

LUCY
GUERIN
INC.

2009
Annual
Report

2009 in Summary:

January

- Michaela Coventry attended APAP in New York City.
- Hosted Suzanne Martin to present a workshop and performance in the Lucy Guerin Inc Studio
- *First Run*

February

- *Hot Bed Workshop* - Ros Warby
- *Untrained* rehearsals
- *First Run*

March

- *Hot Bed Workshop* - Rebecca Hilton
- *Untrained* performances - Dance Massive Festival at Arts House, Meat Market
- *Hot Bed Workshop* - Lucy Guerin
- *Hot Bed Forum* – Ros Warby, Rebecca Hilton and Lucy Guerin
- Lucy Guerin Workshop at Victoria College of the Arts
- *First Run*

April

- Australian Opera Commission with Patrick Nolan
- *With the Lot* performance evening presented at Lucy Guerin Inc

May

- Rehearsals of *Structure and Sadness* and *Love Me* for Europe/UK Tour + PAF residency
- Michaela Coventry goes on Maternity Leave. Angharad Wynne-Jones starts as Acting Producer
- Europe/UK Tour of *Structure and Sadness* and *Love Me*
- *First Run*
- 1st Development of Alisdair Macindoe's *Bromance* – a Lucy Guerin Inc commission

June

- Europe/UK Tour of *Structure and Sadness* and *Love Me* continues
- 1st Development *Human Interest Story*
- *First Run*

July

- 1st Development *Human Interest Story* continues

August

- 1st Development *Human Interest Story* continues
- Rehearsals of *Corridor* and *Structure and Sadness* for USA Tour
- *Untrained* presented at the Spring Dance Festival, Sydney Opera House
- *First Run*

September

- Rehearsals of *Corridor* and *Structure and Sadness* for USA Tour
- USA tour of *Corridor* and *Structure and Sadness*

October

- Remount of *Zero* on WAPPA students in Perth
- *First Run*

November

- Performances of *Zero* at WAPPA, Perth
- Michaela Coventry returns from Maternity Leave
- *Structure and Sadness* presented as part of Malthouse Theatre season
- Rob McCredie's Space Residency completed

December

- Presentation of *Pieces for Small Spaces 2009* at Lucy Guerin Inc Studio
- Lucy Guerin on selection panel for Rolex mentor/protégée initiative in New York

2009 saw a considered shift by Lucy Guerin Inc to focus on generating exploratory conversations and activities around the form, function and process of contemporary dance performance. This focus has always been present in the creation of new works by Lucy Guerin for the company, but has extended to creating opportunities for the local dance community.

Activities like Pieces for Small Spaces, Hotbed, First Run, With the Lot, the Secondment Program, the Bromance commission and Space Residencies all contributed to expanding the company's interaction with local dancers and choreographers. As well as the new works created through these activities it has been an important concern of the company to evolve formats for discussion of these works and to create dialogue between practitioners and audience.

The company has been able to offer its studio space for rehearsals, residencies, showings, performances and forums at a heavily subsidised rate or free of charge. It has also been possible to employ an assistant producer to organise and manage this increase in the company's activities, to ensure that its core management and creation of new work are not compromised.

This has dramatically changed the culture of the company. While its primary activities are still the creation and touring of new works by Lucy Guerin, it has been able to support the development and in some cases presentation of works by younger choreographers, dancers and producers. This has begun to create some momentum in the dance community and increased communication and discussion amongst its members. It has highlighted the need for sustained investigation into dance practice and the importance of continuing to challenge the art form and nurture its development. All members of the company, including the choreographer, dancers, producers and technical staff have benefited from this deeper engagement with ideas and community and it has created an inspiring, supportive environment in which to work.

We have been continually surprised by the interest and participation in these new ventures. It has taken very little time for our efforts into these activities to have substantial affect on both artists and audience. We have been particularly interested in the consistent turn out for First Run, which is not really for a wide general audience but for interested artists and spectators. People are genuinely fascinated by a glimpse into the early stages of a new piece, though still there is work to be done in generating a more articulate discussion around dance as a communicative art form.

In 2010 we will continue to build these activities along side the company's main works for presentation. At this point the office staff are stretched to capacity to accommodate these additions to the program so some thought will be given to how the administrative structure can work most effectively in the coming year. The 2009 program has enabled a broader and more inclusive approach to the way Lucy Guerin Inc functions as an organisation. The challenge for the company now is to further articulate and implement this new direction in partnership with practitioners and audience. What is very clear is that the exploration of the art form, its relationship to audience and its influence on the next generation of dance practitioners are at the core of the company's values.

Lucy Guerin
Artistic Director

2009 was the beginning of a new three-year cycle for Lucy Guerin Inc. In our business plan for this triennium we set out a series of key activities that we hoped to be able to program and present each year. As can be seen below in 2009 we were successful with every aspect of that series:

Creation of New Work

- Presentation of one new full length work every eighteen months which has a rehearsal period of approximately fourteen weeks.

In 2009 Lucy Guerin Inc presented the premiere season of *Untrained* at the inaugural Dance Massive Festival

- One commission from another company or artist for Lucy Guerin every year

In 2009 Lucy Guerin was commissioned to remount *Zero* at WAPPA in Perth

Connection and Dialogue

- One Australian or regional tour every two years

In 2009 Lucy Guerin Inc toured *Untrained* to the inaugural Spring Dance Festival at the Sydney Opera House and also set up a Victorian regional tour of *Untrained* for 2010.

- One International tour or residency every year (US, Europe, Asia)

In 2009 Lucy Guerin Inc toured to the UK and Europe and also the USA.

- International exchange opportunity every eighteen months (invited choreographer teacher or collaborator to visit company for project or workshop)

In 2009 Lucy and dancers had a residency at PAF in France for one week during the European Tour.

Development

- *Pieces for Small Spaces* (curated choreographic season) every year

***Pieces for Small Spaces 2009* was presented in December 2009.**

- Workshops by Lucy Guerin as required

In March 2009 Lucy Guerin presented a workshop as part of our Hot Bed program as well as workshops while on tour and a VCA Post Grad Workshop

- At least eight secondment places per year

In 2009 Lucy Guerin Inc had ten secondments during the development of *Human Interest Story*.

- Morning classes for professional dancers running in conjunction with rehearsal periods

In 2009 Lucy Guerin Inc hosted classes every morning during the development of *Human Interest Story*.

