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## Lucy Guerin Inc Annual Report 2019

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## 2019 Highlights

**2019**

Premiered *Make Your Own World*

*Split* performed **24** times in **10** cities and **5** countries

**8** weeks of creative development for *Metal*, collaboration with Indonesia's Ensemble Tikoro

Commissioned **3** new works by local choreographers for *PIECES*, in partnership with The SUBSTATION

Hosted **100** young dancers through Yellow Wheel programs

Held **223** classes for **2,193** participants

Reached **2,326** items in the LGI archive

Hosted **19** Studio Residents, seeding **4** new dance works presented at Yirramboi and Melbourne Fringe

**9,479** views on Vimeo in **91** countries

Resident Director Alisdair Macindoe awarded Sidney Myer Creative Fellowship and the Ausdance Peggy Van Praagh Choreographic Fellowship

Provided **2,011** hours of free studio space to independent dance makers

## Chair's Report — Ian McDougall

2019 was a milestone year for Lucy Guerin Inc – our first full year in our new home, WXYZ Studio.

In this remarkable period LGI performed 46 live performances in 14 cities worldwide, choreographed 11 performances with the Queensland Ballet and presented 18 performances by emerging choreographers/dancers in our annual *PIECES* program. This is an exceptional achievement for our company and congratulations go to our Artistic Director, Lucy Guerin, for her energy, her leadership, her creative drive and ability to inspire the highest artistry of our exceptional dancers.

It was a full year of touring and of making. Lucy and our dance team undertook a demanding schedule beginning in February with *Timepiece* at ACMI Melbourne. In March, LGI premiered *Make Your Own World* for Dance Massive. From April to November, the extraordinary success of *Split* continued with performances here and internationally including Barcelona, Stuttgart, London and 5 major cities across Canada. We applaud our *Split* team, Lucy, Lillian Steiner, Melanie Lane and Ashley McLellan for this impressive achievement. In parallel, LGI presented *Attractor*, collaborating with Yogyakarta band, Senyawa, around the globe with shows in Vancouver, Stanford, New York City, Maryland, as well as Utrecht and Jalisco (Mexico).

In between, the creative team devised the new work *Metal* while continuing our mission for teaching and mentoring of the local dance community.

The year was also a standout for WXYZ Studios with the Federal Minister for the Arts honouring Dr Terry Wu with the 2019 award for Emerging Philanthropy Leadership, a Creative Partnerships Australia accolade for contribution to the Arts. We are so grateful for the support of our major benefactor Dr Wu. He has been integral to the success of LGI in 2019 and we thank him for his generosity and active participation in WXYZ Studios.

The new studios have provided a better environment for our dancers, and thanks must also go to the skill and generosity of Howard McCorkell and his team, the contractors for the 130 Dryburgh Street refurbishment.

LGI would not be possible without our supporters within the arts community. Our deepest thanks to the Australian Government through the Australia Council, the Victorian Government through Creative Victoria and City of Melbourne, who are our primary government partners. We also gratefully acknowledge our Foundations, corporate and individual supporters who both sustain and engage in our creative journey.

In 2019 our financial position remained steady, maintaining a strong equity position and a modest positive outcome at end of year – that said, there were areas of growth in our non-grant income. Event income increased 31% on 2018 while Resources (rental) income more than doubled. We also maintained our level of philanthropic income from 2018, which had increased 500% on the 2017 figures. In 2018 and 2019 we focused heavily on investing in a secure financial future. Thanks go to Treasurer Margaret Parker in steering this sound course.

On behalf of all in the wider LGI community, let me thank our board of directors, whose commitment and stewardship ensure the success of the company.<sup>1</sup>

I would particularly like to thank Chloe Munro AO for her six years as Chair. LGI has benefited from her deep intelligence and astute strategic advice, not to mention her love of the art form. Thank you, Chloe.

The stability of our board proved invaluable as LGI settled into WXYZ Studios and became accustomed to expanded administrative demands. The board continued to review its composition for opportunities to grow its skill base. We were excited when dancer Amrita Hepi agreed to join us this year; Amrita is a Bundjulong and Ngapuhi choreographer, dancer and activist and we welcome her experience as an experimental artist working in a variety of media and forms. Late in the year the board also participated in The Observership Program, allowing young leaders to experience board membership in non-profit organisations. LGI selected artist/executive Georgina Lee for our Board's observer role and she will start in 2020.

On behalf of the board, let me thank Lucy Guerin, our dancers, creative partners and our management team who have worked hard and with great agility handling 2019's demands. A special thanks to our interim Executive Producer Michaela Coventry for her extraordinary skills in managing the settling in while also managing touring and day-to-day operations. Aneke McCulloch, our new Executive Producer, picked up the reins in September.

2019 has been a remarkable year at LGI and the accomplishments all go to the quality of our team and our supporters. We look forward to continuing our mission as facilitators in the dance community, as mentors and as creators of challenging, risky and moving work.

