

Lucy Guerin Inc.
Australia Council for the Arts
Key Organisations – Triennial Grant
2008 Report

2008 Program

January

- Rehearsals of *Aether* in LGI studios
- Performances of *Aether* at Sydney Festival

February

- Rehearsals *Structure and Sadness*
- Performances of *Structure and Sadness* at Perth Festival
- *Structure and Sadness* performed at APAM

March

- Lucy collaborating with Gideon Obarzanek for Chunky Move development period for *Two Faced Bastard*

April

- Choreography for David Rosetzky's film project *Think of Yourself as Plural*
- Remounting old work *Two Lies* on Link Dance Company in Perth

May

- Lucy mentored Alisdair Macindoe as part of Spark program
- Lucy began research and development period in Europe

June

- Lucy continued research and development period in Europe

July

- Lucy collaborating with Gideon Obarzanek. Development period for *Two Faced Bastard*

August

- Development period for new work *Corridor*
- Tere O'Connor Workshop

September

- Development period for new work *Corridor*
- Premiere by Chunky Move of *Two Faced Bastard* in Melbourne International Arts Festival

October

- Premiere of *Corridor* in Melbourne International Arts Festival

November

- Choreography for David Rosetzky's video portrait of Cate Blanchett

December

- Presentation of Pieces for Small Spaces at LGI studios. Artists were Gerard van Dyke, Kristy Ayre, Carlee Mellow, Harriet Ritchie and Sarah Black.
- Rehearsal for *Untrained* at North Melbourne Town Hall

Artistic Report 2008

Lucy Guerin

Rehearsal and Presentation of *Aether* at Sydney Festival

Lucy Guerin Inc rehearsed for one week to remount *Aether* for presentation at the 2008 Sydney Festival. Rehearsals took place at LGI studios with Byron Perry, Kirstie McCracken, Lee Serle, Kyle Kremerskothen and Antony Hamilton. It was presented at the Playhouse, Sydney Opera House on January 23-26 as part of the *Movers and Shakers* program which featured Australian dance in the Festival.

Aether is an intricate and chaotic dance piece with motion graphics by Michaela French, music by Gerald Mair, costumes by Paula Levis and lighting by Keith Tucker. It depicts the struggle of the performers as they transcend the clutter and confusion of contemporary communication, and make

direct and ultimately human connections.

Rehearsals and Presentation of *Structure and Sadness* at Perth Festival

Rehearsals took place at Lucy Guerin Inc in February for *Structure and Sadness* to be presented at the Perth Festival. Dancers were Antony Hamilton, Byron Perry, Kirstie McCracken, Lina Limosani, Fiona Cameron and Kyle Kremerskothen. Rehearsals were a little difficult due to the floor in the studio which was slippery and also had quite a lot of movement, making it difficult to construct the set which is made of a variety of MDF cards, assembled like a card house by the performers during the first half of the piece.

Structure and Sadness was performed at the Playhouse Theatre from 9-12 February in the Perth Festival. We had a wonderful response to this work and reviews were very positive. I gave a talk with a group of architects about the process of making the work.

Structure and Sadness takes its inspiration from the collapse of Melbourne's Westgate Bridge in 1970. It uses a movement vocabulary based on the engineering principles of compression, suspension, torsion and failure. The six performers construct a precarious world teetering on the point of collapse.

***Structure and Sadness* at APAM**

Following the performances in Perth, *Structure and Sadness* was presented in Adelaide at the Australian Performing Arts Market in February. Only the first half of the work was performed where the dancers construct the card structure and it collapses, without the original lighting design. The piece was performed mostly in open white light due to the necessary time constraints for technical set-up at APAM. This is never an ideal way for presenters to see work but we never the less received very positive responses and began several conversations which have led to the touring of this piece.

***Two-Faced Bastard* Development and Performances with Chunky Move**

In March and July, there were two development periods for *Two Faced Bastard*. This was a commissioned collaboration with Gideon Obarzanek for Chunky Move. Gideon and I co-directed this work which involved a two sided performance with a curtain down the middle. An audience sat on either side of this divide and could only see one side of the show, but was aware of an alternate performance happening on the other side.

In October it was performed at the Meat Market as part of the Melbourne International Arts Festival. It was extremely well attended and received a very enthusiastic response from audiences.

This commission was courtesy of Lucy Guerin Inc. Commissions such as this, to make work outside of the company, allow me to interact collaboratively with other organizations and artists in a different working environment. It also creates income for the company as the fees for external commissions go to Lucy Guerin Inc.

David Rosetzky's Film Project *Think of Yourself as Plural*

For two weeks in April, I worked on choreography for visual artist David Rosetzky's film *Think of Yourself as Plural*. The dancers were Kyle Kremerskothen and Charmaine Yap. The choreography through its abstract presence accentuated the distance between the characters and their understanding of their internal selves in relation to the group. I gained a great deal from this project through the collaboration with David. He allows a great freedom within his work for my choreography, yet is stylistically and visually extremely rigorous.

Think of Yourself as Plural continues Rosetzky's ongoing exploration of the ways in which personal and social identities intermingle. The layering of disjointed dialogue, narrative and movement points to a conflict between the protagonists' internal and external 'selves'." Sutton Gallery Website

This work resulted in a film which was shown in a gallery context at Sutton Gallery on 13th September 2008.

Remounting *Two Lies* on Link Dance Company in Perth

In April I travelled to Perth for two weeks at the invitation of Michael Waites to remount one of my first works, *Two Lies*, on Link Dance Company. Link is a company of graduate dancers who have not yet embarked on their professional careers and are gaining experience and an introduction to a professional environment through their work with Link.

Working with these dancers was a refreshing and nostalgic experience for me. I was in the original cast of *Two Lies* and although could not remember it step for step, was amazed how clear its intentions and physicality still were for me. The dancers initially learnt the work from video and then I was able to give them more insight into the work and provide detail and information regarding its meaning, intention and origin. I created two casts who alternated during the performances. I was unable to stay for the tech week and did not see the performances which was disappointing. They later did a studio performance of this work in Amsterdam as part of a trip organised by Michael to Europe.

Research and Development Period in Europe

In May and June I travelled to Europe for 9 weeks of research and development.

