

**LUCY
GUERIN
INC.**

2010
Annual
Report

2010 Timeline

February

- *Untrained* performances - Adelaide Festival & Spotlighted at APAM
- Research Planning Day

March

- *Untrained* performances – Hong Kong International Arts Festival
- Back to Back Theatre Workshops - Lucy Guerin
- *Hot Bed Workshop* - Mette Ingvarstsen
- Rob McCredie in Residence

April

- *First Run*
- *Human Interest Story* – 2nd Stage Development
- *Untrained* – Dandenong Auditions

May

- *Human Interest Story* – 2nd Stage Development continues
- *Untrained* rehearsals - Dandenong
- *Untrained* performances – Colac, Dandenong
- *Bromance* - premiere of Lucy Guerin Inc Commission – Arts House, Melbourne
- Brooke Stamp in Residence
- Tim Darbyshire in Residence

June

- *Untrained* performances – Frankston, Kingston, Wangaratta & Australian Dance Awards
- *Bromance* – Lucy Guerin Inc Commission - performances at Performance Space, Sydney
- Research Coordinator appointed
- Australia Council Marketing Summit, Brisbane – Michaela Coventry attended
- *First Run*

July

- *Untrained* rehearsals & performances – Geelong
- *Human Interest Story* - final development and performances at Malthouse Theatre
- *Now Now Now* – Lucy Guerin Inc Commission – rehearsals and performances at Dancehouse
- *Hot Bed Workshop* – Lucy Guerin and Tere O'Connor
- Rennie McDougall in Residence

August

- *Hot Bed Workshop* – Lucy Guerin and Tere O'Connor continues
- *Structure and Sadness* rehearsals and performances at Jacob's Pillow Festival, USA
- *First Run*

September

- Transitions Dance Company Commission – Lucy Guerin in London
- Lucy Guerin workshop Carrie Cracknell from the Gate Theatre at Sadler's Wells

October

- Lucy Guerin workshop Carrie Cracknell from the Gate Theatre at Sadler's Wells – continues
- Panel presentation on touring VAPAC Conference, Bendigo – Michaela Coventry
- Tipping Point Conference – Michaela Coventry
- Antony Hamilton in Residence
- *First Run*

November

- *Untrained* workshop and workshop showing – Panorama Festival, Rio Brazil
- *Untrained* rehearsals and performances – Awesome Festival, Perth WA
- Holly Durant in Residence

December

- Presentation of *Pieces for Small Spaces 2010* at Lucy Guerin Inc Studio
- Matthew Day in Residence

Summary for 2010

Lucy Guerin

Artistic Director

In 2010 Lucy Guerin Inc undertook an ambitious program of activities which included a major new work by Lucy Guerin, two international tours, national and regional touring, an international commission, a new research position and the co-ordinating of an extensive program of professional development opportunities for emerging dance artists.

A significant development in this year's program was the initiation of the archiving of all the company's works and the implementation of a research focus through the employment of a research co-ordinator, Peter Volich. This has expanded the company's thinking about how to reflect upon and document its activities, how to communicate them to other practitioners, audiences, funders and presenters and through what mediums. It has involved a switch from focusing on the outcomes of projects, ie finished works, showings etc as the only public interface with the company, to a commitment to recording the information that is being generated at any stage in a project's development and making it available as a means for practitioners and the public to interact more deeply and consistently with the company's work.

One of the challenges we have faced this year is how to maintain a flexible and approachable organisation with the increase in programmed activities and the desire to encourage younger artists through supportive programmes like the residency and commissioning projects. We are very conscious of where our limited human and financial resources will be best utilised to realise the company's goals and how we can retain a compact organisational structure and still achieve our expanding ambitions.

The program continues to focus on the creation and touring of new work, connection with our audience, opportunities for emerging artists and the fostering of an inspiring dialogue between practitioners. In 2011, several of our initiatives including First Run and the Residency and Commissioning opportunities, became more established and refined in their aims and intentions. We are now known as a resource for dancers and choreographers to gain access to information about various aspects of management and funding as well as artistic mentoring or just a chat about what's going on. The company has maintained an open door policy and tries to respond to as many requests for support and information as it can manage.

However, the challenge is to balance all these activities and to keep the primary goal of development of new work at the centre of all our thinking. In reflecting on what we undertook in 2010 we are aware that a very strategic and targeted approach to achieving our aims is important. The company is nearing its 10 year anniversary and has many offers of work and activities it would like to pursue. It is important for us at this stage to reflect on the nature of the opportunities that present themselves and to ensure we are strategic in our programming rather than reactive. It is also important that we maintain this forward motion, but be mindful of where we are headed and how expanding our activities affects the identity of our company.

2010 in detail

PRESENTATIONS

Untrained at Adelaide International Arts Festival and APAM

17 – 19 Feb 2010 - Rehearsals at LGI Studio, Melbourne

24 – 28 Feb 2010 - Performances at AC Arts Theatre, Adelaide

Untrained toured with the original cast to the Adelaide Festival for five performances. The shows took place at the theatre at AC Arts and Lucy delivered a workshop to the students there, based on the tasks and structures of the work. Audiences and reviews for the show were excellent.

Untrained was also part of the Spotlight program at the Australian Performing Arts Market. The company made an investment in presenting *Untrained*, which was umbrellaed by the Adelaide Festival, and no fee was received. This decision was made so that *Untrained* could be seen as a full length work by international presenters rather than as an excerpt during APAM.

Lucy Guerin Inc's Artistic Director, Lucy Guerin, and Executive Producer, Michaela Coventry, presented a Searchlight pitch at APAM of a new work *Human Interest Story*. Assistant Producer, Sarah Rodigari, also assisted and was mentored by both Michaela and Lucy at APAM.

Funded by Arts Victoria – for participation at APAM

Untrained at Hong Kong Arts Festival

13 – 14 March 2010 – Performances at Kwai Tsing Theatre, Black Box, Hong Kong

Lucy Guerin Inc presented two performances of *Untrained* at the Hong Kong Arts Festival as part of the Asia Pacific Dance Platform.

The performances in Hong Kong were well received. We were initially not sure if the language and humour would be understood, but the audience reaction seemed to suggest that it was. It was a small mixed audience of Chinese and Western people as the Festival is still building audiences for contemporary dance in Hong Kong and China. A post show talk followed one of the performances.

Antony Hamilton, one of the dancers from the work, taught a class to local dancers and Lucy completed the workshop by re-creating the *Untrained* process with them.

The Asia Pacific Dance Platform was a mixed program with artists from Japan, Hong Kong, China and Cambodia. This was a great opportunity to converse with Asian artists and to present work in the context of the Pacific region.

