. CoDE Alumni), a PhD Dance Digitisation Research student, from the Centre for Dance Research (C-DaRE) at Coventry University, UK.

DESIGN AND BRANDING

Graphic Design: Mike Giesser - Development of new Company branding and a donation prospectus.
Website: Public Office redesign in 2018 / 2019 - launched in February 2019 with continued engagement on an 'as required' basis.

FINANCIAL SERVICES

Bookkeeper: Zita's Bookkeeping Solutions - contracted to reconcile weekly and monthly accounts, and assists with the annual audit.

Auditor: Sean Denham & Associates - independently assess the Company's financial records and audit the Company's activities for reporting and acquittals.

WXYZ STUDIOS FIT OUT

Architects: ARM Architecture (Ian McDougall and Nessie Frangos).
Construction: McCorkell Constructions.
Dance Floor: Show Works Creative Solutions.
Office Fit Out: Justimagine Productions (Justin Green).



Image: Pippa Samaya. Premiere of *Make Your Own World* (2019)

Board

The Lucy Guerin Inc board continues to meet a minimum of six times each year to review and monitor the program, budget and strategic development activities. In 2018, Lucy Guerin Inc continued its commitment to maintaining a board of members with a diverse range of skills and expertise.

Chloe Munro AO – Chair | Professorial Fellow at Monash University, an independent director in the energy and banking sectors and an expert advisor on public policy.

Board tenure ends May 2019 | 100% attendance

Margaret Parker – Treasurer | Former Senior Associate of Hayes Knight Melbourne.

Board tenure ends March 2021 | 100% attendance

Lucy Guerin – Secretary | Artistic Director and CEO of Lucy Guerin Inc.

Board tenure ongoing | 100% attendance

Amy Henderson | Solicitor at Herbert Smith Freehills.

Board tenure ends March 2021 | 86% attendance

Georgina Russell | Director of Development at ACMI.

Board tenure ends August 2023 | 86% attendance

Ian McDougall – Deputy Chair | Founding Director of ARM Architecture.

Board tenure ends November 2019 | 43% attendance

Lorrae Nicholson | Corporate Partnership and Fundraising Specialist, Headspace National Youth Mental Health Foundation.

Board tenure ends June 2024 | 100% attendance

Robin Fox | Melbourne-based artist working across audible and visible arts.

Board tenure ends March 2019 | 57% attendance

Financial Report

2018 was an exciting and challenging year for LGI as we spent over \$300,000 on our beautiful new spaces at WXYZ Studios.

However, with the generosity of the Federal and Victorian State Governments and numerous foundations and philanthropists we were able to fund our new studio spaces and finish the year in a sound financial position.

Revenue raised for WXYZ Studios is included in our *Income and Expenditure Statement* that reflects our healthy profit, while the costs relating to the new studio are shown in our *Asset and Liability Statement* under *Property Plant and Equipment* (see following pages).

Our assets have increased over the year by \$325,044.

Key financial achievements include:

- Supported by multi-year funding arrangements from all three tiers of government, secured until 2020.
- Significant philanthropic support from Ian Potter Foundation, Eirene Lucas Foundation, Sydney Myer Fund and the Besen Family Foundation.
- Partnering with Dr Terry Wu, our new Major Benefactor, to create WXYZ Studios.



Image previous page and above: Bryony Jackson

LUCY GUERIN ASSOCIATION INC.

49 055 606 124

**INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED
31 DECEMBER 2018**

	Note	2018 \$	2017 \$
INCOME			
Event Income		170,893	147,430
Services Income		22,160	13,328
Resources Income		8,182	12,309
Interest Income		2,647	2,398
Other income		2,013	83
Philanthropic Income		175,245	43,018
Grants Received- Australia Council		336,960	306,000
Grants Received- Creative Victoria		287,000	160,000
Grants Received- City of Melbourne		40,000	40,000
Grants Received- C'wealth Government		50,000	-
		<u>1,095,100</u>	<u>724,566</u>
EXPENDITURE			
Administration Expenses		146,347	119,531
Marketing and Promotion		52,999	21,319
Business Development		3,986	4,858
Depreciation		8,237	2,725
Production, Touring & Project Costs		103,507	34,897
Salaries, Wages and Fees		542,602	449,273
		<u>857,678</u>	<u>632,603</u>
Profit (Loss) before income tax		237,422	91,963
Income tax expense		-	-
Profit (Loss) after income tax		237,422	91,963
Retained Profits (Losses) at the beginning of the financial year		<u>210,753</u>	<u>118,790</u>
Retained Profits (Losses) at the end of the financial year		<u>448,175</u>	<u>210,753</u>

LUCY GUERIN ASSOCIATION INC.