*1. At the time of writing, we are all in the midst of the affects of the COVID-19 virus; we are aware and deeply concerned for its impact. Forward planning is tough, but the board and executive have undertaken contingency plans to ensure LGI's continuance through the difficult forward period.*



## Artistic Director's Report — Lucy Guerin

In 2019 LGI took a big step completing the first full year in our new WXYZ Studios in North Melbourne. Leaving behind our home in Batman St we have also left behind a certain informality and hominess and taken on new levels of responsibility and leadership. During this year, LGI's studios have resonated with footfalls, music, discussion, fierce vocals, chats, instructions, laughter and the silence of reflection and contemplation. It has found its new identity with the move as a place that fights for the space to develop new ideas, to take a risk, to try things out, even if not all these endeavours lead to immediate success. This is how our art form moves forward, how we learn and how we lead our audiences into new terrain.

Our community has also made the leap to this new space and embraced the new vibe, greater flexibility and better facilities. Due to funding cuts, independent dance artists had a very challenging year in 2019. We value these artists and their bold articulation of ideas in movement as an essential part of artistic growth and research in our field. Through our studio programs that have grown and developed in 2019 including Dance Dialogues, *PIECES*, secondment places, hosting youth dance company Yellow Wheel and Hotbed Workshops, LGI has been able to support and strengthen this community in Melbourne.

As we now have two studios, one larger and one smaller, we were able to host an increased number of residencies for artists to create their work in 2019. Nineteen residents worked on new ideas and productions in various stages of development from early thoughts to approaching completion. Our dance classes increased to five days a week and have built a consistent following for dancers to train and also to meet and exchange news over a cuppa. Our Resident Director Alisdair Macindoe interacted generously with younger artists as a mentor as well as creating his own works and was rewarded for his many years of dedication to dance with a Sidney Myer Fellowship and a Peggy van Praagh Fellowship. Congratulations Alisdair!!!

Our First Nations presence continued to grow with a new work developed and presented at WXYZ by Ngioka Bunda-Heath as part of Yirramboi Festival. Joel Bray taught morning classes, and we had two secondments from NAISDA during the development of *Make Your Own World*. We look forward to a still deeper engagement with Indigenous artists in our 2021 program.

For me as an artist, 2019 has been exhilarating and challenging. I have made some shifts in my approach to developing movement, experimenting with a dialogue between choreographed steps and improvisations for the dancers that responded to the themes of social structures and non-hierarchical authorship in my work. *Make Your Own World* premiered in Dance Massive in March and began exploring these questions. The dancers have embraced and supported these departures and I am constantly inspired by their engagement in this life-long choreographic enquiry. We developed *Metal* in the second half of the year with Indonesian heavy metal choir Ensemble Tikoro. This work was both exciting and very new for me in its bringing together of two drastically different cultures and artforms. So many questions arose in its making and ultimately it was about the connections between these two groups of artists in spite of their many contradictions. I also had the pleasure of creating a short work for Queensland Ballet that allowed me to explore a collision of ballet and contemporary movement.

We had a full year of touring with *Split* which was presented in Barcelona, Stuttgart, London, Vancouver, Ottawa, Toronto, Calgary and Montreal, as well as Brisbane and Melbourne Festival. *Split* has now done over 70 performances and is our most successful touring work to date. Melanie Lane, Lilian Steiner and Ashley McClellan have shown their consummate artistry in performing it near perfectly every time.

There were staff changes in 2019 and I want to acknowledge the ongoing dedication of Michaela Coventry who stepped in to a maternity leave position as Acting Executive Producer, finishing in September. She was previously our EP for seven years and has contributed much knowledge and time to this company. Aneke McCulloch took over as EP in September. Tom Pritchard, our Studio Producer excelled in his role, co-ordinating and refining the studio programs as well as producing *PIECES*, our annual curated presentation of independent works in partnership with the SUBSTATION.

LGI is generously and expertly supported by its Board of Directors and 2019 was no exception. Chloe Munro OA, who has been an inspiring mentor to me and the staff stepped down as Chair after 6 years. Her belief in and appreciation of the Company's work has been unwavering and she will be remembered with deep gratitude for her contribution as Chair. Ian McDougall of ARM Architecture was elected as Chair in June 2019. As a previous Board Member, Ian made a massive contribution to the design and fit-out of WXYZ studios and we are honoured that he has accepted the position.

I would also like to sincerely thank our donors and supporters, particularly Dr Terry Wu who has made the creation of WXYZ Studios possible. Our Chair has given more details of our local, state and federal funders in his report and I want to reiterate our deepest gratitude for the ongoing support they have extended to the company for many years.

Image: Lucy Guerin and Ian McDougall 2019, image by Theresa Harrison







## **Purpose and Goals 2016-2019**

### **Purpose:**

**Lucy Guerin Inc (LGI) engages in an inspiring and innovative exploration of contemporary dance that resonates within our culture and the global community.**

**We value the need for risk, integrity and relevance in order to stimulate audiences to experience uncommon perceptions of their world and themselves.**

### **Goals:**

- 1. To create and present new contemporary dance works that challenge artists, audiences and the form of dance.**
- 2. To develop and nurture the Australian contemporary dance sector at LGI's hub in Melbourne, through local and international connections.**
- 3. To engage with contemporary dance across the world, through dialogue, exchange, presentation and education.**
- 4. To prioritise engagement strategies that enhance relationships, profile LGI, enhance reputation and ensure LGI's legacy is recorded and promoted.**
- 5. To ensure the long-term sustainability of LGI through socially, financially and environmentally-responsible management and governance.**



## LGI Creative Achievements

### **Metal — Creative Development**

*Metal* is a collaboration between dance company Lucy Guerin Inc and Ensemble Tikoro, a heavy metal choir from Indonesia, co-commissioned by Arts Centre Melbourne for Asia TOPA, and Théâtre de la Ville (Paris, France).