- Guest Workshop Series. Workshops (including a talk) for company members and others with local and international guests (may incorporate international exchange)

In 2009 Lucy Guerin Inc presented three weeks of workshops as part of our Hot Bed series with local guests Ros Warby and Rebecca Hilton as well as Lucy Guerin.

By meeting every aspect of these planned activities Lucy Guerin Inc has been able to reach all of its Artistic Goals as outlined in our Business Plan 2009-2011.

Added to this Lucy Guerin Inc exceeded its financial goals by a) closing with reserves of \$124,159.54 (\$29,160 above target) and b) an annual turnover of \$812,720 (\$210,720 above target). Our reliance on grants and subsidies remained constant at 63%.

Lucy Guerin Inc continued to be supported by a committed board of diverse talents and a staff of 2.8; while also continuing our key relationships with Megafun and Bluebottle 3 for production support, and H-Art Management as our US agent for a third year.

2009 in detail:

APAP

9-13 January

New York City, USA

Our Producer, Michaela Coventry, attended the APAP Conference in New York City in January 2009. As part of this conference she was present at the Australia Council Booth and H-Art Management Booth as well as various forums and performances.

This directly resulted in the securing of the USA Tour in Sept/Oct 2009 – see report below.

Funding: \$4,000 from Australia Council - Market Development

Suzanne Martin – Residency

Lucy Guerin Inc Studio, West Melbourne

In January 2009, Lucy Guerin Inc hosted Susanne Martin in Melbourne to present a work-in-progress showing of her solo, *Rosi Tanzt Rosi*. This work explores the notion of narration in solo dance, narration in improvisation, aging, the female solo as 20th century's dance, mask work and character work. The showing took place at Lucy Guerin Inc studios with minimal technical elements and an audience of about 20 people. A post-show discussion followed the performance between Susanne and members of the Melbourne dance community. Choreographers and improvisers were afterwards invited to join Susanne for two days of practice exchange held at Lucy Guerin Inc studios.

Since 1990 Susanne has created four full length group works, six solos, and danced and created collaboratively under the direction of Dieter Heitkamp, Jess Kurtis, Vivienne Newport, Frauke Havemann, Roberto Lun, Isabelle Fuchs and Bronja Novak. As improviser, she has performed in festivals, conferences and performance events in Berlin, Budapest, St Petersburg, Freiburg, Potsdam, Brussels, Tel Aviv, Orvieto, Bari, Stockholm and Copenhagen.

Susanne Martin was the first guest of Critical Path's 2009 Choreographic Residency Exchange with the Master of Arts - Solo/Dance/Authorship program (SODA) at the Universitat der Kunste Berlin.

Lucy Guerin Inc extended the invitation to Susanne at the instigation of Critical Path in order to increase the impact of her trip to Australia. Although unable to contribute financially to her visit apart from an airfare, the company provided resources and support to facilitate her showing and workshop. This created a connection with Melbourne artists and was an opportunity for exchange and dialogue which is central to the company's activities.

Audience attendance at showing – 40 people

Hotbed Workshops

2 February – 27 March

Lucy Guerin Inc Studio, West Melbourne

Hotbed is Lucy Guerin Inc's workshop program for professional dancers. Workshops are led by local and international choreographers to encourage a broad understanding in the local dance community of current contemporary dance thinking and practice.

In 2009 Lucy Guerin Inc hosted three workshops at the Lucy Guerin Inc Studio by Ros Warby, Rebecca Hilton and Lucy Guerin. These three artists have a shared dance history and have

diversified to create individual career pathways. The workshops offered an insight for participants into the differing choices a dance artist can pursue. The workshops were free of charge and the participants were chosen via a basic application process. A forum with all three choreographers was hosted at the end of the season.

Dance is an art form that is primarily passed on from person to person. It is of vital importance that young choreographers and dancers have direct contact with experienced professional artists to understand the rigour and depth of process required to create new choreographic works. Although many dancers are being trained in colleges and institutions in Melbourne it remains difficult for young dance makers to access the knowledge and experience of working with a choreographer. The first and most important step is for them to find their own voice and a strong and unique sense of their own choreographic practice.

This investment in the artistic development of Melbourne's dance practitioners encourages a vital and investigative approach to dance that will enhance the opportunities and profile of its community. It promotes discourse around new choreography, active interaction between local dancers and choreographers and the creation of challenging work within the sector.

The forum conducted at the end of the workshops felt valuable for those who attended. Having a chance to share histories with a younger generation seems very relevant and important to any young persons learning. Ros Warby

Ros and Becky, in their own unique ways, both altered my approach to choreography. I felt extremely lucky to be receiving information from them in such a supportive, non-competitive, close environment (people in other places around the world would pay dearly for the experiences we had). More than just getting me out of a creative rut, they both filled me (and no doubt others) with a sense of a responsibility to a new generation of contemporary dancers. I felt totally energized and inspired by their transfer of knowledge and generous spirits. Abigail Sebaly, Fulbright Scholar

Number of participants: 36

Funded by The Myer Foundation - \$15,000

Untrained – Dance Massive

11-14 March

Arts House-Meat Market, North Melbourne

I left wanting to sit down and see it all again. It's wonderful inimitable stuff...a fascinating combination of dance, theatre, improvisation and multimedia all presented with just the right amount of quirk and irreverence."

Simonne Michelle, Wells Australia Stage March 2009

Untrained questions our ideas about what is worth watching in a performance. This casual theatrical exploration presents four men, in a humorous and courageous examination of themselves and their art. Two of these men are highly skilled, experienced dancers and two are acclaimed visual artists with no movement training whatsoever. The complex, refined movements that one man can do with ease, another can only approximate. All performers are given the same instructions. How they execute them constructs an individual portrait of each man and also an unavoidable comparison between them. This evolution of information, built up through units of action, points out what they have in common and where their physical histories set them apart.

The technical requirements for *Untrained* are very minimal. The lighting plot is simple and a projector sits on the floor to project four 1 minute films made by the performers. A CD player is needed to play a short 3 minute sound track at the end of the work. A 3 metre square is taped out in

the middle of the performing area and this is where most of the action takes place. Instructions for the performers and some props are laid out on either side of the square.

Untrained utilises a very simple structure. One at a time each performer enters a square and executes the next instruction on the list. After they have each completed the instruction they move on to the next one. Sometimes they all enter the square and do the instruction all together, and at one point they leave the square and improvise in the area outside the square. The instructions the performers are asked to respond to may require singing, speaking, acting, creation of drawings, photos, sculptures, showing films, song-writing, eating etc in addition to performing dance movements, choreographing and improvising.