I have worked consistently as a choreographer for the last fourteen years and for the last ten my practice has been based in Melbourne.

Part of the reason for spending time in Europe was to assess what I had achieved over this period, how I wanted to move forward and in what direction. This was an opportunity for me to reflect on my position as a dance maker not just in Australia but in the broader international context.

As the artistic director of a small contemporary dance company I am in the fortunate position of being able to generate a large amount of new work, touring, commissions, teaching, lectures, involvement with emerging artists and dancers, mentorships, interviews, curating and workshops. However the work is very demanding and also involves administrative and practical aspects. This opportunity to focus and reflect on my own practice as an artist was invaluable.

I travelled to Berlin, Brussels, London, Zagreb, Vienna, Paris and Budapest and saw over 30 performances and exhibitions which ranged from The Paris Opera Ballet to small informal performances. I gained a sense of a range of ideas and creative processes being explored currently in Europe and had many discussions with other artists about how these have changed and their relevance to culture and the world. I also met with over 10 presenters during this time. Although this was not the main purpose of this trip, some of these connections have resulted in ongoing conversations and presentation outcomes.

In Vienna I attended a workshop at Tanz Quartier led by Chrysa Parkinson.

In France I spent a week at Performing Arts Forum which is an old convent in the countryside set up as a residency for artists. During my time there I focused on my new work *Corridor* which I would be rehearsing on my return to Melbourne. Uninterrupted hours of thinking was my main activity, which enabled me to enter a creative space rarely possible during my time in Melbourne working with the company. It has made me consider what is important in my own practice and also what my company might be able to contribute beyond the creation of my own new works.

This trip was a rare and fulfilling experience for me which has contributed enormously to my connection to other ideas, artists, venues, residencies, presenters and sense of possibility for the company, the dancers and our community in general. It has expanded my perception of the

company and how it can generate a broader and more inspiring dialogue amongst dance artists in Melbourne.

Workshop with Tere O'Connor

In August, Tere O'Connor taught a workshop to around 19 young and more experienced choreographers in Melbourne. Tere is a highly recognised choreographer from New York who is extremely knowledgeable and articulate on dance practice.

The workshop involved tasks set by Tere, which were then shown in groups, followed by in depth discussion about what is resonant in dance and how it communicates as an art form. Tere delivered a talk about his work at the conclusion of the workshop accompanied by video excerpts of some of his pieces followed by an informal discussion. This workshop was held free of charge to an invited group and received very positive feedback. However it was decided to open up future workshops with an application process as some people felt excluded from this opportunity.

Stage Three Rehearsals of *Corridor*

Stage Three of *Corridor* enabled a deeper exploration of the concepts proposed in stage one and two. These dealt with the trivial yet constant streams of information that confront us daily through the entertainment media and affect the way we perceive ourselves and our place within society. In contrast we also looked at the larger more ominous problems that threaten our world and which we often feel powerless to affect.

One of the techniques developed to explore this was the gathering of snippets of text from trash magazines which were used as instructions to generate movement for the performers. We also composed lists of instructions based around certain subjects such as the obsession with changing our physical bodies through diet, exercise and plastic surgery and fear of illness based on our own experience. These instructions were conveyed via the written word, spoken word, mobile phones and i-pods and they were often delivered in quick succession, prompting a spontaneous response from the performers. Material from the previous developments of *Corridor* was re-examined to determine if it should be included in the final work. The most difficult section for me as a choreographer was a group section involving all the dancers responding to instructions on i-pods. This section was interesting due to the responses of different individuals to the same speedily delivered sequence of instructions. While a single dancer performing the responses was very engaging, done as a group it took on a kind of randomness which was chaotic in a predictable way. We spent quite a lot of time trying to direct this sequence into something that had a more defined affect, but in the end it remained a solo.

We were in the fortunate position during these rehearsals of *Corridor* to have the opportunity to use the Meat Market where the work was to be performed. We could then understand more fully what the work could achieve and how it would be viewed by audiences. The corridor, which was 22 metres by 4 metres was set by two rows of chairs, one down either side. This accurate laying out of the performance space had a big affect on the material we produced during this period and allowed us to determine how the dancers should present the material and what facings to use so that most people could get an interesting perspective of the work. It became clear that it would be different for each viewer depending on where they are seated.

Stage Three of *Corridor* allowed us to complete most of the choreographed sections of the work and refine the material and processes to prepare for the production stage in which the music and set design would be fully integrated.

I was really happy with the way we explored new methods of creating movement material and didn't try to set things too early in the process. It was great timing to be in the performance space for this period and allowed us concentrated and focused time to get a good understanding of where the work was going.

Corridor Presentation

Corridor was the major presentation for Lucy Guerin Inc for 2008 and resulted in the production and presentation of a new dance work which was premiered in the Melbourne International Arts Festival from 16-25 October at the Meat Market . It challenged traditional notions of dance through its unconventional audience configuration which gave a unique perspective from which to view the performance. The techniques used to create the material for *Corridor* were a new development in my choreographic process. The dancers received instructions during the performance over the phone, on i-pods, through the written word and verbally from each other. They responded spontaneously to these commands which created movement which differed slightly every time the work was performed. *Corridor* was a departure for me in that the performers created the material at the moment they received the instructions in the show rather than through a process of creating and learning set phrases in rehearsals. The sound design was also innovative in its approach, with speakers set up beneath the chairs of the audience and sound able to travel up and down the corridor. The composer, Haco, worked with found sound recorded from local environments as well as sounds created by the dancers themselves.

The presentation of *Corridor* involved the following artists and personnel:

Choreography:	Lucy Guerin
Dancers:	Sara Black, Antony Hamilton, Kirstie McCracken, Byron Perry, Harriet Ritchie, Lee Serle
Sound Design:	Haco
Set Design:	Donald Holt
Lighting Design:	Keith Tucker
Costume Design :	Paula Levis
Paper Coats Design:	Susie Gerraty
Producer:	Michaela Coventry
Production Manager: & Stage Manager:	Richard Dinnen (Megafun)
Pre-Production Manager:	Carly Heard (Megafun)
Deputy Stage Manager: Understudy & Assistant	Simon Patterson
Stage Manager:	Laura Levitus
Sound Operator:	Ali Stobo
Photos:	Jeff Busby
Video:	Michelle Mahrer

Networks and Community

Corridor strengthened and expanded Lucy Guerin Inc's relationships and networks with the dance community and the broader arts community. Interior architect Donald Holt who did the set design for *Corridor* brought new audiences to the work from fashion, visual arts and architecture. Haco, the experimental composer from Japan brought audience from the new music scene. These connections broadened the audience base and stimulated dialogue between the local dance sector and other related art form practitioners.