The company used this opportunity for Lucy and Michaela to meet with key presenters in Hong Kong and in Beijing and Guangzhou. These meetings provided a valuable introduction to possible collaborative relationships between Lucy Guerin Inc and Chinese artists and organisations. There was great interest in collaborations with Chinese artists and in works that had Asian content.

Funded by Commonwealth Government through AICC and Arts Victoria – International Program

Untrained Victorian Regional Tour

27 May - Colac Otway Performing Arts and Cultural Centre, Colac

28-29 May - The Castle, Dandenong

3 June - Frankston Arts Centre, Frankston

5 June - Kingston Arts Centre

20 June - Australian Dance Awards, Arts Centre Melbourne

2 – 3 July – Geelong Performing Arts Centre, Geelong

Untrained toured to regional venues in Victoria. An initial audition was conducted in Dandenong to select the two untrained performers. Out of six who auditioned, Michael Hussey-Smith and Billy-Joe Wikitera were selected. They then toured with two trained dancers Dean Cross and James Shannon to Colac, Dandenong, Frankston, Kingston, Wangaratta and Geelong. Houses were quite small apart from Frankston, which was sold out.

This was the first time *Untrained* was recast with local untrained performers. The rehearsals were completed in five days.

Untrained is a very flexible work and can adapt to a number of different performing spaces. Venue size and capacity varied widely on the tour but we were able to accommodate every situation, including one very small stage with a grand piano on it that couldn't be moved. The casual nature and humour of the work makes it an accessible piece for regional audiences. However, some viewers may have been expecting a more traditional dance work.

A debrief was held with several presenters where marketing strategies were addressed. This tour was a valuable experience for the larger regional tour of *Untrained* with Roadworks in 2011.

Australian Dance Awards

Lucy Guerin Inc performed an eight-minute version of *Untrained* at the Australian Dance Awards with the cast from the regional tour.

Choreographer/Director	Lucy Guerin
Performers	Dean Cross, Michael Hussey-Smith, James Shannon, Billy-Joe Wikitera
Production Manager	Matthew Scott (Megafun)

Human Interest Story Premiere

12 – 16 July - Rehearsals at Chunky Move Studio

23 July – 4 August 2010 – Performances at Merlyn Theatre, Malthouse, Melbourne

Commissioned by Malthouse Melbourne, Perth International Arts Festival and Lucy Guerin Inc.

This was the final rehearsal stage and presentation of *Human Interest Story*, a new dance work by Lucy Guerin Inc. One week of rehearsals at Chunky Move with six dancers was spent finalising the choreography from the previous development periods and setting it to the sound score by composer Jethro Woodward. During this week we also experimented with the microphones and battery packs worn by the dancers during the performance to amplify the vocal component of the work.

The second week of the project was production week in the Merlyn Theatre. During this time costumes by Paula Levis were finalised and fitted by the costume department at the Malthouse Theatre. The lighting design was realised by Paul Jackson and the set by Gideon Obarzanek was completed and situated in the space. The sound was plotted and speaker placement decided by Jethro Woodward. The audio-visual element was also integrated. This was a news broadcast on a large plasma screen by the SBS newsreader Anton Enus. He reported on mundane details of the dancer's lives in the manner of the nightly news.

Human Interest Story goes much further than her previous works, and is perhaps Guerin's bleakest and most powerful work yet. Paradoxically, it is also the funniest. It has an epic feel: it begins in the mundane comedy of domesticity, and winds out inexorably into an increasingly dark meditation on the limits of human autonomy.

Alison Croggon - Theatre Notes – 2 August 2010

Human Interest Story explored our complex relationship to news. It contrasted the constant stream of dramatic and disturbing events that are brought to us on a daily basis by the media, with the ordinary routine situations in which we receive it.

Human Interest Story was the product of an intense and creative development period. As the choreographer, Lucy felt that the work was cohesive and well realised, and she made some significant moves forward in her practice as an artist and developed some new choreographic methods which gave this work a distinctive aesthetic, mood and style. It utilised the formats and presentation of news reporting in the first section in a way that was familiar and accessible to audiences and then explored the theme of our ability to respond to media in more emotive and

immersive ways in the second and third sections. This enabled audiences to grasp the work but also challenged them to look at how the medium of dance can expand a subject into the physical realm to connect it to our experience.

it's visceral and emotional, occasionally spine tingling
Stephanie Glickman - Australian Stage - 29 July 2010

This was a challenging work for the dancers on a number of levels. It was physically demanding and also required a high level of detail and unison in some sections. It required the use of voice and text and demanded that the dancers switch suddenly into different performative modes. Some outstanding performances resulted from these challenges particularly from the more experienced dancers who broadened their performing abilities and found new depth in their work.

Several new collaborative relationships resulted from this work. Jethro Woodward created a highly sophisticated sound score which blended with the dancer's use of voice. Paul Jackson created a sensitive lighting design which allowed the choreography to be seen yet gave nuance and mood to the work. Gideon Obarzanek's simple yet dramatic set remained apart from the work yet created context for it and a sense of impending violence.

Critical reviews of *Human Interest Story* were positive and feedback from audiences showed that they were interested and appreciative. New audiences were generated for the work through the Malthouse Theatre subscription season. A post show forum was held after one of the shows, which was well attended, and audience put forward questions for the choreographer and the dancers.

Guerin's combination of understated drama, unique movement vocabulary and sleek staging make this story compulsory viewing.

Chloe Smethurst - The Age – 26 July 2010

A positive outcome of the performances of *Human Interest Story* was its inclusion in the Belvoir season for 2011 in Sydney. The new artistic director Ralph Myers has programmed the show after seeing final rehearsals at the studio. It is one of the first dance pieces to be included in the predominantly theatre program. This is a unique opportunity for Lucy Guerin Inc to reach new audiences in Sydney. It shows the growing interest in dance among practitioners in other disciplines and the capacity for the work to move beyond the regular dance audience.

Choreographer:	Lucy Guerin
Dancers in Premiere Season:	Stephanie Lake, Alisdair Macindoe, Talitha Maslin, Harriet Ritchie, Stuart Shugg, Jessica Wong
Composer & Sound Designer:	Jethro Woodward
Set Designer:	Gideon Obarzanek
Realising Designer:	Anna Cordingley
Lighting Designer:	Paul Jackson
Costume Designer:	Paula Levis
Special Newscast by	Anton Enus
Production Managers	Richard Dinnen and Matthew Scott (Megafun)

Funded by Arts Victoria, Australia Council through Interconnections and New Work for Festivals Initiatives

Structure and Sadness - Jacob's Pillow

9 – 13 August 2010 – Rehearsals at Arena Theatre Company Studio, Melbourne

18 – 22 August 2010 – Performances at Doris Duke Theatre, Jacob's Pillow USA

Lucy Guerin Inc performed six performances of *Structure and Sadness* at the Jacob's Pillow Festival in Becket, USA - www.jacobspillow.org

Although this was a one off tour, it was considered a valuable opportunity to promote Lucy Guerin Inc's work at this prestigious festival in the USA. However this tour presented many challenges for the company and was a testament to its professionalism, dedication, organisation, courage and persistence.