It involves 5 dancers from Melbourne and 8 singers from Bandung in a meeting of artforms, cultures, genders and theatrical approaches. These paradoxical bodies sit alongside each other in spite of their dissonance, looking for a way to be together in their many contradictions. *Metal* employs improvisation and set sequences, integrating movement and vocal interactions of harmony and tension and finally arriving at a point of unity that goes beyond their individual forms.

In 2019 two development periods were undertaken for this cross-cultural collaboration between Lucy Guerin Inc and Ensemble Tikoro. The preparation of this work included an initial two-week period of choreographic research with the dancers and two weeks of development with all performers in Bandung, Indonesia in June 2019. Then preparation for the premiere involved key creatives and performers, developing the work over a four-week period in November and December 2019.

The initial choreographic research period enabled Lucy to work with the dancers to develop the specific movement language for the work before traveling as a company to work with the singers in Bandung, Indonesia. Further development time with the dancers alone in November 2019 enabled the refinement of movement material, creating a foundation from which to collaborate with the other creative aspects (staging, costume, etc).

December's development brought together the key creatives (Paul Lim – lighting, Nick Roux – sound, and Andrew Treloar – costume), the dancers and the singers for three weeks of development at WXYZ Studios. During this period, the work as it would be staged took shape, with all the creative elements being brought together in the studio for the first time. This rehearsal period culminated in a sharing of a ten-minute extract of performance material at LGI's 2019 end of year party, which was enthusiastically received by an audience of around 80 attendees from the local and interstate dance community, including festival programmers.

***“I continued to be interested in working in a different cultural space. I find it challenges you. It takes you out of the predictable and everything you just accept as performance”***  
**Lucy Guerin, Dance Informa December 2019**

The project epitomises LGI's core purpose – valuing and supporting risk and innovation as a means of extending dance as an art form – enabling the Company to continue making a significant contribution to Australian cultural life as it has since 2002. It also embodies LGI's long-term intention to build strong artistic links with artists and organisations in Indonesia; an intention that has been in motion since 2017 and may culminate in other opportunities.

*Metal* has also heralded an opportunity for Lucy Guerin, Robi Rusdiana and the project's other creatives to deeply explore a narrative of cultural exchange and discourse, opening up new artistic possibilities for all those involved.



As Lucy has noted in her Director's notes for the upcoming season: *"We have learned a lot about each other's lives, art forms and cultures but it's just the beginning and there is still so much that is unknown."*

*Metal* is supported by the Playking Foundation, the Sidney Myer Fund, the Besen Family Foundation, the Eirene Lucas Foundation, Union House Theatre, and Dance at the University of Melbourne. This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and is supported by the Victorian Government through Creative Victoria, and the City of Melbourne arts grants.

Premiere cast:

Dancers: Rebecca Jensen, Melanie Lane, Amber McCartney, Ashley McLellan, Lilian Steiner

Ensemble Tikoro: Robi Rusdiana, Tandani Mutaqim, Mahatma Adi Hartoko, Arum Dwi Hanantoro, Ardyansah, Handriansyah Nugraha, Agung Suryana and Mita Siti Kulsum

Lighting design: Paul Lim and Bosco Shaw

Sound design: Nick Roux

Costume design: Andrew Treloar

Images: *Metal* Development 2019, Gregory Lorenzutti







## ***Make Your Own World***

**Premiere season 12-16 March 2019**

**Dance Massive at Arts House**

*Make Your Own World* (2019) summons images of societies, communities and personal relationships in flux. It layers the individual, spontaneous movement of six highly-skilled dancers with the formal structures of a choreographed performance. Improvisations erupt from learned dance steps and memorised patterns like dissident voices, insisting on autonomy, transformation and a new way forward. It's a fragile world, where there is the possibility of beautiful systems and organic freedoms, but where gaps and chasms are sometimes unbridgeable.

*Make Your Own World* was the result of a deep research period by Lucy Guerin and the dancers into self-generating choreographic systems and improvised scores. It pursued new ideas and methodologies in line with LGI's aims of challenging dance as an artform and taking risks with new directions rather than relying on successful formulas. Two new collaborators, Daniel Jenatsch and Andrew Treloar, were involved along with first-time dancers with the Company, Tra Mi Dinh and Rebecca Jensen.

*Make Your Own World* was supported by the Eirene Lucas Foundation, the Australian Government through the Australia Council, its arts funding and advisory body, the Victorian Government through Creative Victoria, and the City of Melbourne arts grants.