A panel of children from the Children's Choice Awards was present for one performance of *Corridor*. This was a program run through the festival to introduce children from Footscray to performance at an early age. It encouraged them to think about what it meant to them specifically and to reflect on what the artists involved had tried to achieve. *Corridor* received an award from the panel for 'Work Most Like a Video Game'

I was involved in *In Conversation*, a series of talks held during lunch-time at the Spiegel Tent outside the Arts Centre with Festival Director Kristy Edmunds. For this session of *In Conversation*, an

informal chat was held between Kristy, Deborah Hay, a visiting choreographer from the US and myself. It was an opportunity for members of the public to listen to us discuss our approaches to making work in detail and our views on dance. The audience could also ask questions at the end of the session.

Classes were held in conjunction with rehearsals and 10 secondments (trainees) spent a period of one week with the company during this time to experience how a professional company operates. A daily class open to all professional dancers was held in the morning before rehearsals. These activities gave the company the opportunity to see who is up and coming among young dancers at the start of their professional lives while providing them with access to the company and its activities.

Tertiary students were invited to the dress rehearsal and the video shoot which gave them the opportunity to experience the company's work and in many cases introduced them to contemporary dance for the first time.

Audience members were encouraged to fill out a survey at the end of the performance to give feedback on how they responded to the show.

Other Outcomes

Corridor provided sustained employment for a number of artists and production personnel. Through engagement in the creation of an innovative new work with a high profile public outcome, they developed and expanded their skills and increased their profiles in the artistic community.

Corridor was a sold out performance season which attracted a broad audience due to its appearance in the Melbourne International Arts Festival and the growing reputation of the company. Verbal feedback from audiences was very positive as were reviews and responses in survey forms placed outside the theatre.

Several national and international presenters attended *Corridor* and have expressed interest which may result in future presentations and touring.

At one stage it was thought that *Corridor* might be a more difficult show for audiences to relate to than some other Lucy Guerin Inc works. The warmth and connection that audiences felt to the show and its accessibility was extremely welcome. It proved that we can take chances with new works and still remain connected to our audiences.

Future Changes to the Project

If we have future performances of *Corridor* we would like to try changing the instructions to the dancers on a nightly level. During the Melbourne season we tried various ways to change the order of the instructions to keep the responses to them spontaneous and unrehearsed. But we didn't really find a satisfactory solution. For future performances we would like to make up to ten different lists of instructions for the i-pods and change them every night so that the performers can maintain the particular focus that comes with not knowing what will come next.

We will also weight the mirror screens on castors as in one performance a screen fell forward and cracked. The sound has also been transferred to a computer for future shows as it was on a hard drive which was complex for the operator.

Choreography for David Rosetzky's Video Portrait of Cate Blanchett

In November 2008 I worked on another project with visual artist David Rosetzky. He was commissioned by the National Portrait Gallery to work on a video portrait of Cate Blanchett. David interviewed the actress prior to the film shoot in Sydney at the Sydney Theatre Company workshop. From these interviews he selected parts that he was interested in and I developed the choreography in

relation to this script. We rehearsed with an actress who took the place of Cate Blanchett at the Lucy Guerin Inc studios to try out ideas for the choreography between performer and camera. David Franski created the music for this piece. We flew to Sydney for the filming and had very limited time with Ms Blanchett, two hours for rehearsal and voice recording and 3 hours for the filming. The choreography consisted of some simple gestural movements and a final short dance sequence. Ms Blanchett learned this routine very quickly and was supportive and helpful throughout the filming process.

The final result was a short film which gave an insight into Ms Blanchett's thoughts on acting through the spoken text. The filmed choreography showed a different side of her not known to many people through her engagement with an art form with which she is unfamiliar but which she presented delicately and with a true sense of embodiment.

'I knew that I didn't want to present the portrait as a definitive representation of Cate Blanchett – but rather an exploration of shifting identities and inter-changeability. The location of the Sydney Theatre Company workshop – where they make all of their sets - added to this idea as it represents a site of construction and potential.'

David Rosetzky- National Portrait Gallery Magazine

This video is held at the National Portrait Gallery

Pieces for Small Spaces 2008

From 10 - 14 December 2008 Lucy Guerin Inc presented the 4th *Pieces for Small Spaces* at its studio at 14 Batman St West Melbourne. The five emerging choreographers presented during this season were Kristy Ayre, Sara Black, Harriet Ritchie, Gerard Van Dyck and Carlee Mellow.

Each of the five artists created a new work which enabled them to extend their choreographic experience. They were able to present a fully realised short work to a small audience of approximately 50 people over 5 nights in an enjoyable and supportive context which encouraged a range of discussions surrounding the shows. Their work was shown to its full advantage and in most cases they gained positive recognition and acknowledgement as well as critical feedback. The shows were well attended and served to promote the artists to their peers, possible presenters and the wider dance audience. Lucy Guerin Inc provided mentorship, marketing, technical support, studio space for rehearsal and performance, administration, bookings, front of house and programs. The intimacy of *Pieces for Small Spaces* creates a unique environment for the presentation of new dance work. It is shown in a relaxed way but contains an element of excitement and anticipation. Curiosity has been building over the last few years and the audience looks forward to seeing what will come next.

The choreographers were able to experiment with an idea in a supportive environment without the constraints of grant writing, reporting, finding studio space and organising production support. They were free to focus on the development of an idea at a stage in their careers when they are evolving an individual choreographic voice. They were able to show the works in front of a small audience without the pressure of reviewers or excessive expectations. The participants could present their choreography and performing skills to a supportive, knowledgeable and critical audience who will spread the word and encourage future possibilities for these works. The attention these artists have gained through inclusion in *Pieces for Small Spaces* has strengthened their identity in the dance community, for audiences, other presenters, choreographers and funding bodies.