A week prior to leaving, one of the dancers, Kirstie McCracken, fell ill along with her young baby. It was decided that it was not prudent for them to undertake the tour so a last minute replacement, Laura Levitus stepped in to learn Kirstie's role. Byron Perry (dancer) also became ill and missed several days of the short re-rehearsal period but was able to make the flight.

On route, the company's freight went missing. This contained custom built set pieces, lighting equipment, costumes and essential props. A decision was made to try to recreate these specialised items at Jacob's Pillow. This would not have been possible without the enthusiastic and supportive team of interns who were attending the festival on work experience. They worked tirelessly for long hours to complete the necessary work and enabled the show to open on time in close to its original form.

Responses to the show were very positive. Lucy taught a master class and also gave several interviews about her work.

Lucy Guerin Inc, through the Australia Council "Go See" Fund, invited three presenters to attend performances and paid for their travel costs. They were: Charles Robin - Executive Director - Edison Theatre - Washington University in St Louis, USA Lynanne Sparrow - Dance Associate - Harbourfront Center, Toronto, Canada, Richard Colton - Head of Dance/Director of Summer Stages Dance Festival - Concord Academy MA, USA. They attended a performance and then met with Lucy Guerin, Michaela Coventry and our North America agent Harold Norris.

Choreographer: Lucy Guerin
 Dancers: Kyle Kremerskothen, Harriet Ritchie, Laura Levitus, Byron Perry, Lina Limosani and Alisdair Macindoe
 Crew: Richard Dinnen (Megafun), Rus Snelling (Megafun)
 Producer: Michaela Coventry

Funded by Arts Victoria – International

Untrained at Awesome Festival in Perth

15 – 19 November 2010 – Rehearsals – LGI Studio, Melbourne
 23 – 27 November 2010 – Performances - PICA, Perth

You have to work hard to resist the unexpected charm of this show
 Alison Croggon - Theatre Notes - March 2009

Lucy Guerin Inc toured to Perth at the invitation of the Awesome Festival - www.awesomearts.com
 Cast members were Dean Cross, James Shannon (trained dancers), Marco Cher-Gibbard and Ross Coulter (untrained dancers). This was Marco's first time performing the show and a week of rehearsals preceded the tour to bring him into the work.

This was a different context for the presentation of *Untrained* as Awesome is a youth festival. What has been very surprising is the many different audiences and performance situations that *Untrained* can be applied to. The response from children and young teenagers was hugely positive, with vocal comments and laughter coming from the audience.

Choreographer/Director Performers	Lucy Guerin Marco Cher-Gibbard, Ross Coulter, Dean Cross, James Shannon
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Pieces for Small Spaces 2010

8th – 12th December – Performances - Lucy Guerin Inc Studio

Pieces for Small Spaces 2010 was the sixth annual presentation of this small scale curated season of new choreographic works at Lucy Guerin Inc Studio.

This season now holds a vital position in Lucy Guerin Inc's cycle of development opportunities for the dance sector. It functions in concert with our other programs including space residencies, workshops, *First Run* showings, commissions, secondment placements and classes. It is the highlight of our in-house programs and gives choreographers the opportunity to realise ideas and skills they have been developing. It stresses the importance of a studio-based practice and time to make departures from existing creative habits.

This year was no exception and it is clear from the responses from the five choreographers and the designer that it has had a significant affect on their creative lives. It marked a high point in the season's history both in the quality of works shown, the framing of the presentations and the discourse engendered between audience and performer.

I was impressed with the seriousness of the artist's endeavours and the efforts that they made to engage with the principles behind Pieces for Small Spaces. These are primarily to use the opportunity to explore, take risks, question existing practice and research a small idea in depth. I want to give artists the sense that their work is not about responding to audience expectations or market pressures, but to lead us into new perceptions about our world and ourselves. The level of exploration from the artists in 2010 contained a high level of integrity and experimentation and a genuine search for ways to communicate their ideas.

I value Pieces for Small Spaces as a way to connect with younger dance makers and to engage in conversation with them regarding choreographic practice, as it stimulates my own creative thinking and allows me to guide and encourage them from a position of experience.

Lucy Guerin

The works for 2010 were all solos. A design concept was presented to the choreographers early in the process by Phillip Peck (Frog) from Bluebottle. This was a simple concept based around the window and was open to a wide range of interpretations. The Lucy Guerin Inc studio has six large windows that were used by the performers as framing devices, or entry points for lighting. The show began in early evening while it was still light and by the end it was almost dark. At each stage of the evening the theatrical light was blended with the natural light to create a slightly enhanced atmosphere. Rather than blacking out the space, this design used the properties of the room while framing and supporting the solos. A collaborative relationship between the designer and the choreographer was established which greatly enhanced the works and unified the evening.

Pieces for Small Spaces remains a valuable opportunity for Lucy Guerin Inc to encourage the next generation of choreographers. Its goal is to promote a rigorous and brave choreographic exploration which will continue to build a strong and adventurous community of dance-makers. It seeks to allow practitioners to focus solely on invention, imagination, choreographic practice and physical knowledge without the pressures of funding, reporting, marketing and budgeting. Of course they will be required to address these issues in their future careers, but *Pieces for Small Spaces* aims to put exploration at the centre of their practice there-by ensuring the evolution of the artform and the vibrancy of the community.

Artist Reflection Statements:

Tim Darbyshire – *Flush*

I found the Pieces for Small Spaces Residency and Production really nourishing for my development as an artist. I was offered support in various forms, through the use of the studio and facilities and the feedback offered by Lucy, fellow residents, and the staff at Lucy Guerin Inc. Most important to me was the time it took to develop my work, and to re-make it over several months. This happened with continual supportive discussion from the staff.

I believe the individual pieces in this program, shared common concepts and were able to be in dialogue with one another. The program was curated intelligently to make the most of these works and their relationship with one another. Also the lighting design was a consistent consideration for all pieces, and was integrated for the best potential to highlight each artist's work individually as well as the program as a whole. I look forward to future developments of this program.

Frankie Snowdon – *Celebration*

Pieces for Small Spaces gave me the platform as a young and emerging dance maker and performer to explore my own creative process in an environment that I found both challenging and extremely supportive. The open platform given to us as young creatives and the amount of support and feedback from everyone at LGI, the production and technical team, and indeed each other, was something quite amazing to be part of. It has given me the courage to push myself further in my exploration of my own practice and what I am capable of, as well perform alongside some of the most exciting and interesting emerging dance makers and performers in the country. In short, it was awesome.