49 055 606 124

**ASSETS AND LIABILITIES STATEMENT
31 DECEMBER 2018**

	Note	2018 \$	2017 \$
CURRENT ASSETS			
Cash and cash equivalents	2	315,259	422,038
Trade and other receivables	3	280,688	163,064
TOTAL CURRENT ASSETS		<u>595,947</u>	<u>585,102</u>
NON-CURRENT ASSETS			
Property, plant and equipment	4	317,988	3,789
TOTAL NON-CURRENT ASSETS		<u>317,988</u>	<u>3,789</u>
TOTAL ASSETS		<u>913,935</u>	<u>588,891</u>
CURRENT LIABILITIES			
Trade and other payables	5	54,228	46,218
Income in advance	6	375,640	310,460
Provisions	7	26,544	14,777
TOTAL CURRENT LIABILITIES		<u>456,412</u>	<u>371,455</u>
NON-CURRENT LIABILITIES			
Provisions	7	9,348	6,683
TOTAL LIABILITIES		<u>465,760</u>	<u>378,138</u>
NET ASSETS		<u>448,175</u>	<u>210,753</u>
MEMBERS' FUNDS			
Retained Profits		448,175	210,753
TOTAL MEMBERS' FUNDS		<u>448,175</u>	<u>210,753</u>

LUCY GUERIN ASSOCIATION INC.
49 055 606 124

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED
31 DECEMBER 2018

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2017	118,790	118,790
Surplus attributable to the entity	91,963	91,963
Other comprehensive income	-	-
Balance at 31 December 2017	210,753	210,753
Surplus attributable to the entity	237,422	237,422
Other comprehensive income	-	-
Balance at 31 December 2018	<u>448,175</u>	<u>448,175</u>

LUCY GUERIN ASSOCIATION INC.
49 055 606 124

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED
31 DECEMBER 2018

	Note	2018 \$	2017 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from Customers		1,040,137	729,840
Payments to suppliers and employees		(827,128)	(678,944)
Interest received		2,647	2,398
Net Cash provided by operating activities	8	<u>215,656</u>	<u>53,294</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for property, plant and equipment		<u>(322,435)</u>	<u>(5,052)</u>
Net Cash provided by (used in) investing activities		<u>(322,435)</u>	<u>(5,052)</u>
Net increase (decrease) in cash held		(106,779)	48,242
Cash at the beginning of the year		422,038	373,796
Cash at the end of the year		<u>315,259</u>	<u>422,038</u>

2018 at a Glance

JAN	Studio residency – Out of Time – Melanie Lane (6 days)	Studio residency – Full Time – Luke George (1 week)
	Yellow Wheel 2018 summer school (1 week)	Yoga intensive – Kara Burdack, Lilian Steiner and Jo Lloyd (1 week)
	Yellow Wheel classes and rehearsals	
FEB	Critter session – Luke George	Hotbed workshop - Ezster Salamon (2 weeks)
	Hotbed showing - Ezster Salamon and participants at Abbotsford Convent	<i>Split</i> performance at APAM, Brisbane, Australia
	<i>Attractor</i> performance at APAM, Brisbane, Australia	<i>Attractor</i> performances x 3 at Perth Festival, Perth, Australia
	Yellow Wheel classes and rehearsals	
MAR	<i>Split</i> performances x 5 at Adelaide Festival, Adelaide, Australia	Studio residency – Full time – Jack Riley (1 week)
	Studio residency – Full time – James Andrews (2 weeks)	Studio residency – Full time – Leah Landau (1 week)
	Studio residency – Out of Time – Siobhan McKenna (2 evenings)	Yellow Wheel classes and rehearsals
APR	<i>Make Your Own World</i> development (4 weeks)	Studio residency and showing – Full time – Leah Landau (1 week)
	Studio showing – Sandra Parker	Studio residency – Out of Time – Siobhan McKenna (2 days)
	Yellow Wheel classes and rehearsals	Lucy Guerin as guest artist with Jozette Baiz Grenade (France) – teaching excerpts of <i>Attractor</i> and <i>Untrained</i>
MAY	<i>Attractor</i> performances x 2 at Brighton Festival, Brighton, UK	Yellow Wheel choreographic season rehearsals and classes
	Studio residency – Full time – Leah Landau (1 week)	<i>Delving into Dance: Gender Equality in the Arts</i> launch with Andrew Westle
JUN	Resident Director development – Mariaa Randall (1 week)	Studio residency – Out of Time – Emma Riches (3 days)
	Yellow Wheel choreographic season classes and rehearsals	Digital Heritage Australia documentation of Batman St studio for Online Digital Archive
	Michaela Coventry commences role as Executive Producer	Hard Hat Tour fundraiser at WXYZ Studios
JUL	Studio residency – Full time – Ngioka Bunda Heath (1 week)	Studio residency – Out of Time – Emma Riches (3 days)
	<i>Metal</i> research and development in Bandung, Indonesia	Company moves out of 28 Batman St, West Melbourne