Untrained was remarkably consistent in how it developed. No major changes occurred to the personnel, structure or ideas. This is quite unusual in the creation of a work by Lucy Guerin Inc and is perhaps due to the fact that the actions of the performers were not set, but rather responded to the instructions and were partly improvisational in nature, changing from performance to performance. The main directorial challenge once the concept and structure were established was to find the right order for the instructions to build the work.

During the development of *Untrained* several questions arose. Was there any interest performatively in the way the non-dancers danced? Could they process movement at all? Was the near perfection of the dancers more or less interesting than the struggle of the non-dancers and most importantly how did audience members relate to both the dancers and non-dancers. Did they appreciate more the ability of the dancers or the courageous effort of the non-dancers and how would they fare in a similar situation? Ultimately, what are we watching and what engages us in a performance.

The post show discussion which followed one performance of *Untrained* was insightful and lively and most of the reviews were positive and thought provoking. Audience attendance was almost at capacity and the response was extremely enthusiastic. Many people were intrigued by the bravery of the non-dancers and their vulnerability in getting on stage.

The work maintained the simplicity of production originally intended. A number of presenters who attended expressed interest in *Untrained*, both national and international. Some international presenters, especially those from non-English speaking countries suggested that it might work for them if Lucy travelled to their country and remounted the work on two local trained dancers and two untrained people. This would no doubt change the work but would be an interesting way to see it develop and possibly reduce touring costs.

One of the problems with *Untrained* is that the performers, especially the non-dancers, get too comfortable with their roles. Over a few performances they began to 'perform' rather than engage honestly with the difficulty of the task. They begin to take on some aspects of training. It will probably be necessary in the future to replace the untrained dancers with other people and this will mean reworking the piece to keep it relevant to the individuals involved.

Choreographer/Director	Lucy Guerin
Performers	Ross Coulter, Byron Perry, Antony Hamilton, Simon Obarzanek
Music	Duplo Remote
Producer	Michaela Coventry

Untrained premiered on the 11th March 2009 at Arts House, Meat Market as part of Dance Massive.

Audience attendance: Total Season capacity 792 – Total Attendance 790 = 99.75%

Funded by Helen Macpherson Smith Trust - \$5000; Arts Victoria - \$17,000; City of Melbourne - \$10,000

AO Commission with Patrick Nolan

Rehearsals 14-18 April

Belvoir Street Studios Sydney

Director Patrick Nolan invited Lucy to do the choreography for a new version of *Acis and Galatea*. This was presented as part of a double bill with another Baroque opera they had previously worked on together, *Dido and Aeneas*, as part of the Australian Opera's 2009 season.

Due to a heavy touring schedule Lucy was not able to be present for the rehearsals with the singers. Patrick and Lucy did a week of preparation of ideas in Sydney with two dancers, Tim Ohl and Sarah-Jayne Howard. Anton was employed as assistant choreographer to realise these ideas with the singers once the rehearsal period began.

Lucy's previous experience has shown that it is often necessary to adapt one's ideas dramatically once rehearsals begin, and the singers movement abilities and time constraints become a reality. However she choreographed some material for the dancers and set out a number of ideas for the chorus and principle singers. As was to be expected, Anton revised these when the whole cast was brought together. The work also involved a large projection component which could only be imagined during the rehearsals.

This was not completely satisfactory for Lucy, Anton or Patrick. Although the opera was completed successfully, it was difficult to realise it in the way it could have been had one person been responsible for the choreography. It was a learning experience and in the future an engagement like this would not be accepted unless Lucy could be present for the whole rehearsal period.

With the Lot

25 April

Lucy Guerin Inc Studio and Carpark

With the Lot came about through Lucy Guerin Inc's desire to engage more broadly with Melbourne's contemporary dance community to stimulate dialogue and creative experimentation. Kyle Kremerskothen a young Melbourne based dancer was invited to devise and implement an event that sat outside the usual scope and format of dance presentation. He chose to curate 17 artists working in and across the medium of contemporary dance. In addition to this, he invited his curated artist to curate other artist resulting in 32 artist working on the project. *With the Lot* culminated in a large-scale event that took place in the car park of Lucy Guerin Inc. The evening was a huge success and reached it's maximum booking capacity of 200 people well in advance of the scheduled date. Unfortunately the weather was not good on the night which meant that a few people did not show up. However, the event was still able to go ahead and was well attended which was a testament to the thought that went into the evening and the commitment of the team Kyle assembled.

This was an opportunity for Kyle to gain invaluable experience in the multiple challenges of presenting such an event. *With the Lot* required a vast range of skills and he was mentored by Lucy Guerin Inc staff in producing, managing, publicity, technical production, event management and artistic concept throughout the project. Kyle achieved an outstanding result with this venture. He utilised his connections with many young artists and dancers in Melbourne and was able to develop his skills as an emerging producer and curator. It has since led to his being invited to curate an event for Next Wave Festival at the Melbourne Cricket Ground for 2010.

From this I invited a group of dance artists that were of inspiration and influence to me to create works for With the Lot, with the condition that they in turn invite an artist or number of artists that inspire them to be a part of this event. What has resulted from this is a multi-media, chain-curated dance/art event.

LGI have generously nurtured my immersion in a new venture through offering an integrated and sound working environment conducive to creative risk taking, which I believe has elevated and diversified my involvement within the dance community.

The privilege of being able to facilitate an event that offers such a great opportunity for participating artists excites and motivates my burgeoning capacity in curatorial roles. The connection to broader artistic practices is essential to any artist within any form. With the Lot has served to integrate various media on one platform and as such has fulfilled my personal aims for this project.

This has allowed the consolidation and acquisition of sustainable skills and connections that serve to broaden my own professional perspective. In retrospect accepting this role has encouraged a professional clarity and the development of a cross-disciplinary continuity that will serve as a catalyst for further career momentum.

Kyle Kremerskothen, Curator *With the Lot*

Curator	Kyle Kremerskothen
Production Manager	Carly Heard for Megafun
Participating Artists	Deanne Butterworth, Rennie McDougall, Ben Hancock, Lily Paskas, David McDonald, Frankie Snowdon, Jo Vriesendorp, Madeleine Krenek, Tyler Hawkins, Jade Dewi, Paula Van Beek, Cobie Orger, Alisdair MacIndoe, Fernando Gallardo, Zoe Scoglio

Audience Attendance: 150 people

This project was funded solely through Lucy Guerin Inc's core funds.