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

Music: Daniel Jenatsch

Lighting design: Paul Lim

Costume design: Andrew Treloar

2019 Green Room Award Nominations for dance performance for Tra Mi Dinh and Rebecca Jensen.

***“From microphone crackle to hushed tones, big arcs to small pulses, dense to scattered, hard to soft, quick to measured movements, a layered, marvelous whole.”*** Gracia Haby, Fjord Review

***“Through clever choreographic structures, Guerin has harnessed the individuality of these dancers to produce a richly textured work that resists theatricality in favour of intricate composition.”*** Rhys Ryan, Limelight

***“It’s a swirling, restless piece, a busy but visually appealing spectacle that fills the eye with an ensemble endlessly dividing, reconnecting and re-dividing. There are patterns of expansion and contraction, fragmentation and integration. There are striking theatrical images. And there’s an atmosphere of urgency, a kind of bustling nervous excitement.”*** Andrew Fuhrmann, Witness Performance

Image: *Make Your Own World* 2019, Pippa Samaya



## **Split**

**2019 tour dates:**

**3 April, Supercell Festival at Brisbane Powerhouse**

**5–6 July, Grec Festival, Barcelona**

**9–10 July, Colours International Dance Festival, Stuttgart**

**2–6 October, Melbourne Festival at the Meat Market**

**12–13 October, Dance Umbrella, London**

**16–17 October, The Dance Centre, Vancouver**

**19 October, Fluid Festival, Calgary**

**24–26 October, National Arts Centre, Ottawa**

**30 October – 1 November, Agora de la Danse, Montreal**

**8–9 November, Harbourfront Centre, Toronto**

Revelling in Lucy Guerin’s sharp, elegant choreographic investigations, *Split* (2017) investigates the dilemmas of negotiating with oneself and others in a world of increased pressure and reduced resources. *Split* premiered in 2017 in Dance Massive at Arts House and has now been performed in 24 cities across 14 countries and enjoyed a return season in Melbourne in 2019 at the Meat Market presented by Arts House for Melbourne Festival. In 2019, *Split* had its 70th performance, making it the Company’s most prolific touring work to date.

***“This for me is the joy of dance making, a chance to burrow into the pure elements of choreography—time, space, structure and the movement of the human body—and to allow content to develop from that process which has resonance in the world.”*** Lucy Guerin

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

Cast: Lilian Steiner, with Melanie Lane and Ashley McLennan alternating.

Music: Scanner (aka Robin Rimbaud)

Lighting: Paul Lim

*Split* has received Green Room Awards for:

- Concept & Realisation (2018)
- Ensemble, Duo or Trio in Dance (2018)
- Female Performer in Dance (Lilian Steiner, 2018)
- Shirley McKechnie Award for Excellence in Choreography (Lucy Guerin, 2018)

*Split* also received the Helpmann Award for Best Female Dancer in a Ballet, Dance or Physical Theatre Production (Lilian Steiner, 2017).

***“An intense, dynamic meditation on the female body. Fascinating for the duration of its 50 mins.”*** Josephine Leask, Dancetabs

***“A totally riveting performance”*** Weekend Notes

Image: *Split* Melbourne Festival 2019, Gregory Lorenzutti

## **PIECES**

**6-13 December 2019**

**The SUBSTATION**

**Development: WXYZ Studios**

**Presentation: The SUBSTATION**

In December 2019, the first iteration of *PIECES* – the evolution of LGI’s long-running program *Pieces for Small Spaces* – premiered three new works at The SUBSTATION. A re-imagining of the original program, *Pieces for Small Spaces*, which ran annually from 2005 to 2017, *PIECES 2019* maintained the core ethos of this program: to support the work of emerging choreographers and those working outside funded company structures by providing them with the resources to create and present a short new work.

The refreshed format – works of 20 to 30 minutes presented in a formal theatre setting – sought to enable a deeper choreographic exploration and give the artists space to develop a larger idea. Choreographers were encouraged to challenge their regular practice, take risks and execute their most daring ideas during a development period that took place at WXYZ Studios during October and November 2019.

*PIECES 2019* showcased bold new contemporary dance works by the next generation of Melbourne’s independent choreographers: Sarah Aiken, Siobhan McKenna and Geoffrey Watson SC. The six-show season also featured a post-show artist Q&A (Auslan interpreted), facilitated by LGI Resident Director Alisdair Macindoe.

*PIECES 2019* was supported by the Angior Family Foundation, and was a co-production between Lucy Guerin Inc and The SUBSTATION.





Works:

*RACHAEL WISBY* – Geoffrey Watson SC

*PIECES (FOR PIECES)* – Sarah Aiken

*DRAMA 2,3,4* – Siobhan McKenna

Images: *PIECES* 2019, Gregory Lorenzutti



## *Timepiece*

Presented by ACMI and Lucy Guerin Inc

3 February 2019

ACMI

A unique physical response to Christian Marclay's 24-hour durational audio-visual work *The Clock*, choreographed by Lucy Guerin and commissioned by ACMI, Melbourne.

Featuring dancers Tra Mi Dinh, Benjamin Hancock, Jo Lloyd and Alisdair Macindoe, *Timepiece* was a 30-minute dance response exploring themes around time and how it exists in relation to space, performed as part of the visitor experience during ACMI's exhibition of *The Clock*. It was built on 20 tasks performed for one minute each and at the end of each minute an alarm sounded. A meditation on the perception of time and action, it highlighted how a minute can seem vastly different depending on what one is watching. It was accompanied by William Basinski's Disintegration Loops.

*Timepiece* was a new partnership between ACMI and Lucy Guerin Inc.

Image: *Timepiece* 2019, Field Carr



## *pointNONpoint*

Commissioned by Queensland Ballet for the Bespoke season

8 – 16 November 2019

Brisbane Powerhouse

In October 2019, Lucy Guerin traveled to Brisbane to choreograph a short work for 23 dancers as part of Queensland Ballet's annual contemporary season. *pointNONpoint* begins with one dancer alone on stage and accumulates incrementally to an interconnected community of 23 people. From this initial single point of attention, the choreography swells to a mutating mass of bodies with no one focal point for the viewer; a cloud of impressions where one must choose one's own journey through the dancing.