AUG	<i>Split</i> performances x 2 at SIPFest, Salihara, Jakarta, Indonesia	<i>Split</i> performances x 5 at Unwrapped, Sydney Opera House, Sydney, Australia
	<i>Split</i> performances x 3 at Darwin Festival, Darwin, Australia	<i>Split</i> fundraiser at WXYZ Studios
	<i>Split</i> performances x 3 at Noordorzen Festival, Groningen, Netherlands	
SEP	Tom Pritchard commences role as Studio Producer	<i>Split</i> performance at Tanzmesse, Dusseldorf, Germany
	<i>Split</i> performances x 3 Aarhus Festival, Aarhus, Denmark	<i>Weather</i> remounted on Tr.IPP, Transit Dance – Lee Serle
OCT	<i>Split</i> performances x 3 at Dance New Air, Tokyo, Japan	<i>Split</i> performances x 3 at Baryshnikov Arts Centre, NYC, USA
	<i>Split</i> performances x 3 at White Bird, Portland, USA	Move to WXYZ Studios, 130 Dryburgh St, North Melbourne
NOV	WXYZ Studios Launch Event	NIDA Nights with Lucy Guerin
	<i>Split</i> performances x 2 at Trafo, Budapest, Hungary	<i>Split</i> performance at DNK Space, Sofia, Bulgaria
	Studio residency and showing – Full time – Caroline Meaden (3 weeks)	Studio residency – Out of Time – Amanda Lever (5 days)
	Executive Producer presents <i>Producing the Vision</i> at Travers, Copenhagen, Denmark	
DEC	<i>Split</i> performances x 5 at Théâtre de la Ville, Paris, France	<i>Split</i> performance at Concertgebouw Brugge, Brugge, Belgium
	Executive Producer attends Ice Hot Nordic Dance Platform, Reykjavik, Iceland	Resident Director development – Mariaa Randall (2 weeks)
	Studio residency – Full time – Alice Heyward (2 weeks)	Studio residency and showing – Out of Time – Amanda Lever (5 days)
	Studio Residency – Full time – Jack Riley (1 week)	

Summary of Goals, Strategies & KPIs

Artistic.