First Run

**19 January, 23 February, 23 March, 20 April, 25 May, 22 June, 20 July, 28 September, 9 November
Lucy Guerin Inc Studio, West Melbourne**

First Run invites artists working in and across the field of contemporary dance to share new explorations in their current practice. Performances can involve a segment from a work in development or an investigation into a particular working method, (such as solo practice, improvisation, collaboration or dance on film). The intention is that the work shown is rough, raw, full of possibilities and open for discussion.

First Run is a platform for new approaches to contemporary dance, offering dancers and choreographers the opportunity to question, strengthen and deepen their arts practice. Between three and five short pieces are presented in the Lucy Guerin Inc studio, followed by a dialogue session with the artists and audience. The purpose of *First Run* is to enliven public discussion around contemporary dance and to give choreographers an opportunity to receive constructive critical feedback for future development of their works.

In 2009, *First Run* switched from a monthly to a bi-monthly event with two new facilitators, Luke George and Brook Stamp, prominent young dancers, who work with a range of choreographers as well as having their own emerging choreographic practice. The new format facilitated by Brooke and

Luke has enabled *First Run* to reach out to a broader dance community, strengthening the calibre of the draft works presented and creating a more rigorous space for discussion amongst contemporary dance practice in Melbourne. Twenty-three new works were presented last year in front of audiences of approximately forty people. Artists who presented work were varied in age and experience and experimented with contemporary dance across mediums including, live art, video and theatre.

First Run is a unique opportunity for dance artist to share their practice and engage in immediate dialogue about their current ideas with peers and an audience. It is an opportunity to receive varying perspectives inspiring further directions for the development of their work and their broader dance practice. Through engaging with critical discussion First Run offers an opportunity for both audience and artist to develop and explore ways of viewing and speaking about contemporary dance. As emerging independent dance artist, our role as facilitators enable us to further develop and explore new developments in this language with both the contemporary dance community and the general public.

Luke George and Brooke Stamp
First Run Facilitators

First Run is a significant stepping stone from which dancers and choreographers can launch their work into the public arena. Draft works presented at *First Run* have since been presented in both national and international festivals (EGG at Melbourne Fringe, Phantom Limb at Adelaide Fringe and Tim Darbyshire in the Netherlands). Emerging Choreographers Alisdair Macindoe and Rob McCredie have also utilised *First Run* as a platform for discussion and experimentation for their upcoming 2010 Next Wave Festival shows, *Bromance* and *Who knows what*)

Facilitators

Artists who presented in 2009

Luke George and Brook Stamp

Natalie Abbot, Tim Darbyshire, Emiline Forster, EGG, Amy Macpherson and James Welsby (Phantom Limb), Isabel Andreu-Burillo, Anna Kingston, Rob McCredie, Gala Moody, Alisdair Macindoe, Phoebe Robinson, The Versus, Jess Devereux and Susan van den Ham, Benjamin Hancock, Paula Lay and Adam Pawlikowski, Amy Macpherson and James Welsby, Jo Vriesendorp, Back to Back Theatre, 2nd Toe Collective, Antony Hamilton, Deanne Butterworth, David Jaber, Olivia Millard and Rogue.

Funded by The Angior Family Foundation - \$5,000

Space Residency

Lucy Guerin Inc offers short term residencies to choreographers for use of the studio at Lucy Guerin Inc free of charge. This residency includes space only plus some minimal administrative support. There is no expected outcome for these residencies although residents are encouraged to have a showing of their work at its the conclusion to invite feedback. Choreographers are invited to apply and a limited number per year are accepted. There is quite high demand for these places as rehearsal space is expensive for emerging choreographers. The space residency gives them an opportunity to continue working between funding opportunities.

Residents for 2009 were Rob McCredie and Byron Perry.

Byron Perry Residency

Stage Two creative development for new work *Double Take*

5 - 16 January

Double Take is an investigation into the integral concept 'doublethink' in George Orwell's novel *Nineteen Eighty-Four*. 'Doublethink' is the act of simultaneously accepting as correct two mutually contradictory beliefs. In this work Perry and McCracken explore these two opposing relationships through the body. The work will be presented as 60 minute contemporary dance piece in 2011. Choreographed by Byron Perry, performed by Kirstie McCracken and Lee Serle.

Rob McCredie Residency

Part time studio practice 1 June to 30 September

Public showing on 16 November

Lucy Guerin Inc Studio

Who Knows What, a new work by Rob McCredie, engaging with the idea of not knowing what the outcome will be. The imaginative space created is filled with the spontaneous and the unexpected, boredom and excitement. The dancers involved in the project are local young dancers: Laura Levitus, Chimene Steele-Prior, Caroline Meaden, Alice Dixon, Natalie Abbott and Patricia Wood.

The finished work will be performed as part of the Next Wave Festival at Horti Hall in May 2010

I am blown away by the feeling of generosity of LGI expanding the sense of community and openness, reflected in the other programs at LGI like Small Spaces and First Run. I am excited to be around in Melbourne at this time, and to see what happens, and LGI is a big part of that for me. It's a very special place.

Excerpt of thank you email from Rob McCredie to Lucy Guerin 16/2/2010

This project was funded solely through Lucy Guerin Inc's core funds.

Bromance – 1st Development

Dancehouse and Lucy Guerin Inc Studio

4 May – 22 May

This is the first commission by Lucy Guerin Inc with funds obtained through the Australia Council's Interconnections grants. It will be presented at Arts House in 2010 as part of the 2010 Next Wave Festival.

Bromance (n. informal) A close but nonsexual relationship between two men.

[c21: a blend of bro(ther) + romance]

Inspired by their personal stories and experiences of brotherhood, choreographers Alisdair Macindoe and Adam Synnott explore the complex and intimate relationships that exist between men.

Bromance is a revealing new dance work that delves into the psyche of two young men travelling through a minefield of nostalgia on the road to manhood.

Choreography	Alisdair Macindoe and Adam Synnott
Director	Alisdair Macindoe
Performers	Alisdair Macindoe, Jay Robinson, Lee Serle and Adam Synnott
Sound Design	Alisdair Macindoe
Video Effect Designer	Adam Synnott
Producer	Lucy Guerin Inc

Bromance was co-commissioned by Next Wave, Lucy Guerin Inc and Performance Space.