This was Lucy's first experience of working with a ballet company and she chose to experiment with a non-hierarchical approach to ballet, pointe work and contemporary dance. It was her second collaboration with costume designer Andrew Treloar. As well as new artistic challenges, *pointNONpoint* opened a conversation between Queensland Ballet and LGI for potential future projects.

*pointNONpoint* was presented as part of a triple bill also featuring works by Amy Hollingsworth and Loughlan Prior.

***"Odds are you will never have seen [Queensland Ballet's] artists work in the way Lucy Guerin, one of Australia's most lauded choreographers, challenges them to."*** Olivia Stewart, *Limelight Magazine*, November 2019

Image: *pointNONpoint* 2019, David Kelly







## **Attractor**

### **2019 tour dates:**

**18 – 19 January, Push Festival, Vancouver**

**24 – 25 January, Stanford Live, Stanford**

**29 April – 1 May, Joyce Theatre, New York**

**4 May, Clarice Smith Performing Arts Centre, Maryland**

**9 – 11 May, Festival Cultural de Mayo, Jalisco (Mexico)**

**16 – 17 May, Spring Performing Arts Festival, Utrecht**

*Attractor* (2017) is a unique collaboration, between LGI, Dancenorth and Indonesia's tour-de-force music duo, Senyawa, co-directed by Lucy Guerin and Gideon Obarzanek. In 2019 Dancenorth continued to tour the work internationally.

Senyawa's unique fusion of hand-made electrified stringed instruments with opera style and heavy metal voice slowly builds to a euphoric pitch. The exceptional Dancenorth dancers are propelled into wild physical abandonment and ecstatic release, that transmits to the audience as a visceral empathic experience. The demarcation between dancer and non-dancer, audience and performer, and the professional and the amateur dissolves as the performance transitions into a large-scale dance event.

*Attractor* won a 2018 Green Room Award for Music Composition and Sound Design (Senyawa) and 2017 Helpmann Awards for Best Choreography in a Ballet, Dance or Physical Theatre Production (Lucy Guerin and Gideon Obarzanek), and Best Dance Production.

*Attractor* was a highly successful co-production between Lucy Guerin Inc and Dancenorth and enabled these two small companies to create something much more ambitious than either could have taken on alone. Meeting Senyawa also seeded Lucy's interest in the underground Indonesian music scene which led to the creation of *Metal*.

2019 touring cast: Dancenorth company

Image: *Attractor* 2017, Gregory Lorenzutti

## Residencies



Lucy Guerin Inc's residency programs provide valuable support to independent choreographers through the awarding of space and other career development resources to enable the exploration of new ideas and the development of new works, with a focus on risk, innovation and projects that challenge how we think about contemporary dance.

During 2019, LGI hosted 14 residents selected via an open application process (listed below) across two programs *Make a Start* (for early-stage explorations) and *Moving Forward* (for projects approaching an outcome).

### ***Moving Forward 2019***

Sarah Aiken, Shelley Lasica, Lee Serle, Renae Shadler (Germany)

### ***Make a Start 2019***

Deanne Butterworth, Chloe Chignell (Belgium), Matthew Day (Netherlands, canceled), Sally Gardner, Harrison Hall, Rebecca Jensen, Jenni Large, Caroline Meaden, Lilian Steiner and Bella Wilson (NZ).

An additional eight artists were additionally awarded studio time for projects in need of support to be fully realised.

This equates to 40.5 weeks of full-time studio access offered to artists at no cost during 2019.



All artists were offered the opportunity for an outcome, such as a showing or an audio recording discussing the project to be published on a dedicated residency blog post. During 2019, LGI hosted nine showings and published two recorded conversations with residents.

In addition, *Moving Forward* residents were invited to hold a Critter - LGI's tailored critical feedback sessions. These sessions invite an artist to create an open, malleable environment for critical discourse where they can explore their work or subject matter with the audience in greater depth or with a particular focus. All four *Moving Forward* residents hosted a Critter session focused on key themes in their work during 2019.

Image: Artist in Residence 2019 Shelley Lasica, image by Jacqui Shelton

***“Having the consistent and specific time and access to a large well equipped peaceful studio was fantastic. It allowed me to develop ideas in a way that was open but with the restriction of the time limit of the residency...it is a great resource and opportunity.”***

**— Shelley Lasica, LGI Resident 2019**

***“I couldn't be happier with how the work is evolving and shaping. None of this would have been possible without the genuine support and resources from LGI.”***

**— Jenni Large, LGI Resident 2019**

## Resident Director

LGI selects one choreographer annually to become the Company's Resident Director. This year-long position was created for choreographers approaching mid-career to support their specific goals and interests as they look to take the next step as an artist, and includes mentoring on the development of the skills required to become an artistic director.

LGI's Resident Director for 2019 was Alisdair Macindoe.

During his time in residence at LGI, Alisdair spent four-and-a-half weeks in the studio developing two new works *A.I.D.* and *Reference Material* and hosted two work-in-progress showings. He also regularly attended LGI Board meetings, took part in the HOTBED Workshop, and played a crucial mentoring and support role for the *PIECES* artists, including hosting the post-show Q&A on 12th December.