Matthew Day – *There's nothing left to talk about unless it's horizontally*

The Lucy Guerin Inc Pieces for Small Spaces program was an instrumental learning curve in my choreographic practice and has allowed me to develop in various ways.

The Pieces for Small Spaces season gave me the opportunity to try something new and push my practice beyond its limitations, I learnt the value of being more varied in my approach to research questions and the impact this can have in the development of a work in creating richness and complexity that may not arise from a more singular approach or methodology.

The conversation that developed with Lucy around the work and choreographic processes in general was greatly beneficial to me gaining perspective on the different stages that each creative process goes through as well as the ongoing development and long-term growth that happens for an artist from piece to piece. One very specific thing I've learnt from Lucy is the importance of having a "position" as a maker, I think that it is crucial in my development as an artist that I give more consideration to what this means for me and my practice.

The Pieces for Small Spaces program put me in dialogue with four other amazing choreographers and the broader Melbourne dance community, this contact with peers is invaluable and it's these conversations that will sustain my practice for years to come.

The generous support and encouragement offered during Pieces for Small Spaces in terms of studio access, staff support and community engagement will continue to inform my practice for years to come. It was an honour to be included in this program and I believe it is invaluable to the development of emerging choreographic practice in Australia.

Deanne Butterworth– *SITELESS: an aerial view of a plant in four parts*

Being involved in the Pieces for Small Spaces program for 2010 gave me the opportunity to create a work within the support structure of the LGI organisation. The level of support given in terms of studio space, production and mentoring was extremely generous. The possibility of having access to the studio for the three months prior to the performance gave me a sense of time to create a new work and also

imbued a sense of experimentation. With the knowledge that this studio time was to create a 7-10 minute work there was a real sense of freedom. In addition, there was a feeling that decisions I would make in those rehearsals would be more visible and weighted than if the work was to be longer.

Early chats with Lucy reminded me of what this program was attempting to tease out... "try something new" was always in my head during the development. This was really important to me. Even though there was minimal contact with Lucy during this rehearsal period (emails and chats at the beginning and then a showing in the final stages), those words and direction had a very clear role in how I worked. The early brief from Bluebottle also challenged how I might usually work. I understood the idea of the design of 'no design' and using the room but I felt as though I could not begin until I spoke with Frog further. For a solo work made in isolation it ended up feeling rather collaborative as it took a very organic path.

I loved working with Amber, Frankie, Matt, Tim, Blair, and Frog, some of whom I had never met before. This was one of the greatest things about this program. It was a really fantastic place for exchange to occur and bring together people who may not usually be in the studio together. Pieces for Small Spaces is an extremely generous opportunity and I am very happy to have had that season as my last project for the year.

Amber Haines – Rainbow Vomit

My experience of Pieces for Small Spaces was rich and pivotal. It gave me the unique opportunity to honor my creative intentions without the pressure to appease a funding panel or specific audience, but still be within a high calibre event. This is such a rare environment and allows the grass roots of Melbourne dance to surface and evolve. Under the umbrella of the LGI and Bluebottle team the collaboration had the perfect balance of guidance and freedom. The public feedback discussion that followed one of the performances was a valuable experience to receive feedback and to encourage the conversation of dance amongst the general public.

I sincerely hope Pieces for Small Spaces is an ongoing tradition in the Melbourne Dance scene and is continually cherished and appreciated as the key event that fosters the next generation of choreographers in Melbourne.

Bluebottle (Frog – Phillip Peck) - Design, Concept and Light

The biggest challenge I faced with the project was to try and find both language and images to inform the 'makers' of the design parameters without being dictatorial or wanting to direct the works in any particular way. I felt that by creating a clean, open, and uniformed 'space' for which to perform in, grounded the program and allowed the ideas of each individual piece to be portrayed by the performance. Added to this was the introduction of one lighting element each, be it artificial or the external manipulation of the space. I believe this helped the performer to 'pop-out' of the seemingly uniformed space.

This process was unique for the 'Pieces for Small Spaces dogma'. Simple, restrained and thoroughly thought through. Not only do I feel that I gained confidence in my own ideas and eye, I definitely learnt a lot working through that challenge to find a way to communicate with the choreographers. I was able to engage with all the artists with clear dialogue to create what I considered to be very interesting design choices that not only fitted within the brief, but gave the choreographer a frame in which to present. All of which I felt fully supported by Lucy Guerin Inc. As I look into taking this concept into 2011, I would love the chance to develop this further with Lucy and again present a new concept to the artists.

Funded by Angior Family Foundation

Bromance – A Lucy Guerin Inc Commission

26 May – 30 May 2010 – Performances at the Meat Market, Art House, Melbourne

2 – 5 June 2010 – Performances at Performance Space, Sydney

Lucy Guerin Inc supported the development and public showing of a new work directed by young and emerging artist Alisdair Macindoe called *Bromance*. Supporting Alisdair Macindoe in the realisation of his project *Bromance* had a wide range of benefits to him as an artist, to our organisation Lucy Guerin Inc and to the dance community in general.

Through this project Alisdair now has a real understanding of what it means to initiate a project and see it through to completion. The experience he has gained as a choreographer and director will be invaluable to him when he comes to make his next work. He has begun to develop his own style and approach to choreography and to gain an authority in his work as well as skills in communication and leadership. He has made a lasting connection with Lucy Guerin Inc and we have formed an ongoing mentor/mentoree relationship which has continued beyond the project.

This engagement with a young choreographer has given the company an insight into the issues and problems facing makers at the beginning of their careers and will inform its future programs. It has also given us the opportunity to interact with younger members of our profession which is inspiring and rejuvenating, not only because of their drive and enthusiasm, but also because it provides the opportunity to discuss ideas and choreographic process with the next generation. This connects and enriches the community and creates supportive and generative networks which encourage discussion and development of ideas.

Alisdair has created a new work which he has already been able to tour to other national centres. It has established him with presenters and peers as a committed and talented choreographer who will be on their radar for future opportunities.

Choreographers	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

Bromance was co-commissioned by Next Wave, Lucy Guerin Inc and Performance Space.
Funded by Australian Council, Arts Victoria, City of Melbourne

NOWNOWNOW – A Lucy Guerin Inc Commission

1 – 19 February and 12-23 July – Rehearsals at LGI Studio, Melbourne
28 July – 1 August – Performances at Dancehouse, Melbourne

Lucy Guerin Inc supported emerging choreographer Luke George in developing and presenting his first full-length independent dance work titled *NOWNOWNOW*.