Rehearsals took place throughout the year at Lucy Guerin Inc studios depending on the needs of individual choreographers. I provided feedback throughout the process if requested and administrative support was contributed by Michaela Coventry (Producer LGI) The choreographers had production support from Frog (Philip Peck) from Bluebottle to realise their works with limited but professional technical standards. Each choreographer chose a mentor from the dance community to give them

feedback during the development of their work, and at the conclusion of the season an open forum was held for the choreographers, dancers and audience to discuss the works.

Pieces for Small Spaces progressed very smoothly. It was the fourth year of presentation so many of the difficulties were ironed out in previous years. The response to the works and the calibre of work produced was very encouraging. Some of these pieces will go on to become larger works and be presented in other contexts in the future.

Rehearsal for *Untrained* at North Melbourne Town Hall

The development of *Untrained*, a new work for Lucy Guerin Inc took place from 9 – 18th December 2008 at North Melbourne Town Hall.

It involved expanding and refining the initial concept of the work which was begun in a previous Culture Lab development of one week at the Meat Market in July 2007. *Untrained* involved two highly skilled dancers and two visual artists with no dance training at all. The performers were Antony Hamilton, Byron Perry (dancers) Ross Coulter and Simon Obarzanek (non-dancers). Both choreographer and performers worked together to develop a score of instructions to create a movement based piece. The day began with a basic warm-up taught by Byron, Antony or myself that we could all participate in. We then spent the time rehearsing the work and discussing the different directions it could take.

The process for *Untrained* was highly structured. A series of instructions developed by the dancers and myself were executed by the four men individually or together. The instructions were written on individual pieces of paper and laid out in list form on either side of a 3m square taped to the floor. One at a time the performers would carry out each instruction in the square and then exit to the other side ready to perform the next instruction. Sometimes they all entered the square together to present the instruction as a group. This structure was established in the last development and it was important to the project to maintain the simplicity of this form. The work during this period centred on finding the right instructions and the right order for the instructions so that the repetitive actions of the performers evolved into portraits of each man and his relationship to the group and to his artistic process. It also highlighted the role of each man's training and how it had shaped his life and views about himself and others.

Every day we ran the piece in a different order to find how the instructions could build rhythmically and conceptually to hold the viewers interest and begin to express a greater meaning.

In addition to short movement tasks each artist was required to engage with activities outside of their area of expertise. They built sculptures, wrote songs, made films, took self-portrait photographs, drew portraits of each other and many others. Some of these activities happened prior to the performance, and they showed the results (ie the film) and some happened during performance so were different each time (ie drawing the portrait)

The response to the instructions was spontaneous, although over time, a sort of choreography evolved, particularly in the way the men entered and left the square.

Summary of the Program

2008 was an intense and productive year for Lucy Guerin Inc.

Significant achievements included:

Lucy Guerin Inc was awarded a 2007 Green Room Award for "Concept and Realisation in Dance" for *Pieces for Small Spaces 2007*

Lucy Guerin Inc was awarded a 2007 Green Room Award for "Dance Ensemble" for *Aether* at the Malthouse – Harriet Ritchie, Antony Hamilton, Lee Serle, Kyle Kremerskothen, Lina Limosani and Stephanie Lake

Lucy Guerin Inc was awarded a 2008 Australian Dance Award for “Outstanding Performance by a Company” for *Structure and Sadness*.

Lucy Guerin Inc held a meeting with a number of artists and producers to generate ideas for ways the company could offer support and inspiration to the dance community. This was the beginning of an exciting period of growth for the company’s activities. Having a permanent office and studio space has meant that the company’s identity and the role its sees for itself has shifted. The production of new works by Lucy Guerin is still its primary goal, but it also facilitates choreographic development of younger artists, dialogue within the dance community and opportunities for learning and exchange locally and internationally. A workshop with Tere O’Connor from the US and mentoring of Alisdair Macindoe were the beginnings of these new company initiatives which have expanded in 2009. *First Run*, initiated by Abi Sebaly and supported by Lucy Guerin Inc was also established in 2008. This is an evening presented once a month of uncurated works in the Lucy Guerin Inc Studio, followed by a facilitated discussion. Its purpose is to provide feedback to choreographers on first drafts of their work. It also aims to promote discourse among the dance community and to stimulate audiences to enter a discussion with artists and each other which addresses their perceptions and understanding of contemporary dance in Melbourne.

As the company’s work and profile gathers momentum, we see the opportunity to contribute to the depth and richness of our dance culture. An important part of this is to continue an in depth choreographic exploration in the creation and presentation of our own original works. As a professional company we can also use our reputation and resources to support the growth of younger artists and stimulate the discourse surrounding our art form.

Operations Report 2008

Michaela Coventry

Government Funding

2008 was the third year of Lucy Guerin Inc’s triennial grant form the Australia Council.

Further annual operations funding was received from Arts Victoria.

Funding was received for the first third and presentation stages of LGI’s new work, *Corridor* from Arts Victoria and the City of Melbourne.

Funding was received from Arts Victoria for the showcase presentation of *Structure and Sadness* at the Australian Performing Arts Market.

Funding was received for the Culture Lab workshop of *Untrained* from Arts House, City of Melbourne.

Philanthropic Funds

Lucy Guerin Inc was successful in its application to the Besen Foundation (\$10,000 for the 3rd development of *Corridor*) and the Angior Foundation (\$25,000 for *Pieces for Small Spaces 2008*).

Financial Results

Lucy Guerin Inc finished 2008 with a surplus of \$32,125.18, making our retained profits as of 31st December 2008 at \$106,168.75.

International and National Networks

Networks were significantly strengthened in 2008 through the following engagements and invitations:

- *Structure and Sadness* presented at the Perth International Arts Festival in 2008 and APAM 2008 in Adelaide.
- *Aether* being presented at the Sydney Festival in January 2008 as part of the *Movers and Shakers* series.
- Continuing the relationship with our American Agent for all North American tours – Harold Norris of H-Art Management in NYC
- Lucy Guerin having an extensive research and development period in Europe meeting with presenters and like-minded dance makers.