During the year Alisdair was also awarded a Sidney Myer Creative Fellowship, a VCA Graduation Season short work commission for 2019, a commission from Darebin Arts Speakeasy for 2020, a choreographic residency with Dancenorth for 2020, the 2020-21 Ausdance Peggy Van Praagh Choreographic Fellowship, and a successful Creative Victoria grant application supported by LGI.

***“I don't think my creative pathway would exist without Lucy... almost everything I've done has been supported by her one way or another.”***  
— Alisdair Macindoe



## Development Programs

**Morning Class** is a key aspect of LGI's artist-centred professional development programs providing access to regular, ongoing and professional-level training to both the Company's dancers and the wider dance community. Additionally, it provides an additional income source for the professional dancers who are engaged to teach the program.

During 2019, LGI hosted 223 Morning Classes with an average of 10 participants per class. 31 teachers (including 13 new to LGI) were employed to deliver a class program that featured contemporary dance, ballet for contemporary dancers, and yoga.

Introduced into the Morning Class program this year were: five classes per week year-round (previously three per week outside of Company class periods); a weekly ballet class (introduced in February); \$25 week passes (in response to research on attendance patterns and to make classes accessible and affordable to the dance community) and the provision of post-class tea and coffee to encourage participants to stay and enjoy our meeting table and catch up with peers.

**HOTBED** is LGI's workshop program for professional dancers and dance-makers. Led by invited local and international choreographers, this program seeks to bring current contemporary dance thinking and practice to the local dance community.

LGI offered one week-long HOTBED in 2019. This workshop with Swiss-based artist Cindy Van Acker and dancers was presented in partnership with Dancehouse as part of their *swiss.style* program. Seven independent artists, including one interstate artist, took part and were also offered access to LGI Morning Class throughout the workshop week.

### Secondments

During the creation of a new work, LGI regularly offers secondment opportunities to students, new graduates and dancers in the early years of professional practice to gain first-hand experience of Lucy Guerin's choreographic process and the day-to-day experience of a professional company environment.

In 2019, seven secondees each spent a week with LGI during the development and premiere of new work *Make Your Own World* presented in Dance Massive, March 2019. These included three interstate and two international artists who took part in daily company class and creative development activities, and observed rehearsals of the work.

### Dance Dialogues

Dance Dialogues are part of LGI's efforts to play an active role in both local and global contemporary dance discourse. These free and public events hosted by LGI seek to bring new conversations, viewpoints and perspectives in dance to a wider audience and can involve live performance, film presentation and critical discussion.

In August we welcomed Indian choreographer, dancer and writer Tishani Doshi for an evening of conversation and performance, facilitated by local dance-maker Ade Suharto. We witnessed the performance of a short dance solo as well as the recitation of two poems followed by an engaging conversation including an audience Q&A. The event was attended by 46 people, many of whom were experiencing WXYZ Studios for the first time.



Melbourne's pre-professional dance company, Yellow Wheel has been the Resident Company at Lucy Guerin Inc since 2012.

Under the Artistic Direction of Kyall Shanks since October 2019 (Joshua Lowe to September 2019), Yellow Wheel supports talented young artists to challenge expectations, connect to the professional dance industry and achieve their ambitions. Yellow Wheel are a company specialising in working with young people aged 14 and over, from a vast range of schools, universities and institutions, providing the opportunity to foster their creativity through collaboration and innovative dance. Activities include weekly training, a summer intensive, collaborations with local and national dance companies, and national touring.

In 2019, LGI provided 477 hours of studio space to Yellow Wheel for classes and their annual performance season *Trip the Light* – the first year WXYZ Studios has hosted this event, which featured seven young dancers who created their own short works.

Image: Yellow Wheel *Trip the Light* 2019, Gregory Lorenzutti







## WXYZ Studios

Conveniently located in North Melbourne and with two studios purpose-designed for dance, WXYZ Studios is a unique hub for experimental, contemporary dance.

2019 was the first full year of operations for LGI at WXYZ Studios. This year has been one of acclimatising to working with our two new studio spaces - balancing LGI's demands with impactful ways to resource the local independent dance community. As well, we have been setting up systems for paid hiring of the spaces, an important supplement to the income for the Company.

On average the two studios were in use 86.41 hours per week\*, with dance-related activities occupying 85% of this usage. This included both in-kind and paid usage, with much of the non-dance-related activities attributed to yoga activities, wellness workshops and physical theatre rehearsals.

A total of 2,982 hours of in-kind activity was supported through the LGI's studio programs (59.64 hrs/week), which included Company rehearsals, artist residencies, professional classes and Yellow Wheel activity. Provisions were made to support artists working outside full-time hours with more flexible scheduling through studio availability during evenings and weekends.

Of the additional 1,338.5 hours of paid hires across 2019, 71% were offered at the lowest rate to independent artists and unfunded projects as a further mode of supporting the local dance community. Revenue generated from paid hires exceeded the forecast target by 13%.