Performance notes from Luke George:

Can we be ‘in the moment’? NOWNOWNOW proposes this question to its performers and audience. We seek to be in the moment, yet through the pursuit of this, we move further and further away from it. George is drawn to the paradox of this notion and how it parallels the act of performance – which is happening both in real time between the audience and the performer, and yet is highly constructed. In the presence of an audience, 3 performers will attempt to be physically and mentally in the moment – NOWNOWNOW!

Benefits to Luke:

- Opportunity to create and realize his first full length dance work with adequate time and space for development
- Career development through a strong platform on which to present his work
- Professional development through working with a company (LGI) with high standards of practice and production

- Development of relationships with LGI, Dancehouse, Bluebottle, collaborating artists, arts media and potential future presenters
- A fully realized work appropriate for touring and other presenting opportunities
- Significant mentoring from Lucy Guerin and Michaela Coventry throughout the process of creation and presentation
- An ongoing dialogue with LGI staff Sarah Rodigari (Associate Producer) and Pete Volich (Research Co-ordinator) about the process of making a work

...lean, polished and with unexpected emotional gravitas- Luke George's NOW NOW NOW left a capacity audience tingling with internal animation knowing they had just experienced something as innovative as it was authentic.

Gary Anderson - Arts Hub – July 2010

Performers Kristy Ayre, Luke George, Timothy Harvey
Understudy Rennie McDougall
Design Benjamin Cisterne - Bluebottle
Dramaturge Martyn Coutts

This project was funded by the Australia Council and Besen Family Foundation.

RESEARCH AND DEVELOPMENT

Line Story - Transitions Commission

20 September – 22 October 2010 - Laban Centre, London UK

Lucy Guerin travelled to London at the invitation of David Waring of Transitions Dance Company at Trinity Laban, to make a work on the company. She made a work with the full company called *Line Story*. - www.trinitylaban.ac.uk

In Line Story choreographer Lucy Guerin inverts the traditions of the chorus line, exploring conformity and repetition to produce an energetic abstract work. Performed to a highly rhythmic electronic score, the piece weaves a physical conversation between structure and individuality, order and chaos, simplicity and complexity, which is both exhilarating and thought-provoking. Lucy won the Bonnie Bird Fund International Award for Choreography 2010, which went towards supporting the making of this work.

Luc Guerin lived in London for almost five weeks to create this work and found it to be a challenging experience to convey her process and style to the young graduates but also a valuable opportunity to articulate her practice. From her personal perspective the resulting work was only partially successful but outlined some interesting ideas that she will develop in later works.

This work will tour in 2011 with two other pieces by Martin Nachbar (Germany) and Melanie Teal (UK). Tour schedule is as follows:

2011

24 Feb	The Maltings Theatre, Berwick-upon Tweed - www.maltingsberwick.co.uk
1 Mar	Stage @ Leeds, University of Leeds - www.stage.leeds.ac.uk
10 Mar	The Arts Educational School, London - www.artsed.co.uk
13 March	Rich Mix, London - www.richmix.org.uk/
17 Mar	The Bay Theatre, Dorset
21 Apr	Woodend Barn, Banchory - www.woodendbarn.co.uk
9 May	The Hawth, Crawley - https://tickets.hawth.co.uk
12 May	Hawk's Well Theatre, Ireland - www.hawkswell.com/
14 May	An Grianan Arts Centre, Ireland - www.angrianan.com
20 May	Deda, Derby - www.deda.uk.com

1, 2 & 3 June	Laban Theatre, London - www.trinitylaban.ac.uk/labanthatre
10 & 11 June	Taipei National University of the Arts, Taiwan
16 & 17 June	Kaohsiung High School, Taiwan
29 June	ITs Festival, Amsterdam - www.itsfestivalamsterdam.com

Workshop at Sadler's Wells London

11-13 October 2010 - Sadler's Wells, London

Lucy Guerin collaborated on a small workshop period with British theatre director, Carrie Cracknell from the Gate Theatre. They held three half-day workshops with four dancers to explore the notion of 'throwing things'. The aim of these workshops was to begin collaborating from a non-scripted, physical idea that would generate movement, images, concepts, relationships, texts and structures. These sessions were not geared towards an outcome, but to generate material both choreographic and theatrical. It is intended that these fragments and sections will be expanded in a further development period to produce a collaborative performance work.

The goal of this collaboration is to develop a unique performance language, evolved from the meeting of our different artistic experiences and to challenge and extend our perceptions of our own creative practice.

This collaboration will continue in 2011.

Brazil Residency – Panorama Festival

31 October – 10 November 2010 - Rio, Brazil

Lucy Guerin was invited as a guest to the Panorama Festival by Directors Nayse Lopez and Eduardo Bonito. The main purpose of her visit was to conduct a three-day workshop of *Untrained* and to present a showing of the workshop outcome as part of the festival program. She also met with a number of Brazilian artists to discuss their work and whether there was any potential for collaboration in the future.

For the past 19 years the Panorama Festival has showcased international contemporary dance artists and events and hosted debates, seminars and workshops. It has also presented dance from several regions in Brazil and many parts of South America. The Panorama Festival is dedicated to dance research, stimulating exchange among creators and performers and fostering the international recognition of Brazilian dance. - www.panoramafestival.com

Untrained Workshop and Showing

3-5 November 2010

Untrained is a dance experiment that Lucy Guerin Inc has performed several times in Australia and in Hong Kong. Two accomplished dancers and two men who don't have any dance training undertake a series of tasks. As this work involves a lot of speaking we were curious to see how it translated into another language and culture. Four men were chosen through an audition process to take on the roles of trained and untrained prior to Lucy's arrival. An interpreter was engaged to translate during the workshop process and the showing was in Portuguese.

The workshop involved devising instructions and testing them out to see which ones were most successful, learning a dance sequence and constructing an order for the instructions which allows the audience to gain some insight into the skills, personalities and movement qualities of each performer. The participants worked extremely hard over these three days and we were able to present a thirty-five minute section of work at the final showing.

The audience responded warmly and with much laughter. After the show we had a short discussion

where audience members asked questions.

Excerpts of the showing can be viewed on: www.lucyguerinin.com/news/News_Archive_2010

A description of the *Untrained* Residency can be viewed on: panoramafestival.com/?page_id=4865

Artist Meetings

Lucy Guerin met with the following artists to discuss their work. These meetings were organised by Panorama Festival, mostly with visual artists and composers. Panorama are interested in developing relationships between Australian and Brazilian artists with a view to future collaborations.

Marcos Chaves (visual artist) – very successful meeting – negotiating for collaboration in 2011/2012
Lucas Marcier (composer); Dani Lima (choreographer); Julio Lucio (programmer and visual artist),
Rafael Rocha (musician/composer); Saulo Laudaes (composer); Dani Lima (choreographer).