Pieces for Small Spaces 2008

The program ran over one week with 5 performances, to intimate audiences of 50. The total box office audience numbered 250.

Producing *Pieces for Small Spaces 2008* was again relatively simple. All administration was covered by Lucy Guerin Inc – including all contracting, grant applications, rehearsal venue bookings, front of house and marketing. The technical production, including stage management, was managed by Philip (Frog) Peck of Bluebottle.

To market the event, a DL flyer was produced and 500 were distributed. There was also a programme on the nights of the performances. Email lists were utilised – LGI, Ausdance Victoria, Dancehouse and Chunky Move. A total of approximately 1000 people. Performances were documented on video by Nick Sommerville.

Again please note that Lucy Guerin Inc received funding from the Angior Family Foundation as well as contra deals with the production company Bluebottle.

Presentations

Aether - Sydney Opera House – presented by Sydney Arts Festival

Structure and Sadness - Playhouse – presented by Perth International Arts Festival

Corridor – Arts House, Meat Market – presented by Melbourne International Arts Festival

Evaluation

In accordance with the performance indicators laid out in our business plan, Lucy Guerin Inc. has achieved great success in its 2008 programme, measured by the following objectives:

- Positive feedback from audience, performers and peers
- Positive criticism in the media/reviews
- Ability to meet the objectives put forward in each work
- Completion of the proposed activities
- Increased performing and touring opportunities
- Broadening of the audience base.
- Increasing our surplus and displaying sound financial management

Please see reports to the 2006-2008 Business Plan at the end of this report.

Management Systems

Board

Lucy Guerin Inc continued its commitment to maintaining a Board with members with a diverse range of skills and expertise.

Lucy Guerin	Artistic Director of Lucy Guerin Inc	(Public Officer & Secretary)
Ruth Bain	Director of Anna Schwartz Gallery	(Chair)
Helen Simondson	Screen Events Manager of ACMI	
Rebecca Hilton	Freelance Choreographer	(Deputy Chair)
Peter McCoy	Finance Director of Melbourne Symphony	(Treasurer)
Gary Rothville	Freelance Lawyer	
Cory Parfett	Communications Manager of ACMI	
Bec Reid	Producer at Footscray Community Arts Centre	
Ross Gibson	Professor of Contemporary Arts, SCA, Sydney University	

There is a financial sub committee of the Chair, Deputy Chair and Treasurer with the Producer, who meet to review the financial papers and recommend their acceptance prior to each Board meeting.

The Board meets on an annual basis for a strategic review of the existing business plan and for the development of the next year/s plan. The annual review process is part of the planning process so that issues arising from the previous activity period can be integrated into the future planning process.

The Board meets regularly, at least 6 times each year, to review and monitor the program, budget and strategic development activities.

Artistic Director:

Lucy Guerin is the artistic director and is responsible for the artists program of the company.

Producer and Financial Manager:

Michaela Coventry is the Producer for Lucy Guerin Inc and is responsible for all aspects of the operations of Lucy Guerin Inc.

Production Management:

Production management was again handled by Megafun including production and stage management and company management while on tour and Bluebottle for *Pieces for Small Spaces 2008*.

2008 Personnel

Aether

Choreography:	Lucy Guerin
Motion Graphics Design:	Michaela French
Sound Design:	Gerald Mair
Costume Design:	Paula Levis
Lighting Design:	Keith Tucker
Dancers:	Kirstie McCracken, Byron Perry, Lee Serle, Kyle Kremerskothen Antony Hamilton
Production/Stage Manager:	Megafun - Carly Heard
Producer:	Michaela Coventry

Structure and Sadness

Choreography:	Lucy Guerin
Sound Design:	Gerald Mair
Motion Graphics Design:	Michaela French
Lighting/Set Design:	Andrew Livingston and Ben Cobham (Bluebottle)
Dramaturg:	Maryanne Lynch
Dancers:	Byron Perry, Kirstie McCracken, Antony Hamilton, Lina Limosani,

Production Manager: Fiona Cameron and Kyle Kremerskothen.
Producer: Carly Heard (Megafun)
Michaela Coventry

Corridor

Choreography: Lucy Guerin
Set Design: Donald Holt
Sound Design: Haco
Lighting Design: Keith Tucker
Dancers: Kirstie McCracken, Byron Perry, Lee Serle, Sara Black, Harriet Ritchie
and Antony Hamilton
Producer: Michaela Coventry

Secondments: Lisa Lonero, Frankie Snowdon, Chrissy Norford, Ashleigh Berry,
Aleasha Seaward, Anna Simm, Irina Nita, Anna-Louise and Jacquinta
Young

Understudy: Laura Levitus

Untrained

Director: Lucy Guerin
Performers: Ross Coulter, Antony Hamilton, Simon Obarzanek and Byron Perry
Production Manager: Carly Heard (Megafun)
Producer: Michaela Coventry

Pieces For Small Spaces 2008

Choreographers: Kristy Ayre, Gerard Van Dyck, Sara Black, Harriet Ritchie and Carlee
Mellow
Performers/Collaborators: Jo Lloyd, Nick Roux, Laura Levitus, James Shannon, Jess Wasikowska,
Rob McCredie, Kelly Ryall, Doyle BARrow.
Curator: Lucy Guerin
Production Manager/
Lighting Design: Frog – Philip Peck
Stage Manager: Bernie Sweeney
Producer: Michaela Coventry

Report on Lucy Guerin Inc's performance against each of the goals, strategies, outputs, performance measures and targets as agreed in our 2006-2008 business plan.

Operational and Governance Goals, Strategies, Key Performance Indicators & Targets

1. Goal: To maintain an active board whose experience and expertise directly reflect the needs of the company.

Strategy: Maintain a board of management that is committed to the organisation's mission and represents a broad range of expertise.

KPI: Membership of the Board by appropriate people.

- **Target:** A minimum of 7 Directors with a combined skills base that encompasses artistic, financial, legal, marketing & publicity and corporate expertise.

2006	Target met
2007	Target met
2008	Target met

Strategy: Ensure the Board is actively engaged in the strategic planning of the organisation.

KPI: Convening of Board Meetings.

- **Target:** A minimum of 6 times per year.