### Some 2019 highlights for WXYZ Studios include:

- **Ngioka Bunda Heath's week-long season of *Blood Quantum*, presented in May 2019 as part of YIRRAMBOI Festival.**
- **15 showings by artists in residence, including four Critter sessions and two showings by Resident Director, Alisdair Macindoe.**
- **Independent artists' forums. Following the Creative State call for input from the sector for Creative Victoria's next strategic plan, the Studio Producer offered studio space to the local independent dance community to host regular self-organised conversations. In 2019, two of these meetings were held, with more planned for 2020.**
- **One-week inclusivity-focused residency in partnership with Arts Access Victoria for 'intersectional artists from across Australia' to come together for a 'ground-breaking creative exploration'.**
- **LGI's end of year party, a community-focused celebration for around 150 people; dancers, dance lovers, patrons, benefactors and the LGI family, at the evening that included an excerpt of *Metal* ahead of its February 2020 premiere.**

\* Averages reflect a 50-week year, discounting the two weeks that the studios were closed for the Christmas / New Year periods.

Image: WXYZ Studios, image by Bryony Jackson

## Engagement

### Audiences

In 2019 LGI continued to grow and engage with audiences through our digital platforms, particularly our monthly eNewsletter and social media, as the Company's primary channels for communicating with our community. Our eNewsletter click rate in 2019 was 4.05%, compared to the industry average of 4.4%. Website visits in 2019 totalled 24,398, in our first year of tracking these figures, with the most visited page (apart from the homepage) being the calendar of events.

Social media activity around *Metal* provided an opportunity to build engagement, with cast members from the creative development staging an Instagram takeover of the Asia TOPA and LGI accounts in December, and media interest leading to a number of preview pieces ahead of the 2020 premiere season. Ensemble Tikoro also undertook a number of promotional appearances during their December visit to Melbourne, including a performance at MPavilion, which provided an opportunity to connect with potential audiences for *Metal*.

*Split* touring was also accompanied by a number of artist talks and Q&A's in several cities, which were very well received and built our audience relationships for return touring to these locations.

Image: LGI End of Year Party 2019, image by Theresa Harrison



## Presenters

In 2019, LGI maintained a focus on fostering and growing relationships with local and international presenters through agents Freya Waterson and Cathy Pruzan, alongside LGI's Executive Producer. Representation for the Company's touring repertoire was made at the following arts markets in 2019:

- **Dance Massive (Melbourne)**
- **Western Arts Alliance (Los Angeles)**
- **Midwest Arts Conference (Minneapolis)**
- **APAP (New York)**

Attendance at these key market events is vital for the development of presentation opportunities and tours, extending the life of LGI's repertoire. In 2019 agent Cathy Pruzan established promising foundations for Northern American touring of *Metal* in 2021-22 through three US-held market events. There is also interest in the region for a double-bill of *Split* with *Metal*.

LGI's Artistic Director and Executive Producer continue to keep local Australian presenters updated on new works, and maintain regular contact and discussion with key festivals nationally.

## Donors

Lucy Guerin is proud of its long-term relationships with supporters; our success would not be possible without our government, corporate and trust partners, as well as our private benefactors. We are particularly thankful to the Australian Government (through the Australia Council), the Victorian Government (through Creative Victoria) and the City of Melbourne. To our corporate and foundation supporters, we are deeply grateful for the support of the Sidney Myer Fund, Playking Foundation, Ian Potter Foundation, Eirene Lucas Foundation, Angior Family Foundation and the Besen Family Foundation. 2019 saw the fruits of our continued relationship with WXYZ Studios owner and our major benefactor, Dr Terry Wu. A profound thanks to him for his far-sighted generosity.

This year LGI continued to expand its private giving program with the activation of our Development and Fundraising Committee. 2019 saw the setting of key targets for private giving as well as the launch of our Commissioning Circle. A personal and direct end of financial year campaign in June also saw contributions from a range of supportive long-term donors.

In 2019 LGI introduced a donor newsletter, providing donors with a twice-yearly update and thanks, launched on International Giving Tuesday in December. The LGI Board Fundraising and Development subcommittee established plans for the inaugural LGI Commissioning Circle launched late in the year with an invitation to potential founding members. Plans for a supporter acknowledgment board are also underway, for installation at WXYZ Studios.

## Database

LGI's Customer Relationship Management system continues to serve as a key stakeholder relationship tool, tracking donations, attendance at activities and events, artist engagement, presenting history and interest in future presentations. Linked to our email system, we are able to view and update information efficiently and regularly, and make tailored contact with our networks.

## Management and Staffing

### Artistic Director

Lucy Guerin is LGI's Artistic Director and is responsible for the direction, implementation and delivery of the artistic program. This includes the creation of new work, touring, co-productions and residencies and all artistic leadership and sector development activities. Lucy Guerin is a permanent Board member and works closely with the Executive Producer on all aspects of the operations of LGI.

### Executive Producer

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

Appointments: Michaela Coventry was Executive Producer June 2018 to September 2019, having returned to the role as parental leave cover. Aneke McCulloch was appointed Executive Producer in September 2019.

### Company Administrator (formerly Company Manager)

The Company Administrator is responsible for the day-to-day running of the office and general administration of LGI, managing the website and social media platforms, and general marketing/promotion for Company activities. The Company Administrator assists the Executive Producer and Studio Producer with administration, company touring, studio projects, and management and operations of LGI.

The Company Manager role was revised to Company Administrator following adjustments to the role including responsibility for producing *PIECES* which now sits with the Studio Producer.

Appointments: Tegan Nash was Company Manager from June 2017 to September 2019, and Pippa O'Brien was appointed Company Administrator in November 2019.