Festival Performances

Another advantage of attending the festival was the opportunity to view local and international performances by innovative contemporary dance artists. Lucy attended the following shows:

Lia Rodrigues Cia de Danças – *Pororoca* and *Formas Breves*; Raimand Hogue – *L'apres -midi*
Trisha Brown – *Early Works* and *Repertory 40*; Fabian Gandini - *Pieza para pequeño efecto*
Marcelo Evelin – *Ai, ai, ai*; Cia. Mario Nascimento - *Escapado* ; Yann Marussich – *Bleu Remix*

Other Activities

Festival Opening Party – Parque Lage

In addition to the above activities, Lucy Guerin attended the festival opening party at the Parque Lage. This was held in an incredible old building with an open inner courtyard. There were performances, live music and the opportunity to mix with many other artists.

Dinner with Australian Honorary Consul

Lucy Guerin was invited to dinner at the Copacabana Palace by Ronaldo Veirano, the Honorary Consul of Australia, and his wife Beatriz.

Trisha Brown - *Early Works*

Lucy Guerin was invited to perform in the *Early Works* with Trisha Brown Company at the Parque Lage. They were one female dancer short for a piece known as *The Spanish*. This was a wonderful opportunity to meet the company and to perform a small part in the work of one of this century's most influential choreographers.

Meeting with Cultural Ministry

Lucy Guerin was asked to attend a meeting about the state of Brazilian art and funding for the performing arts with representatives of the Cultural Ministry, also at Parque Lage.

This opportunity to experience first hand the cultural and artistic life of Rio was a revelation. I discovered a thriving, questioning, contemporary arts culture, very aware of its place within a global context and its possibilities for its own development independently and in conjunction with other countries. For me there were many similarities between Australia and Brazil. The relaxed and friendly approach of the people, relative isolation from northern hemisphere countries, and a post colonial society with many cultural influences.

Rio is also a visually striking city which excited me with its clash of poverty and wealth, and beautiful old buildings crammed in with bland modern architecture. It is also a very dangerous city which required a certain awareness and caution. All these characteristics shifted my perceptions and stimulated new ideas and ways of thinking.

I have made several interesting contacts within the festival and the artists mentioned above and I am intrigued by what might ensue from these new relationships in this inspiring place. Lucy Guerin

Funded by Australian Latin America Foundation and Panorama Festival

First Run 2010

First Run was held five times throughout 2010 with fourteen presentations of draft and dance work in development being shown. The participating artists included,

Kristy Ayre; Tim Darbyshire; Holly Durant; Lucy Guerin; Antony Hamilton; Jayden Hicks; Zac Jones / Tim Ohl; Etoile Marley ; Rennie McDougall; Amy Macpherson; Amanda Lever; Michaela Pegrum; Elanor Jane Webber / Chimene Steel-Prior; oh where, collective: Faith Bolton / Rachel Carne / Sarah Cooper / Sally Kuhle / Melanie Trojkovic.

Since its inception, audiences for *First Run* have been comprised of people from the local Melbourne dance community, artists from various practices and forms, supporters and colleagues, and people who are generally interested in dance and the dance artists presenting work. This continued strongly throughout 2010, with a higher attendance of support from artist networks close to the individuals who were presenting, bringing in a broader cross-section of people, and allowing for each session to stay fresh and to showcase different qualities.

For the *First Run* session in August, New York choreographer Tere O'Connor participated as a guest facilitator during his visit for the Hotbed program with Lucy Guerin Inc. All other *First Run* sessions were organized and facilitated by Brooke Stamp and Luke George.

As with the previous *First Run* sessions throughout 2009, the artists were asked to show up to 10 minutes of their ideas in development. Different formats for the evening were explored throughout the year, so that discussion would either be held after each individual presentation, or after a succession of presentations from the artists. Discussion and dialogue were guided and facilitated by Brooke and Luke, and artists and audience were encouraged to speak to the work they had seen or made. The artists showed work at various stages of development. Work was seen either from an initial idea stage; to an artist choosing to revisit and rework a previous piece; through to some artists showing a section from a larger work they have progressed quite far in.

Essentially at the *First Run* sessions artists were performing their specific draft ideas in front of an audience for the first time. Brooke and Luke (and Tere) facilitated an open discussion, and prompted artists to articulate their line of enquiry, and how they were approaching their work, as well as raise any questions they'd had themselves regarding their practice and how what they were developing was being perceived in the context of showing ideas for the first time.

The notion of 'feedback' is being reconsidered through the *First Run* evenings, and the facilitators are looking to guide the discussion to go beyond the paradigm of 'good/bad', 'like/dislike', and the common 'question and answer' situation. Accumulatively, the evenings are developing a framework in which the artists and broader community of artists and audiences can speak about dance work, including what artists are intending to deal with, making, practice within the community, performing and through which frameworks they are watching.

From their experiences with the 2010 *First Runs*, Brooke and Luke intend to develop the evenings further in 2011 by changing the number of presenting artists for each session from three to two, which will give more time to viewing performance and provide room for a more intensive discussion. Additionally they intend to introduce a guest 'conversationalist' for each session who will be a dance artist from the community with a well established practice. The role of the conversationalist is to help provoke a broader conversation about dance - referencing their own experiences in order to support the development of language, perspective and dialogue for the

artists and the audience. These enhancements are for the development of the program as well as further engagement and development of Brooke and Luke in their roles as facilitators.

Research Planning Day and Research Position **Lucy Guerin Inc Studio, West Melbourne**

In February 2010 Lucy Guerin Inc invited a number of people across dance and academic fields to discuss how it might develop and articulate its relationship to research. A paper by Angharad Wynne-Jones posed some questions about what research could mean to the company and how it could implement a research approach across all its activities and operations. A number of research models and their key characteristics were outlined for discussion and their possible application to the company's needs and aspirations.

The research day generated valuable input from the 27 participants and examined the question: 'What could research mean to Lucy Guerin Inc?' It significantly expanded the question and several key factors were concluded as important for a healthy and challenging arts practice.

- Generating non-goal directed space, opportunities to explore, and time to reflect
- Permission for the company to model an organic process which can grow and change
- Embodiment of the company's own values, not those inherited from other organisations or funding bodies
- Don't just document activities, also synthesise the knowledge gained and distribute it

Of the seven research models that Lucy Guerin Inc has looked at, various aspects have relevance to the work the company is doing and the direction it wishes to follow. Through a process of documentation, dialogue and dissemination the company can reflect on the way it conducts its research activities as feedback for change and growth.

The documentation gathers the company memory and makes raw material for history. The dialogue leads to the synthesising of new knowledge (not just the storage of established precepts). The dissemination makes a community-of-knowledge around the Company. The community of knowledge asks new questions and calls for new knowledge and new expressions in the form of new productions.