This development was funded through a Next Wave Kick Start grant and commissioning funds obtained from the Australia Council.

UK /European Tour

Love Me

19 & 20 May 2009 – Southbank Centre, London, UK - <http://www.southbankcentre.co.uk>

29 & 30 May 2009 – Arnolfini, Bristol, UK - <http://www.arnolfini.org.uk>

1 & 2 June 2009 - Dance Week Festival, Zagreb, Croatia - <http://dwf.danceweekfestival.com>

Structure and Sadness

22 & 23 May 2009 – Dublin Dance Festival, Dublin, Ireland - <http://www.dublindancefestival.ie>

9 June 2009 – Schlossfestspiele, Ludwigsburg, Germany - <http://www.schlossfestspiele.de>

12 & 13 June 2009 – Mousonturm, Frankfurt, Germany - <http://www.mousonturm.de>

3 to 7 June 2009 - PAF residency - <http://www.pa-f.net/>

“There might be dances in the pipeline that reflect the current global economic and societal crisis, but Lucy Guerin’s Structure and Sadness from 2006 already fits the bill. Created in response to the collapse of the West Gate Bridge in Melbourne in 1970, which killed 35 workers, its larger metaphor of the collapse of trusted structures and subsequent human cost resonates most strongly in these times.”

Michael Weaver on *Structure and Sadness* at Dublin Dance Festival, Irish Times May 2009

This tour saw us address some key objectives:

Confirmation of future engagements in Europe.

As a result of the tour we are in discussions with all the presenting venues about a return visit to present either a new work by Lucy or for the company to have a residency. In addition we received invitations to perform *Love Me* with Dance Digital UK, a commission with Fuse Festival (UK) and a commission to make a work on Transitions Dance Company, Laban (UK) for 10 dancers in 2010.

Continuity and consolidation of international networks

Despite the relatively small numbers of presenters seeing the work the tour was critical to the development of the networks, in particular with

- a) the presenters of the tour who all expressed an interest in working with the company again
- b) the presenters and colleagues that did come and see the work, some of whom expressed an interest in presenting Lucy in the future
- c) the opportunity the tour gave to contact European presenters informing them that the tour was happening and inviting them to see the work...whilst not many were able to take up the invitation many have subsequently written and asked for DVD's of those or other works and there is definitely a sense that we are on their radars.
- d) The PAF residency was a great opportunity to connect with artists, both about the work but also because they are a good conduit and connection with presenters with whom they have relationship. It re-inforced the value of international residencies and cultural exchange for a range of reasons above and beyond skill development.

Providing employment for up to six weeks for nine artists/arts workers not permanently employed by Lucy Guerin Inc

This was achieved through five weeks of touring and one week of rehearsal.

Increase in profile for Australian dance and Lucy Guerin Inc

Clearly the tour provided an opportunity for the company's profile to be expanded and lifted, through the promotion of the performances to the local audiences and through the invitations to 100's and attendance by the 10's of European presenters to the performances of the tour. As a

leadership dance company in Australia this promotion also leveraged profile broadly Australian dance.

Engagement in a global interaction with other artists and organisations within Ireland, the UK and Germany

Whilst this is a clear objective of the company it is sometimes difficult to facilitate when the company is on tour and busy with bumping in and out and performing, leaving not much time to meet with local artists. The few days at PAF was invaluable in that it enabled the company to meet other European dance artists and observe their process and engage in critical discussion around their work. It is clearly a very different mode of cultural production in Europe, less reliant on subsidy and more motivated by personal commitment to the development of a personal practice (with more opportunities for that to happen, even if not financially supported), and so provided an interesting model of the role and function of an artist outside a system of subsidy.

Lucy Guerin Inc hired the services of Angharad Wynne-Jones as International Advisor and Acting Producer for this tour as Michaela Coventry was on maternity leave.

Love Me

Direction/Choreography	Lucy Guerin
Dancers	Fiona Cameron, Kyle Kremerskothen, Kirstie McCracken, Byron Perry and Harriet Ritchie (understudy)
Motion Graphics Designer	Michaela French (<i>Melt</i> and <i>On</i>)
Visual Artist	David Rosetzky (<i>Reservoir of Giving I and II</i>)
Music and Sound Design	Paul Healy (<i>Reservoir of Giving I and II</i>); Darrin Verhagen (<i>On</i>) and Franc Tetaz (<i>Melt</i>)
Lighting Designer	Keith Tucker

Structure and Sadness

Direction/Choreography	Lucy Guerin
Dancers	Fiona Cameron, Antony Hamilton, Kyle Kremerskothen, Lina Limosani, Kirstie McCracken and Byron Perry
Understudy	Harriet Ritchie
Composer	Gerald Mair
Additional Music	Crimson and Clover - Tommy James and the Shondells, Children of the Rave Solution - Funkstorung
Set and Lighting Design	Bluebottle: Ben Cobham and Andrew Livingston
Motion Graphics	Michaela French
Costume Design	Paula Levis
Dramaturge	Maryanne Lynch
Tour Production Manager	Carly Heard for Megafun
Tour Producer	Angharad Wynne-Jones

Audience Attendance – Approximately 1200 to a total of 11 performances.

Funded by Australia Council (Market Development) - \$50,000 and Arts Victoria - \$40,000

Human Interest Story - Stage 1

29th of June to 7th of August

Lucy Guerin Inc Studio, West Melbourne

This period centred around defining and articulating a direction and working method for the piece. It was a time of research and experimentation which explored how the ideas for the work could most successfully be realized as a dance performance.

Human Interest Story engages with the reporting of world events by the media and the impact that is created on viewers receiving that information. What does it mean to have constant catastrophe and tragedy as a backdrop to daily life and how can we respond to, or ignore the devastating news about our world? Wars, natural disasters, riots and terrorism are familiar living room sights and being a spectator of calamities in other countries is a quintessentially modern experience. We have a macrocosmic view of our planet and through this increased knowledge of what goes on, we feel a greater responsibility to do something about it.

We continue to pursue our personal goals and engage in our daily routines experiencing small disappointments and joys, against a backdrop of disturbing world news. This is our survival mechanism, our way of continuing, which seems both trivial and hopeful in the face of an uncertain world. It is this disjuncture between our awareness of distant horror and our immediate experience of the every day that have provided some of the richest areas for material in *Human Interest Story*

These issues were researched in a number of ways. The dancers wrote daily diaries for the first 3 weeks of the rehearsal period. This material was used in counterpoint to current news stories. For example; excerpts from these diaries were rewritten as news segments and read in the style of a news report. Diary excerpts were also turned into a short musical to present ordinary personal details in a highly theatrical manner.