Linked Goals	Strategy	KPIs 2016–2020	2018
1, 2, 3	Commit to delivering the premiere of one new work every 18 months.	World premieres of four new works during the quinquennium.	Preparations / Developments for two new works to premiere in 2019 and 2020.
1, 2, 3	Ensure feedback opportunities during the creation of new work	i) Two peer and stakeholder showings held for each new work	One showing of <i>Make Your Own World</i> . One development trailer for new work made for peer review and stakeholder engagement.
1, 3, 4, 5	Prioritise regular touring and presentation opportunities, locally nationally and internationally	i) Deliver a minimum of eight seasons of work during the quinquennium ii) Deliver at least 4 Australian premieres by 2020	Touring of <i>Split</i> to 14 cities. 38 performances of <i>Split</i> in Europe, US, Japan, Indonesia and Australia. Premieres secured for two new works in 2019 (<i>Dance Massive</i>) and 2020 (<i>Asia TOPA</i>).
4	Productions receive positive critical response (media reviews, peer reviews, audience feedback)	i) Overall critical response is 60% positive	Gather critical responses to assess. <i>Split</i> : media responses and reviews from international reviewers. Residencies: Artists complete survey and feedback questions following studio residency. Awards: - 2018 Shirley McKechnie Award for Excellence in Choreography – <i>Split</i> . - 2018 Green Room Award for Concept and Realisation – <i>Split</i> . - 2018 Green Room Award for Ensemble, Duo or Trio (Melanie Lane and Lilian Steiner in <i>Split</i>). - 2018 Green Room Award for Female Performer - Lilian Steiner for Year's Work (including <i>Split</i>).
1, 3, 4	Maintain and extend high-calibre artistic partnerships	i) Secure 1 collaboration or commission of significance per year	i) Collaboration initiated with Ensemble Tikoro in Indonesia to develop a new work <i>Metal</i> . New partnership established with The SUBSTATION to deliver the newly revised <i>Pieces for Small Spaces</i> program, (renamed <i>PIECES</i>) in 2019.



Artistic.

Linked Goals	Strategy	KPIs 2016–2020	2018
		ii) Secure a minimum of two return invitations from recent presenters	ii) Return invitations from Théâtre de la Ville, Paris (<i>Split</i>), Cultuurcentrum Brugge (<i>Split</i> and <i>Attractor</i>), and White Bird Dance, Portland (<i>Split</i> and <i>Attractor</i>) in 2018.
1, 2	Invest in the development of new Australian work and choreographers	i) Commission and present five new works per year through <i>Pieces for Small Spaces</i> ii) Deliver five <i>First Run</i> events per year	Due to extended fit out period of new studios at WXYZ Studios, <i>Pieces for Small Spaces</i> did not run in 2018. A revised program, <i>PIECES</i> , has been established to premiere in 2019. <i>First Run</i> underwent a reimagining, resulting in a new program <i>Critter</i> . One <i>Critter</i> event was held in 2018 due to limited studio operating as a result of the fit-out.
		iii) Offer a minimum of four Studios Residencies per year	11 Studio Residencies.
		iv) Offer one Annual Resident Director position per year	First Nations artist Mariaa Randall as Resident Director in 2018.
		v) At least three works per year seeded in our development programs are presented outside LGI	Tracked the outcomes of work seeded through LGI sector development initiatives of which include works presented at Fringe Festival 2018, Arts Space New York and Arts House.
1, 2, 3	Provide opportunities for international connections with local community	i) Present one international <i>Hotbed</i> residency per year	Presented one <i>Hotbed</i> with Eszter Salamon.
2, 5	Ensure access to the Company's resources to support the broader dance community	i) Offer minimum of 15 placements per year	Offered eight places during choreographic development of <i>Make Your Own World</i> . Due to limited studio operating, fewer secondment places were provided. Development for <i>Metal</i> happened in Indonesia meaning secondment places were not possible.

Engagement & Market Development Strategies

Linked Goals	Strategy	KPIs 2016 - 2020	2018
1, 3, 5	Develop new, and nurture existing, presenter contacts	i) Maintain a Company presence at minimum of five key industry networking and profiling events per year	Company representatives attended ISPA; showing of work at Tanzmesse; EP Michaela Coventry attended Ice Hot Nordic Dance Platform, Iceland.
1, 5	Develop company works that are varied in scale and cost across a variety of platforms	i) Develop at least one new LGI work of a scale suitable for regional and/or small venue touring during the five-year period	Development of <i>Make Your Own World</i> with six dancers, sound designer, lighting designer and costume designer. Development of <i>Metal</i> with two dancers and six heavy-metal choir musicians and a videographer.
3, 4	Strengthen Lucy Guerin Inc's communications with our three types of stakeholders (Developing, Programming, Attending)	i) Create and maintain physical and digital platforms for research, industry discourse, cultural exchange and audience engagement	Maintained Digital Archive including collaboration with Melbourne University database. Offered <i>Hotbed</i> and <i>Critter</i> , appointed First Nations artist Mariaa Randall as Resident Director. Update of LGI website instigated and development of a new marketing strategy.
1, 5	Strengthen and expand individual donor engagement	i) Establish new philanthropic channels for engagement, such as the giving circle (i.e. The Dark Chorus Syndicate)	Raised \$175,260 through fundraising activities, philanthropic donations, and establishing and growing donor list. Continued philanthropic relationship with investor Dr Terry Wu and became long-term tenant of new LGI studio hub - WXYZ Studios.
4, 5	Invest in, implement and continually improve Customer Relationship Management (CRM) system to transform company communications with our three types of stakeholders (Developing, Programming, Attending)	i) Successfully embed within the office environment, with 100% of staff using system ii) Collect, analyse and report data annually throughout the quinquennium	CRM (Highrise) is now used by all staff to streamline communication and manage efficiency and stakeholder relationships including donors. As required for reporting and for marketing analysis. Now able to track donors, repeat ticket buyers, etc. Tracking engagement with stakeholders, audiences, artists and donors, providing recorded histories, and informing for targeted campaigns.