2006	Target met – Strategic Planning Day was conducted on December 18 and a total six board meetings and an AGM
2007	Target met – Strategic Planning Day was conducted on February 18 2008 and a total six board meetings and an AGM
2008	Target met – Strategic Planning Day was conducted on November 29 and a total six board meetings and an AGM

KPI: Attendance at Board Meetings.

- **Target:** 75% individual attendance rate.

2006	Target not met. Of the Board Members listed as of December 31 2006: 5 attended over 80% of meeting, 2 attended 50% or more and 1 attended 25% of meetings
2007	Target not met. Of the Board Members listed as of December 31 2007: 5 attended over 80% of meeting and 3 attended 50% or more of meetings
2008	Target not met. Of the Board Members listed as of December 31 2007: 7 attended over 80% of meetings; 2 attended 50% or more of meetings and 1 attended no meetings and resigned from the Board

KPI: Regular additional contact.

- **Target:** As required.

2006	Target met as there were regular meetings between the Chair and Producer (at least 1 a month) and the sub-committee also met when required. All Board members attended LGI performances and were in regular phone and email communication.
2007	Target met as there were regular meetings between the Chair and Producer (at least 1 a month) and the sub-committee also met when required. All Board members attended LGI performances and were in

2008 regular phone and email communication.
Target met as there were regular meetings between the Chair and Producer (at least 1 a month) and the sub-committee also met when required. All Board members attended LGI performances and were in regular phone and email communication.

2. **Goal:** To maintain organisational strength, relevance and profile.

Strategy: Implement a strategic planning process that regularly reviews the organisation's mission and goals.

KPI: The Board and staff attend planning days.

- **Target:** One major planning session per year that reflects upon the previous 12 months and reviews and updates long-term strategies.

2006 Target met – Strategic Planning Day held on December 18 2006

2007 Target not met – But a Strategic Planning Day was held on February 18 2008

2008 Target met – Strategic Planning Day held on November 29 2008

KPI: Development of organisation's strategic plans.

- **Target:** Maintaining and utilising a rolling 3-year business plan

2006 Target met – Business plan was gone through at Strategic Planning Day and adjustments made to suit the changes within the organisation.

2007 Target met – Business plan was reworked for Arts Victoria Annual Funding application to suit the changes within the organisation.

2008 Target met – Business plan was reworked for Arts Victoria Annual Funding application and for Australia Council 2009-2011 Triennial application to suit the changes within the organisation.

Strategy: To expand the role of the Producer commensurate with planned increased demands on the company

KPI: Effective and efficient level of administration.

- **Target:** Increased hours for the Producer to ensure maintenance of administrative standards

2006 Target met – Producer now a full time position

2007 Target met – Producer continues to be full time position

2008 Target met – Producer continues to be full time position

3. **Goal:** To maintain a working environment that is contained and flexible enough to allow for the growth and contraction that is necessary throughout the artistic cycle.

Strategy: To identify staffing requirements during varying cycles of work

- **KPI:** Appoint qualified and skilled professionals as needed.

- **Target:** Staff appointed for appropriate periods relevant to needs.

2006 Target met – Megafun Production staff appointed for productions and an MYOB specialist brought in for specific financial tasks.

2007 Target met – Megafun and or Bluebottle Production staff appointed for productions and an MYOB specialist brought in for specific financial tasks.

2008 Target met – Megafun and or Bluebottle Production staff appointed for productions; an MYOB specialist brought in for specific financial tasks and an administrative assistant appointed for 1 to 2 days a week as required.

Marketing and Strategic Goals, Strategies, Key Performance Indicators and Targets

1. Goal: To build the appeal of contemporary dance as a live art form available to a diverse public.

Strategy: Develop and maintain communication with audiences of self and co-present seasons through surveys and to utilise responses in determining our approach to marketing seasons.

KPI: Audience survey and evaluation of data

- **Target:** Evaluation report and implementation

2006 **Target not met – as there was no resources to conduct a survey for our one self-present season of *Pieces for Small Spaces 2006***

NOTE *At Strategic Planning Day the Board agreed that until there was further funding to hire an administrator it would be near impossible to develop, maintain and evaluate a survey data system that was beneficial. LGI will continue to generate mailing list opportunities at all performances.*

Strategy: To maintain interdisciplinary focus that appeals to audiences outside of contemporary dance.

KPI: Collaborations with artists from a range of arts practices

- **Target:** Publicise cross-fertilisation of art forms.

2006 **KPI achieved and through this came the promotion of cross-fertilisation of art forms.**

2007 **KPI achieved and through this came the promotion of cross-fertilisation of art forms.**

2008 **KPI achieved and through this came the promotion of cross-fertilisation of art forms.**

2. Goal: To develop the public perception of the company as one that consistently creates work that is both innovative and relevant.

Strategy: Ensure that the wider arts community (including media) are well informed of the company's work.

KPI: Publicity and marketing strategies developed for self and co-present seasons.

- **Target:** Employment of Publicist prior to season

2006 **Not relevant for 2006 as the only self-present season was *Pieces for Small Spaces 2006* which did not have a publicity campaign due to the nature of the project**

2007 **KPI achieved as Miranda Brown was employed to publicise *Aether* at the Malthouse Theatre. Detailed publicity report received.**

2008 **Not relevant for 2008 as the only self-present season was *Pieces for Small Spaces 2008* which did not have a publicity campaign due to the nature of the project**

KPI: Invitation to and attendance by key representatives from arts organisations nationally and internationally

- **Target:** Attendance by 20 key representatives from arts

organisations.

2006 Key representatives attended all performance seasons and showings
2007 Key representatives attended all performance seasons and showings
2008 Key representatives attended all performance seasons and showings

Strategy: Increase public editorial / feature article exposure and reviews

KPI: Articles and reviews of all seasons

- **Target:** 2 articles and 3 reviews per season

2006 Target met for festival season of *Structure and Sadness*.
2007 Target met for Sydney Festival season of *Structure and Sadness* and self-present season of *Aether* at the Malthouse Theatre and the Mobile States Tour of *Love Me*.
2008 Target met for Perth Festival season of *Structure and Sadness*. Sydney Festival season of *Aether* and Melbourne Festival season of *Corridor*.