The performers learned the tiny detailed facial and head movements directly from a news reader reporting the evening news and performed them in unison. They also created highly detailed movement sequences synced with the reciting news articles word for word.

A section was developed using newspaper as a prop/set/costume element which discussed the incapacitating nature of news and its increasingly anachronistic status in our society.

Sections of movement were learned from footage of riots, soccer matches, rock concerts etc. and interwoven to create a choreography of switching events and emotional states. Moments of stillness where one dancer continues a mundane activity (fixing hair, drinking from a water bottle) reinforces the sudden switch of focus from global concerns to the everyday.

As this was the initial creation period for this work the aim was to maintain an open, investigative approach which enabled a deep examination of style, process, themes, dance techniques and choreographic intent. A conscious decision was made to keep broadening the material rather than make finished sections. This resulted in a number of previously untried ways of devising movement and in different approaches to capturing the subject matter through dance.

A showing for around 30 people was held at the end of the rehearsal period. Feedback was requested from this audience both through a discussion after the show and written comments. This feedback was most welcome and posed some questions to reflect upon for the next stage of rehearsal.

Some key questions about the work have been established:

- Why discuss our relationship to media and current events through the medium of dance?
- What is the most effective way to use this medium to convey our exposure to cataclysmic events
- How does dance connect with the language of media
- How do we reconcile devastating information about the world with our daily lives?

One thought for future developments. More knowledge of local, national and international artists to approach as collaborators would be helpful when planning new works. Some research into unique collaborative relationships would be useful as these connections inspire how the work might be created and what the style and aesthetics could be. It has been difficult to decide on a composer for this work as the role of music in the piece was not clear until the end of the first development. This is a question for future works as it is great to have collaborators involved from the beginning, but often new works take some development before the roles of the collaborators can be defined and the right artist approached. A broader knowledge of artists that may be possible to work with could facilitate this decision at an earlier stage.

Choreographer/Director	Lucy Guerin
Dancers	Stephanie Lake, Harriet Ritchie, Lee Serle, Charmaine Yap and Alisdair Macindoe

Funded by Arts Victoria and Australia Council (Commissioning Grant through Malthouse Theatre)

USA Tour

Corridor

16 to 20 September 2009 Baryshnikov Arts Centre, New York City, USA - 8 performances

24 to 26 September 2009 Bryn Mawr College, Philadelphia, USA - 4 performances + master class

Structure and Sadness

1 to 3 October 2009 - Dance Theatre Workshop, New York City, USA - 3 performances + artist talk

“A choreographer in rigorous control of her material, creating beautifully focused, powerfully evocative works... Guerin has created a quietly devastating and potent work. New York’s loss has been Melbourne’s gain.”

Susan Reiter, New York Press Review, October 2009

Lucy Guerin Inc’s USA tour was a unique opportunity to show the company’s two most recent works in two highly respected venues in New York City and to forge a connection in Philadelphia. The performances in New York were an exceptional opportunity for Harold Norris (the company’s agent who is based in that city) to bring presenters from many parts of the US to see two of the company’s most recent works. Some of these relationships have been growing over many years and this focus on the company gave Harold the opportunity to strengthen these connections and in several cases to negotiate a larger US tour for 2011. Many presenters also saw the work for the first time.

It was a great thrill for Lucy Guerin Inc to be presented through a collaboration between Baryshnikov Arts Centre and Dance Theatre Workshop as the company has a strong history with both these organizations. The performances attracted a high number of arts presenters and for *Structure and Sadness* at Dance Theatre Workshop audiences were almost at capacity and sold out on the last night. The show looked very good in the space and was extremely well received by audiences. It was reviewed in several papers and on many websites. A freelance publicist, Janet Stapleton, co-ordinated the publicity.

Lucy had a post show discussion with Tere O’Connor following one of the performances at Dance Theatre Workshop and also addressed the patrons of the organisation at a special event.

The response to *Corridor* at Bryn Mawr College was very enthusiastic, particularly from the presenter Lisa Kraus. It was presented in a long hall, a perfect venue for the show apart from the fact that the original lighting could not be fully realised. Lucy and Lee Serle (dancer) gave a workshop to university students in the area.

Structure and Sadness

Direction/Choreography	Lucy Guerin
Dancers	Kyle Kremerskothen, Laura Levitus, Kirstie McCracken, Byron Perry, Harriet Ritchie and Lee Serle
Composer	Gerald Mair
Additional Music	Crimson and Clover - Tommy James and the Shondells, Children of the Rave Solution - Funkstorung
Set and Lighting Design	Bluebottle: Ben Cobham and Andrew Livingston
Motion Graphics	Michaela French
Costumes	Paula Levis
Dramaturge	Maryanne Lynch

Corridor

Direction/Choreography	Lucy Guerin
Dancers	Kyle Kremerskothen, Laura Levitus, Kirstie McCracken, Byron Perry, Harriet Ritchie and Lee Serle
Composer	Haco
Set Design	Donald Holt
Lighting Design	Keith Tucker
Costumes Design	Paula Levis

Tour Production Manager: Keith Tucker for Megafun

Funded by Australia Council (Market Development) - \$50,000 and Arts Victoria - \$28,000

Untrained

2-5 September

Sydney Opera House, Studio

“You have to work hard to resist the unexpected charm of this show”

Alison Croggon on *Untrained*, Theatre Notes March 2009

Untrained was presented as part of *Springdance* at the Sydney Opera House Studio in September 2009. These performances were well attended and received a warm response. They were well reviewed in the press and included a post show discussion.

This was the second season of the work with the same cast. Contrary to repeat seasons of other Lucy Guerin Inc works which generally benefit from further performances there are some issues with *Untrained* which make it harder to remount with the same performers. The work relies on the contrast between the high level of technical and performance skill of the trained dancers and the inexperience and lack of physical training of the other two men. Over several performances, Ross and Simon (the untrained dancers) have gained some knowledge and skill as performers which is evident as each season progresses.