Financial, Management & Governance Strategies

Linked Goals	Strategy	KPIs 2016 - 2020	2018
5	Contribute to LGI's long-term sustainability by growing its financial reserves	i) Deliver a surplus in the majority of years during the quinquennium ii) Maintain reserves above 14% of annual turnover each year	Surplus of \$237,422, equating to 21% of turnover. Retained profits at 40% of 2018 turnover.
5	Strengthen LGI's current mix of grant and non-grant income, to diversify and spread risk	i) Maintain government grant income at current levels ii) Increase proportion of non-government funding to at least 45% over the quinquennium iii) Achieve annual private donation targets - overall and maintained increase on current levels across the quinquennium	i) Received multi-year funding from Australia Council and Creative Victoria for 2017-2020 (with increases on previous multi-year operational grants). Received City of Melbourne 2018-2020 triennial funding. Confirmed \$100,000 from Creative Victoria for fit-out of new studio premises. ii) Received funding from Philanthropic trusts including Angior Foundation, Besen Foundation, Sidney Myer Foundation, Eirene Lucas Foundation and Ian Potter Foundation. Private donations achieved: \$91,700. Increased number of donors and gained new donors.
5	Invest in LGI's people, critical to the achievement of our goals	i) Staff annual performance reviews conducted and adequate annual provision made for staff professional development ii) Maintain relationships with collaborators and key performers across multiple productions	Reviews undertaken for positions in 2018 budget includes professional development line. Appointment of new Studio Producer. Employing same dancers and creatives across multiple projects. Re-employed several teachers, dancers and creatives.

Financial, Management & Governance Strategies

Linked Goals	Strategy	KPIs 2016 - 2020	2018
2, 5	Increase the participation of people with disabilities across all aspects of the Company's operations	i) Reduce physical barriers to participation through relocation to an accessible venue by 2020 ii) Reduce opportunity barriers by reviewing recruitment and employment policies annually	Secured new LGI Studio in North Melbourne for relocation with added philanthropic partnership with investor Dr Terry Wu. Venue will be refurbished for accessibility with improved facilities. Reviewed by staff and board.
5	Improve the environmental performance of the Company and maintain our position as industry leaders in green practice	i) Implement carbon-offset initiatives to reduce the environmental impact of the Company's touring and operations	No printing of programs, tickets and invites, distributing marketing collateral digitally.
5	Maintain exemplary standards of Board governance and engagement	i) At least 80% attendance at Board meetings by Board members ii) Annual Board review conducted iii) Ensure that 100% of the Company's policies are reviewed over each 2 year period	75% attendance. Board review took place in 2018. Financial Delegation Policy adopted. Policies and Procedures planned review in 2019.

Acknowledgements

Lucy Guerin Inc would like to thank the following organisations for their support, partnership, and invaluable support

Federal Partner



State Partner



Local Government Partner



Philanthropic Partners



Eirene Lucas Foundation



Acknowledgement of Country

Lucy Guerin Inc respectfully acknowledges the Wurundjeri people 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 Indigenous Australians who join us at LGI.

Donors

Thank you to all of our amazing donors throughout 2018. Without your support we wouldn't be able to make new works and support the contemporary dance community in Melbourne at our new dance hub WXYZ Studios.

Special thanks to LGI Major Benefactor Dr Terry Wu.

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