NOTE *At Strategic Planning Day in 2006 our board publicity specialist, Ally Catterick, argued that quantifying publicity materials was not helpful to an organisation that rarely self-presents.*

3. Goal: To increase audiences from a broader cultural demographic.

Strategy: To maintain presence at national and international arts markets.

KPI: Invitations to/ registrations at least 1 international arts market per year

- **Target:** Attendance at 1 international arts market per year.

2006 Target met. LGI attended 3 arts markets in 2006 – USA, Australia and Canada.
2007 Target met. LGI attended 2 arts markets in 2007 – Asia Arts Market in Singapore and the Korean Performing Arts Market in Seoul.
2008 Target met. LGI attended APAM in Adelaide.

Strategy: Maintain and increase international presenter networks

KPI: International touring schedule identified

- **Target:** international tour per year

2006 No international tour in 2006 except for showcase performance of *Aether* at CINARS in Canada
2007 Target met. Toured *Aether* to the Singapore Dance Festival and Australia Festival in Pittsburgh USA, *Melt* to the Seoul Performing Arts Festival and *Melt* to the Shanghai Performing Arts Festival.
2008 Target not met.

KPI: Employing international agents in target areas

- **Target:** Agents in Europe and USA

2006 Harold Norris of H-Art Management secured as agent in USA. Research still ongoing to secure a European agent.
2007 Harold Norris of H-Art Management continued to be our agent in the USA. Research still ongoing to secure a European agent.
2008 Harold Norris of H-Art Management continued to be our agent in the USA. Decision made following SCOOP research to not seek a European agent.

Financial Goals, Strategies, Key Performance Indicators and Targets

1. Goal: To ensure sustainable financial stability and security

Strategy: Source and secure funding in advance for all projects undertaken by the organisation.

KPI: Maintenance of a register of appropriate funding sources and application deadlines

▪ **Target:** Up-to-date register

2006 Target met – weekly updating of funding “register” administered by the Producer

2007 Target met – weekly updating of funding “register” administered by the Producer

2008 Target met – monthly updating of funding “register” administered by the Producer

KPI: Applications are submitted when and where appropriate

▪ **Target:** 4 applications per annum

2006 Target met – 4 applications made to Philanthropic organisations, 6 applications made to Arts Victoria, 3 applications made to Australia Council and 2 applications made to City of Melbourne – totalling 15.

2007 Target met – 3 applications made to Philanthropic organisations, 5 applications made to Arts Victoria, 3 applications made to Australia Council and 2 applications made to City of Melbourne – totalling 13.

2008 Target met – 4 applications made to Philanthropic organisations, 6 applications made to Arts Victoria, 3 applications made to Australia Council, 3 applications made to City of Melbourne, 2 applications made to overseas organisations and 1 application made to DFAT – totalling 19.

Strategy: Develop each project with a realistic budget

KPI/Target: Maintaining a working budget

2006 Target met – project budgets maintained by Producer and regularly worked through with Artistic Director

2007 Target met – project budgets maintained by Producer and regularly worked through with Artistic Director

2008 Target met – project budgets maintained by Producer and regularly worked through with Artistic Director

Strategy: Increase international awareness of the company in order to secure funding/collaborations from overseas

KPI: International investment through contract fees, box office and development funding

▪ **Target:** At least 1 source of international financing per year

2006 Extremely ambitious target – only international financing was through CINARS for the staging of *Aether*.

2007 Contract fees received from Pittsburgh Cultural trust, Shanghai Performing Arts Festival, Seoul Performing Arts Festival and Singapore Dance Festival.

2008 USD28,000 in funding from National Dance Project for production of *Corridor*.

Strategy: Board Finance Sub Committee regularly review and discuss budgets

KPI: 6 Finance Sub-Committee meetings per annum.

▪ **Target:** Regular approval of budget

2006 **Target not met only 3 meetings in 2006 but in lieu of a full meeting there were regular meetings between the Treasurer and Producer.**

2007 **Target met and there were regular meetings between the Treasurer and Producer.**

2008 **Target met and there were regular meetings between the Treasurer and Producer.**

Strategy: Be fully accountable to all funding bodies and sponsors

KPI: Acquittal of all grants and funds

▪ **Target:** Successful acquittal within specified guidelines

2006 **Target met – all grants and funds acquitted successfully in 2006.**

2007 **Target met – all grants and funds acquitted successfully in 2007.**

2008 **Target met – all grants and funds acquitted successfully in 2007.**

2. Goal: To build cash reserves.

Strategy: Maintain reasonable contingency reserves in all budgets

KPI: 5% - 10% contingency reserves in all budgets

▪ **Target:** 10% increase in reserves over 3 year period

2006 **Target on track – increase of just over 2.5% in 2006**

2007 **Target met – increase of just over 10% in 2007**

2008 **Target will be met**

Strategy: Tight control on overhead spending

KPI: Assess spending against working budgets

▪ **Target:** Keep overhead spending below 15%

2006 **Target not made. Overhead spending at 30% mainly due to all insurance costs coming out of overheads and not being allocated across projects**

2007 **Target not made. Overhead spending still at 30% mainly due to all insurance costs and much of the Producer wages coming out of overheads and not being allocated across projects**

2008 **Target not made. Overhead spending still over 30% mainly due to all insurance costs and much of the Producer wages coming out of overheads and not being allocated across projects**

Artistic Goals, Strategies, Key Performance Indicators and Targets

1. Goal: To focus on innovation, extending and inventing new possibilities in dance as an art form

Strategy: To create a new work which challenges and advances contemporary dance

KPI: Creation of new works crossing and connecting art forms

▪ **Target:** 1 new work every 18 months

2006 **Target on track – premiere of new work in 2006 with next new work**

- scheduled to premiere in 2008
- 2007 Target on track – premiere of new work in 2006 with next new work to premiere in 2008
- 2008 Target on track – premiere of new work in 2008 with next new work scheduled to premiere in 2009
- Target: 2 commissioned works annually for other companies
- 2006 Target met – Lucy Guerin created work for Rotterdamse Schouwburg and JCDN (Japan)/ Hirano (Melbourne)
- 2007 Target met – Lucy Guerin started the creation of works for David Rosetzky (VIC) and Chunky Move (VIC).
- 2008 Target met – Lucy Guerin created two works for David Rosetzky (VIC) and Chunky Move (VIC) as well as remounting *Two Lies* for Link in WA.