In Sydney, they were very relaxed on stage and felt extremely comfortable with the audience. It became evident that they both have a natural presence and had learned how to pitch and time their performances for maximum affect. Although still unable to match the physical skill of the dancers they tended to ‘perform’ or illustrate their difficulties in this area. A trained dancer is able to do the same thing over and over, and find new elements in it every time without losing its essential intention. This is a highly refined skill and one which the untrained men do not have. They needed constant reminding to just perform the task to the best of their ability without adding a layer of humour or comment. This was quite difficult for them as the response to the work is generally

laughter, and hard to resist playing up to. It is interesting to note that this work benefits from as little rehearsal as possible as opposed to the company's other works.

In Sydney, audiences responded warmly to *Untrained*. Attendance was good and performances ran smoothly.

Untrained is a delight to take on the road. It has extremely minimal technical requirements and there is a sense of support and camaraderie among the cast. It may be that future tours of this work will need new untrained performers.

Choreographer/Director	Lucy Guerin
Performers	Ross Coulter, Byron Perry, Antony Hamilton, Simon Obarzanek
Music	Duplo Remote
Producer	Michaela Coventry

Box Office: Total Capacity 1060 – Total Attendance 896 = 85%
Figures supplied by Sydney Opera House

Remount of *Zero* on WAAPA Students

Rehearsals: 22 October – 12 November 2009

Performances: 14-20 November 2009

Western Australian Academy for Performing Arts (WAPPA), Perth Western Australia

Choreography	Lucy Guerin
Rehearsal Director	Luke Smiles
Original sound score	Darrin Verhagen
Set	Reece Scott (after the original design by Gideon Obarzanek)
Costume Design	Reece Scott
Lighting	Josh Neufeld (after the original design by Damien Cooper)

In October/November Lucy went to Perth to remount an old work called *Zero* on 3rd year students from Western Australian Academy for Performing Arts. This work was originally commissioned by Chunky Move in 1999 and is a highly physical piece that would be challenging to advanced dance students. Luke Smiles who was in the original cast of *Zero*, went to Perth at the end of September to do a preliminary week of rehearsals with the students. Lucy resumed rehearsals two weeks prior to the production week and saw the work into the theatre up to opening night. The piece has seven dancers and so two casts were rehearsed to perform on alternate evenings.

The movement material for *Zero* grows out of a confluence of repression and hysteria. A contained minimalist precision meets wild abandonment and as these two forces converge, a physical and psychological struggle ensues. These extremist positions are without resolution and create a tension that is both generative and destructive.

The WAAPA students were highly motivated and very responsive to feedback about the movement material which presented many challenges. They were extremely diligent and contributed very generously to the rehearsal process. The original video was studied in detail by the students and they worked hard to adapt and understand the partnering sections.

It also gave Lucy the opportunity to get to know them a little. Perth is far away and there is not often an opportunity to meet the graduate students. They were of a high standard and one of the students, Talitha Maslin, has been asked to work on Lucy Guerin Inc's new work *Human Interest Story*.

Structure and Sadness – Malthouse Theatre

Rehearsals 16-24 November 2009

Performances 25-29 November 2009

Merlyn Theatre, CUB Malthouse, Southbank

A return season of *Structure and Sadness* was presented at the Malthouse Theatre in November 2009. This work has been toured extensively by Lucy Guerin Inc and this was a welcome opportunity to show it again in Melbourne as it is one of the company's most successful works. It was well attended and audiences were boosted by the Malthouse subscription audience. Many people who had missed it the first time round in the 2006 Melbourne Festival were able to see it this time.

It was a pleasure to do *Structure and Sadness* again at the Malthouse Theatre. The work premiered in the Merlyn and it remains the most evocative space in which to present this work. It was also wonderful to see how the performers had developed their roles since the initial season. As well as creating new works, Lucy Guerin Inc focuses on a long touring and presenting life for its productions as performing them over time is the final stage in completing each work.

Technically the performance went very smoothly. It was interesting to note how secure the collapse of the structure has become. In the opening season, there was great apprehension that something would go wrong, but now there is consistency (up to a point) in the building and collapsing of the boards, while still maintaining the tension and fragility of the work.

This season continues an ongoing relationship with the Malthouse Theatre which is essential to sustain the company's performing presence in Melbourne.

Director/Choreographer	Lucy Guerin
Dancers	Fiona Cameron, Kyle Kremerskothen, Lina Limosani, Byron Perry, Harriet Ritchie, Lee Serle
Composer	Gerald Mair
Additional Music	Crimson and Clover -Tommy James and the Shondells, Children of the Rave Solution - Funkstorung
Set and Lighting Design	Bluebottle: Ben Cobham and Andrew Livingston
Motion Graphics	Michaela French
Costumes Design	Paula Levis
Dramaturge	Maryanne Lynch
Production Manager	Richard Dinnen for Megafun
Producer	Michaela Coventry

Box Office: Total Capacity 2233 – Total Attendance 1642 = 64% (excluding opening night)

Figures supplied by Malthouse Theatre

Pieces for Small Spaces 2009**2-6 December 2009****Lucy Guerin Inc Studio**

This was the fifth time *Pieces for Small Spaces* has been presented by Lucy Guerin Inc and one of the strongest so far. This annual showcase of young choreographers has been gaining momentum since 2005 and is now an established and much anticipated event on the Melbourne dance calendar.

Pieces for Small Spaces is a performance evening curated and presented by Lucy Guerin Inc where five choreographers are invited to make a 5 – 10 minute dance work with the aim of developing choreographic process and finding a distinct voice for their ideas. Five artists are offered studio

space at Lucy Guerin Inc to rehearse their works at available times during the year. They have basic production and administrative support provided by the company as well as a small fee.

A studio practice is encouraged so that young choreographers have time to work with the concerns of the body to find a personal approach to dance-making. This has basic requirements such as space, time, production and administrative support which are becoming increasingly difficult to find. Participants are not required to articulate their ideas verbally before they start, but given the opportunity to see how they develop through time spent in the studio. As a young person beginning to define a style and direction in dance, it is important to spend time trying to discover what is unique and essential in a personal way without the pressures of grant writing, a successful outcome and marketing pressures. Throughout the project participants are in contact with Lucy Guerin (Artistic Director, Lucy Guerin Inc), Michaela Coventry (Producer, Lucy Guerin Inc) and Sarah Rodigari (Producer, *Pieces for Small Spaces*) who offer support and advice when required. A production manager is also in conversation with artists as their work progresses to monitor technical requirements. At the conclusion of the performance season there is a feedback session with peers and audience.