Ross Gibson

By focusing more actively on research and development the company can strengthen its values as an organisation dedicated to generating and communicating new knowledge and fresh insights through dance. The purpose of this focus on the process of choreographic ideas, is to involve people in the development of projects as well as the final performance outcomes. This is a way for the company to communicate more clearly and regularly its aims and activities. The interface with the company is not only through performance outcomes and touring, but is an active engagement with the day to day search for new knowledge in dance. It also creates opportunities for other organisations, students and scholars to engage more easily with the company's creative work and encourage a written and spoken dialogue and critique of this work. This in turn adds to the body of information and knowledge surrounding the company.

Archiving and Documentation

Lucy Guerin Inc is nearing its 10th year of operation and prior to the company's formation Lucy Guerin was creating independent works since 1993. One of the first tasks of the new research coordinator was to create an archive of the company's existing materials. These include videos and DVD's of works, press material, reviews, writings, interviews etc. The archive is to preserve the works of Lucy Guerin and the company's history as a reference for students, dancers, choreographers, historians or anyone wanting information about the company's past. The archive leaves an accurate record of the company, its associates and activities, which will contribute to the evolution and understanding of dance development and history. It is an active project which

engages with the public through the website. Selected footage and articles have been featured in an online 'profile spot' to give the archive a presence beyond stored information.

Research and Artistic Practice

Research is a fundamental tool when creating new works for Lucy Guerin Inc. What is discovered is embodied knowledge. It can be written and spoken about, but cannot be replaced by language or any other artform. Its essential communication is most forceful through the medium of the body. This is what is being researched during a new work. Although there is often an idea or subject as a starting point, the content of the work is located through the physical process of exploring this idea as it is taken on by the body.

Lucy Guerin Inc conducts research into developing methodologies or processes to create movement which stem from an idea. The research element of the company aims to document and understand what dancers and choreographers learn through this research other than the movement or performance itself.

Some of the artistic research has happened through documenting how a work develops in the studio, beginning with an idea and following the path of how that idea is made physical and is expressed by the body. This documentation attempts to record the knowledge that is generated in the rehearsal process in a form that can be understood and used by others. What knowledge do dancers and choreographers have? How can it be recorded?

The Organisation and Research

Lucy Guerin Inc has in recent years expanded its program beyond the making of new works by Lucy Guerin. These activities initiated by the company aim to encourage an investigatory approach to dance and choreography among other practitioners and also to support the developing practices of emerging artists. In this way the company hopes to contribute to a diverse, stimulating and adventurous dance community who can engage in informed and inspiring dialogue with one another.

How can the company help develop arts practices that are more clearly located here (in Melbourne, in Australia) and now, (peak oil) with who we are (post colonial)? Angharad Wynne-Jones

The company's research goals would be demonstrated in its other activities including the following:

- *Hotbed* - workshops with local and international choreographers
- *First Run* – bi-monthly showings of first draft works
- *Pieces for Small Spaces* – annual showcase for emerging choreographers
- Artist in Residence Program – opportunities for choreographers to use studio space free of charge
- Secondment Program – opportunities for young dancers to spend time with the company in rehearsal
- Company Class – open to professional dancers during rehearsals of new work

All these activities build on the research goals of Lucy Guerin Inc.

To instigate this research, the company employed a research co-ordinator, Peter Volich, to integrate and facilitate its research activities and these have had applications across many aspects of the organisation including archiving, creative research for the choreographer, documenting and searching for partnership and funding opportunities. It is intended that as this develops, Lucy Guerin Inc will forge inspiring partnerships with other arts organisations and academic institutions that will inform and extend its research approach through project participation, financial support and dialogue.

Peter Volich was employed for 3 months and kick started the archive, online presence, social networking and search for partnerships and other funding. The archive is a large scale operation and

will take some time to complete. Since Peter's position ran out, a part time co-ordinator, Jane Smith has been employed to focus solely on the archive to bring it up to date. Further funds are being sought to increase the range of activities for the research co-ordinator once the archive is completed.

WORKSHOPS and PROFESSIONAL DEVELOPMENT

Hotbed Workshops – Mette Ingvarlsen and Tere O'Connor with Lucy Guerin

29th March-1st April - **Mette Ingvarlsen Workshop**

Mette Ingvarlsen was invited by Lucy Guerin Inc to give a workshop for local Melbourne dance practitioners. Mette has an extensive knowledge of recent European dance practices and the dialogue surrounding those practices, which are not familiar to many in our local community. The workshop consisted of 12 participants including Lucy Guerin. Lucy Guerin Inc invited Mette to share her physical dance-making practices with the group and to generate discussion in relation to these practices and those being developed by the participants.

The workshop by Mette Ingvarlsen had a great impact on many of the participants. Many commented on the mix of the group which included some more experienced practitioners and some younger dancers. This working together in a group that would not necessarily come together otherwise was inspiring for many people.

Participants also commented on the benefits of this investigation on their creative process and felt that it would assist them greatly when beginning their next creative development period.

Mette's experience and education was very different from most of us here in Melbourne. Her generosity and willingness to share her ideas generated a sophisticated debate around the possibilities for dancing, dance-making and process.

27th July -6th August - **Tere O'Connor and Lucy Guerin Workshop**

Tere O'Connor and Lucy Guerin worked together in New York for many years. Guerin danced in O'Connor's company and they have a continuing conversation around choreographic practice.

One of the aims of this Hotbed workshop was to continue this ongoing dialogue between these two artists through a practical choreographic exploration. 12 participants were selected through an application process to be part of the making of a 'work'. Tere and Lucy also attempted to articulate clearly their thinking about how they were creating and structuring material as the process developed.

Tere and Lucy worked on their own choreographic methods as well as sharing this with the participants. Much of the workshop consisted of melding and integrating the material and approaches of each artist to create a dance where the authors were indiscernible from one another.

Tere and Lucy discussed how to allow material to emerge from the activities in the studio but to also at a certain point shape it into a work, the tension between generating and structuring.

During the two weeks parts of the workshop were recorded by Peter Volich, the company's Research Co-ordinator at that time. He also recorded an interview with Tere and Lucy and the dancers. An edited version of the workshop footage and the interview was distributed through the company's Facebook page and website.

Sally Gardiner also conducted an interview with Tere, Lucy and Olivia Millard (one of the participants) for a future edition of the publication *Writings on Dance*.

The final outcome was a showing for interested members of the dance community followed by a discussion led by Tere and Lucy and involving the dancers and audience.

Summary for *Hotbed* Workshops

These two *Hotbed* workshops allowed some focussed and intensive research time for the artists and participants. The aim was not just to impart knowledge belonging to the workshop leaders, but to show the ongoing unfolding of an artists process, how an experienced artist searches for the next phase of understanding in his/her work and challenges previous notions.