Strategy: To work within longer development periods in order to fully explore new ideas

KPI: 3 to 4 development periods including key creatives for each new work

- Target: 3 – 4 month development cycles for each new work
- 2006 Target met – 4 development periods totally 4 months for *Structure and Sadness* over two years
- 2007 Target met – 2 development periods completed in 2007 for *Corridor* and another development scheduled for 2008.
- 2008 Target met – 1 final development period completed in 2008 for *Corridor* and one further development for *Untrained*.

2. Goal: Create broader context for the work both critically and artistically

Strategy: To increase international profile through touring, commissions and attendance at arts markets

KPI: Invitations to/ attendance at International arts market

- Target: 1 international arts market per year
- 2006 Target met. LGI attended 3 arts markets in 2006 – USA, Australia and Canada.
- 2007 Target met. LGI attended 2 arts markets in 2007 – Asia Arts Market in Singapore and the Korean Performing Arts Market in Seoul.
- 2008 Target met. LGI attended APAM in Adelaide.

KPI: Creation of touring networks in key international markets

- Target: 1 tour in international target market per year
- 2006 Target not met - except for showcase of *Aether* at CINARS, Canada
- 2007 Target met – tours to USA, Korea, Singapore and China.
- 2008 Target not met

KPI: Establish relationships with international companies

- Target: 1-2 commissions per year
- 2006 Target met - Lucy Guerin created work for Rotterdamse Schouwburg and JCDN (Japan)/ Hirano (Melbourne)
- 2007 Target not met.
- 2008 Target not met.

Strategy: To increase level of national touring

KPI: Direct marketing of key national presenters

- **Target:** Attendance at Australian Performing Arts Market

2006 **Target met. LGI attended 3 arts markets in 2006 – USA, Australia and Canada.**

2007 **Not applicable to 2007 (APAM is bi-annual)**

2008 **Target met. LGI attended and showcased *Structure and Sadness* at APAM**

- **Target:** 1 national tour for each completed work

2006 **Not applicable for 2006**

2007 **Target met. Mobile States Tour of *Love Me* to Melbourne, Sydney, Hobart, Brisbane and Perth.**

2008 **Not applicable for 2008**

3. Goal: To create a company that sustains the practice of its dancers and contributes to their development

Strategy: To create opportunities for dancers to develop technically and artistically

KPI: Longer development periods

- **Target:** 3 – 4 month development for each new work

2006 **Target met for *Structure and Sadness***

2007 **Target on track for *Corridor*.**

2008 **Target met for *Corridor*.**

KPI: Core group of dancers employed for touring and new work

- **Target:** Dancers employed for at least 5 months per year

2006 **Target not met – Dancers employed for just under four months**

2007 **Target met – Activity for 7 months of 2007.**

2008 **Target met – Dancers employed for 20 weeks**

- **KPI:** Involve dancers in critical feedback and dialogue

- **Target:** 2 Post show forums per work

2006 **Target not met – only 1 post show forum for *Structure and Sadness* due to the wishes of the presenter Melbourne International Arts Festival.**

2007 **Target not met – only 1 post show forum for productions due to the wishes of the presenters.**

2008 **Target not met**

Strategy: Provide opportunities for development of choreography

KPI: Small Spaces project for emerging choreographers

- **Target:** 6 emerging choreographers presenting work per season

2006 **5 “emerged” choreographers presented**

NOTE: *Pieces for Small Spaces will focus on developing opportunities for all choreographers – emerging or emerged*

2007 **Target almost met – 5 emerging choreographers presented in *Pieces for Small Spaces 2007*.**

2008 **Target almost met – 5 emerging choreographers presented in *Pieces for Small Spaces 2008*.**

ARTISTIC PROGRAM 2006 – 2008

The artistic program for Lucy Guerin Inc. for the years 2006 – 2008 as anticipated in 2005:

2006

- Development and presentation of major new work, *Structure and Sadness* to be presented in Melbourne International Festival - ACHIEVED
- Completion of commission for Dance Works Rotterdam to be premiered in Rotterdam - ACHIEVED
- Commission for JCDN in Japan presented in Japan and in Melbourne at Malthouse. - ACHIEVED
- Pieces for Small Spaces, season of small choreographic works by young choreographers presented in house - ACHIEVED
- Involvement in APAM spotlight program - ACHIEVED
- Attendance as a supported company and delegate at the APAP conference in New York - ACHIEVED
- CINARS - ACHIEVED
- Canadian/US Tour – NOT ACHIEVED – but performance of *Aether* in Pittsburgh for 2007 and got agent, Harold Norris from H-Art Management

2007

- Development of new work *Corridor* – ACHIEVED
- Sydney Festival presentation of *Structure and Sadness* - ACHIEVED
- Commission for Leigh Warren and Dancers – NOT ACHIEVED – they cancelled due to funding
- Hong Kong Festival and Asian tour – PARTLY ACHIEVED (Tour included: Seoul Performing Arts Festival, Shanghai Performing Arts Festival and Singapore D:ans Festival – no Hong Kong due to change in A.D.)
- Cross cultural collaboration between Canada, Japan and Australia – PARTLY ACHIEVED – Haco (Japan) contracted to work on *Corridor* as sound designer
- European Tour – NOT ACHIEVED – but set up for 2009
- Residency in Europe – NOT ACHIEVED – but Lucy did research project in 2008
- Australian Tour – Mobile States tour of *Love Me* ACHIEVED
- Pieces for Small Spaces – ACHIEVED

2008

- Presentation of *Corridor* – ACHIEVED
- Development for New Work - *Untrained* – ACHIEVED
- Pieces for Small Spaces – ACHIEVED
- USA Tour – NOT ACHIEVED – but USA funding obtained and agent retained
- Australian Tour – PARTLY ACHIEVED (*Aether* presented at Sydney Festival and *Structure and Sadness* presented at Perth International Arts Festival)
- Film Project – *David Rosetzky Project* ACHIEVED
- Involvement in APAM spotlight program – ACHIEVED