In 2009 the works presented were interesting explorations into a diverse range of approaches to style and choreographic construction. Luke Smiles did a clever and humorous examination of the internal thoughts of a performer. Fiona Bryant further explored her dance practice through improvisation with a musician and a delicate play of light. Ben Hancock challenged his extreme flexibility in a well choreographed and beautifully designed work on a white rug in a white room. Alisdair Macindoe created a tight interaction between light and movement to explore a past relationship in cut up segments. And Brooke Stamp performed a mesmerising turning solo which left us in a very different state of mind by the end.

Lucy Guerin Inc was extremely proud of all the artists that performed in this season. They all challenged themselves on some level and approached the season both as research and performance, extending their existing knowledge and exploring ideas which were new to them. This is the direction that is encouraged in *Pieces for Small Spaces*. This program is clearly having an affect on the way young choreographers are viewing their developing choreographic practice. The technical and artistic support provided by this series allows them to take risks and extend themselves. The invited choreographers know that this is the expectation and learn that it is an important part of their work and their responsibility to developing the art form.

The continued support of *Pieces for Small Spaces* is developing a culture of sophisticated choreographic experimentation which will continue to evolve in future seasons. This counters the pressure on young makers to produce saleable work and allows them to focus on their search for a unique personal voice as an artist.

Talk The Leg Off A Chair

Performer/Composer

Writer:

Luke Smiles

Luke Smiles and Gabrielle Nankivell

525600LOVE

Choreographer

Dancers

Sound and Light

Alisdair Macindoe

Laura Levitus and Alisdair Macindoe

Alisdair Macindoe

Folk Dance No.1

Je m'entendais fermer les yeux, les rouvrir (I heard myself close my eyes, then open them)

Director/Choreographer/Performer Fiona Bryant in collaboration with Tamara Natt.
 Music An adaptation of Gun Solos by Tamara Natt.
 Costume Fiona Bryant

Stain

Choreographer/Performer Ben Hancock
 Costume Chloe Greaves
 Music Ryoji Ikeda

Orbit Score For Yoko

Choreographer/Performer Brooke Stamp
 Music Richard 'DJ Rambl' Campbell & Yoko Ono
 Dress Doyle Barrow

Box Office: \$1801.40

Funded by The Angior Family Foundation -\$10,000 and supported by Bluebottle – contra equipment hires

Other Activities

VCA workshop

Lucy Guerin taught a choreographic workshop to the Post Graduate Students at VCA.

Talk at Geelong Grammar

Lucy Guerin was invited by Matthew White, Head of Positive Education at Geelong Grammar School to speak to the students about her work.

Rolex Meeting New York

Lucy Guerin travelled to New York at the invitation of the Rolex mentor/protégée initiative to take part in the selection of the protégée for 2010/11.

Secondment Program

Lucy Guerin Inc continued to support a secondment program during the development of new works in 2009. Secondments included graduating students and dancers in the first few years of practice, both local and from interstate. Students in their final year of college came from QUT, WAAPA and VCA among others.

Secondments are encouraged to participate in rehearsals as much as possible but must also step back and watch at certain points in the process. There is always an overwhelming number of secondments. The company is working on a way to select the most appropriate secondments for the work although this is not always possible. Ideally secondments would be one way of getting to know of possible future dancers for the company, but this relies on selecting those who are a good fit for the company.

Secondments have become a welcome addition to the rehearsal process. As the choreographer and dancers become more comfortable with their presence in the studio, it has become possible for them to contribute to material and ideas. This means they can have real input into the work which makes it a more meaningful experience for everyone.

2009 secondees were: Laura Boynes, Nerida Matthael, Gemma Dawkins, Rennie McDougall, James Shannon, Madeleine Krenek, Eleanor-Jane Webber, Emma Fishwick, Gabby Cass and Amanda Rachelle

Lucy Guerin Inc – the organisation in 2009

Financial Results

Lucy Guerin Inc finished 2009 with a surplus of \$17,990.79, making our retained profits as of 31st December 2009 at \$124,159.54.

Government Funding

2009 was the first year in the three-year cycle of Lucy Guerin Inc's triennial grant from the Australia Council. \$222,000 was received as part of this as well as 102,075 in project funding. Further annual operations funding was received from Arts Victoria - \$75,000 as well as \$100,000 in project funding \$10,000 as also received from the City Of Melbourne for the production of *Untrained*.

Marketing

Lucy Guerin Inc has two main marketing goals:

- To maintain a perception of the company as one that is professional and produces outstanding work that is engaging and relevant to its stakeholders
- To build an appetite for contemporary dance as a live art form available to diverse audiences

Both of these goals were met through the presentation of works locally, nationally and internationally in 2009 as well as the attendance and support for key support projects such as *First Run* and *Hot Bed*.

Philanthropic Funds

Lucy Guerin Inc was successful in its application to the Helen Macpherson Trust (\$5000 for the presentation of *Untrained* at Dance Massive); the Myer Foundation (\$15,000 for the *Hot Bed Workshops*) and the Angior Foundation (\$15,000 for *Pieces for Small Spaces 2009* and *First Run*).

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, Treasurer with the Producer and Artistic Director, who meet to review the financial papers and recommend their acceptance prior to each Board meeting.

The Board meets regularly, at least 6 times each year, to review and monitor the program, budget and strategic development activities. Board attendance averaged 73%.

Board Member	9/2	30/3	5/5	13/7	7/9	16/11	%
Ruth Bain	✓	✓	✓	✓	✓	✓	100%
Ross Gibson	✗	✓	✗	✓	✗	✓	50%
Lucy Guerin	✓	✓	✓	✓	✓	✓	100%
Rebecca Hilton	✗	✗	✓	✓	✓	✓	66%
Peter McCoy	✓	✗	✓	✓	✓	✓	83%
Cory Parfett	✗	✓	✗	✓	✗	✓	50%
Bec Reid	✗	✓	✗	✓	✓	✓	66%
Gary Rothville	✗	✓	✓	✗	✓	✓	66%
Helen Simondson	✓	✓	✓	✗	✓	✓	83%

Artistic Director:

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

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. From June to November 2009 Michaela was on maternity leave and Angharad Wynne-Jones was Acting Producer. Full Time position.

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 2009*.

Administration:

Basic office administration tasks are the responsibility of our Assistant Producer, Sarah Rodigari – EFT .8

USA Agent
Harold Norris - H-Art Management
www.h-artmangement.com