The workshops also provided an opportunity for dance artists who may not know each other very well, to come together and create connections. Through this shared experience and common reference points, a basis is formed for continuing future discussions and the creation of collaborative relationships.

Both the international workshop leaders extended invitations to all participants to stay in touch and to contact them if they were planning to visit New York (Tere) or Brussels (Mette). This provides an invaluable access point to these young dancers and choreographers should they seek to broaden their experience internationally.

Funded by the Besen Family Foundation

Residencies at Lucy Guerin Inc **Lucy Guerin Inc Studio, West Melbourne**

The following artists were in residence at Lucy Guerin Inc during 2010: Rob McCredie, Brooke Stamp, Tim Darbyshire, Rennie McDougall, Antony Hamilton, Holly Durant, Matthew Day. This involved free use of the company's studio space to develop new work or to further choreographic practice. The residencies varied in length from a week to one month.

Secondment Program **Lucy Guerin Inc Studio, West Melbourne**

Lucy Guerin Inc continued to support a secondment program during the development of new works in 2010. 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.

2010 secondees were: Sarah Aiken, Erin Fowler, Madeleine Krennek, Bec Jensen, Amy Macpherson, Frankie Snowdon and Jenni Sutton.

Lucy Guerin Inc – the organisation in 2010

Financial Results

Lucy Guerin Inc finished 2010 with a surplus of \$9,128.99, making our retained profits as of 31st December 2010 at \$133,288.53.

Government Funding

2010 was the second year in the three-year cycle of Lucy Guerin Inc's triennial grant from the Australia Council. \$224,775 was received as part of this as well as 56,859.31 in project funding. The Commonwealth Government also contributed \$36,000 through DFAT and Austrade.

Further annual operations funding was received from Arts Victoria - \$75,000 as well as \$82,868 in project funding.

Philanthropic Funds

Lucy Guerin Inc was successful in its application to the Besen Family Foundation (\$10,000 for the *Hotbed Workshops*); the Australian Latin America Foundation (\$7,800 for Lucy Guerin's Brazil residency) and the Angior Foundation (\$20,000 for *Pieces for Small Spaces 2010*).

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 this goals were met through the presentation of works locally, nationally and internationally in 2010 as well as the attendance and support for key support projects such as *First Run* and *Hotbed*.

Management Systems

Board

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

Ruth Bain	Freelance Arts Consultant	(Chair)
Michaela Coventry	Executive Producer of Lucy Guerin Inc	(PO & Secretary)
Ross Gibson	Professor of Contemporary Arts, SCA, Sydney University	
Lucy Guerin	Artistic Director of Lucy Guerin Inc	
Peter McCoy	Manager, Corporate Services of Melbourne Recital Centre	(Treasurer)
Cory Parfett	Communications Manager of ACMI	
Bec Reid	Producer at Footscray Community Arts Centre	
Gary Rothville	Director of law firm, Gary Rothville and Associates	(Deputy Chair)
Helen Simondson	Screen Events Manager of of ACMI	

There is a financial sub committee of the Chair, Treasurer with the Executive 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 5 times each year, to review and monitor the program, budget and strategic development activities.

Attendance of Board meetings in 2010 – average = 75%

Board Member	22/3/10	3/5/10	5/7/09	2/8/09	15/11/10	% for 2010
Ruth Bain	✓	✓	✓	✓	✓	100%
Michaela Coventry	✓	✓	✓	✓	✓	100%
Ross Gibson	✗	✗	✗	✗	✗	0%
Lucy Guerin	✗	✓	✓	✓	✓	80%
Peter McCoy	✓	✓	✓	✓	✓	100%
Cory Parfett	✓	✓	✗	✗	✓	60%
Bec Reid	✗	✗	✓	✓	✓	60%
Gary Rothville	✓	✓	✓	✓	✓	100%
Helen Simondson	✓	✓	✓	✗	✓	80%

Note: Ross Gibson was overseas for the first half of 2010 and then too ill to travel in the second half. He continued to have email and phone contact with the Artistic Director, Executive Producer and Chair throughout 2010.

Artistic Director:

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

Executive Producer and Financial Manager:

Michaela Coventry is the Executive Producer for Lucy Guerin Inc and is responsible for all aspects of the operations of Lucy Guerin Inc. Full Time position. In 2010 she was elected onto the Lucy Guerin Inc Board and her title changed from Producer to Executive Producer.

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 2010*.

Administration:

Basic office administration tasks were the responsibility of our Assistant Producer, Sarah Rodigari – EFT .8 – the decision to continue this role as only .8 (instead of full-time) was requested by Sarah Rodigari and negotiated with LGI.

Research Co-ordination:

A full-time position was created for 3 months taken up by Peter Volich. This position then went to .4 and was taken up by Jane Smith.

USA Agent:

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

KPIs

2010 was the second year 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 2010 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 2010 Lucy Guerin Inc presented the premiere season of *Human Interest Story* at the Malthouse Theatre, Melbourne.

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

In 2010 Lucy Guerin was commissioned to create a new work entitled *Line Story* for the Transitions Dance Company – Laban Centre London, UK

Connection and Dialogue

- One Australian or regional tour every two years

In 2010 Lucy Guerin Inc toured *Untrained* to six Victorian regional centres.

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

In 2010 Lucy Guerin Inc toured *Untrained* to the Hong Kong Arts Festival in China and *Structure and Sadness* to the Jacob's Pillow Festival in Becket USA.

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

In 2010 Lucy had a residency and workshop performance of *Untrained* at the Panorama Festival in Rio and then a creative development at Sadler's Wells in London, UK.

Development

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

***Pieces for Small Spaces 2010* was presented in December 2010.**

- Workshops by Lucy Guerin as required

In August 2010 Lucy Guerin presented a workshop as part of our Hotbed program with Tere O'Connor as well as workshops while on tour and a Back To Back Workshop.

- At least eight secondment places per year

In 2010 Lucy Guerin Inc had 8 secondments during the final development of *Human Interest Story*.

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

In 2010 Lucy Guerin Inc hosted classes every morning during the developments of *Human Interest Story*, *Now Now Now* and *Bromance*.

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

In 2010 Lucy Guerin Inc presented three weeks of workshops in March and August as part of our Hotbed series with international guests Mete Ingvarstsen and Tere O'Connor with Lucy Guerin. Mete Ingvarstsen also gave a showing at Dancehouse.

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 **\$133,288.53** (\$33,288.53 above target) and b) an annual turnover of **\$778,441.87** (\$43,441.87 above target). Our reliance on grants and subsidies remained constant at 64%.

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 fourth year.