### Studio Producer

The Studio Producer manages the activity and programs at WXYZ Studios. The Studio Producer works with both the Artistic Director and Executive Producer to manage all studio related operations including hiring of the space, developing events and programs, producing regular professional dance classes and managing website, social media, and strategic partnerships for studio projects. The Studio Producer also produces the annual *PIECES* program.

Appointments: Tom Pritchard is the first Studio Producer for LGI, and was appointed to this position in September 2018.

## **Production Management**

Production management is provided by a multi-skilled team from First In Last Out (FILO). LGI contracts FILO on an ongoing basis. FILO works closely with LGI staff to manage new and Company works at home and on tour, and service the requirements of *PIECES* and WXYZ Studio activities. FILO provides production and stage management for LGI works, as well as conducts risks assessments for Company activities. In 2019 FILO crew included Emily O'Brien, Sam Doyle, James Lipari, and Rob Larsen.

## **Casual Administration**

In 2019 LGI employed Abigail Benham-Bannon, Anna Pidgeon, Kristina Arnott, and Polly Scott on a casual basis, to provide administrative support to the LGI team on a range of projects.

## **Volunteers**

Throughout the year we enjoyed the generous support of volunteers, assisting with events as well as our archive: Abigail Benham-Bannon, Kathryn Niesche, Rachel Mackie, Polly Scott.

## **Contractors**

Through 2019 LGI engaged Paul Lim (Additive), Erin Milne (Bureau of Works), Daniel Cordner, and Joshua Sherrin to undertake consultation and project delivery on various projects.

## **Financial Services**

Bookkeeper Zita Pixton (Zita's Bookkeeping Solutions), undertakes weekly and monthly accounts, and assists with annual audit. Sean Denham & Associates independently assesses the Company's financial records and audits the Company's finances for reporting and acquittals.



## Board

The Lucy Guerin Inc Board meets a minimum of six times each year to review and monitor the program, budget and strategic development activities. In 2019, Lucy Guerin Inc continued its commitment to maintaining a board of members with a diverse range of skills and expertise.

<b>Ian McDougall Chair</b>	Founding Director of ARM Architecture and Life Fellow of the Royal Australian Institute of Architects. Ian was also awarded the Federation Medal in 2000.	Board tenure ends April 2022
<b>Chloe Munro AO (Chair to June 2019)</b>	Professorial Fellow at Monash University, an independent director in the energy and banking sectors and an expert advisor on public policy.	Board tenure ends June 2020
<b>Lorrae Nicholson Deputy Chair</b>	Corporate Partnerships Manager at Jean Hailes for Women's Health.	Board tenure ends June 2024
<b>Margaret Parker Treasurer</b>	Former Senior Associate of Hayes Knight Melbourne.	Board tenure ends May 2021
<b>Lucy Guerin Secretary</b>	Artistic Director and CEO of Lucy Guerin Inc.	Ongoing
<b>Robin Fox</b>	Melbourne-based audio-visual artist working across live performance, exhibitions, public art and composition & founding director of MESS (Melbourne Electronic Sound Studio).	Board tenure ends April 2022
<b>Amy Henderson</b>	Solicitor at Herbert Smith Freehills.	Board tenure ends May 2021
<b>Amrita Hepi</b>	Award-winning Choreographer and Dancer from Bundjulong (AUS) and Ngapuhi (NZ) territories.	Board tenure ends October 2022
<b>Georgina Russell</b>	Director of Development at ACMI.	Board tenure ends August 2023



### **Board Subcommittees**

Subcommittees meet throughout the year at varying intervals to discuss specific matters for reporting to the Board.

### **Finance**

Ian McDougall, Lucy Guerin, Chloe Munro, Margaret Parker (Chair), with the Executive Producer. The Finance subcommittee meets 6 times per year.

### **People and Culture**

Amy Henderson, Lorrae Nicholson, Georgina Russell (Chair), with the Executive Producer. The People and Culture subcommittee meets as required.

### **Fundraising and Development**

Ian McDougall, Lorrae Nicholson (Chair), Georgina Russell, with the Executive Producer. The Fundraising and Development Committee meets quarterly.

Image: LGI Board 2019, image by Theresa Harrison (Absent: Amrita Hepi & Amy Henderson)

## Financial Report

For the second year in a row, Lucy Guerin Inc received over \$1million in income, as well as returning a surplus for the sixth year in a row, thanks to a number of factors including:

- **Studio hire income was triple the average of the previous two years – with the first full year of the Studio Producer role as well as the advantage of now having two studio spaces in the new home at WXYZ Studios.**
- **An extremely successful year with presenter income, thanks to co-commissioning fees for *Metal* from Arts Centre Melbourne/Asia TOPA and Theatre de la Ville, as well as several *Split* seasons including a highly favourable exchange rate from the October–November tour to Canada.**
- **Due to offering morning classes five days a week, class fee income also increased in line with the higher capacity.**
- **Lucy Guerin’s professional fees also garnered higher than usual income thanks to a commission from ACMI and Queensland Ballet.**
- **International touring grants from Australia Council and Creative Victoria also bolstered the year’s income.**

Private donations and philanthropic grants were maintained in 2019 after a 500% increase from 2017 to 2018.

There was a significant increase in wages paid to creative personnel compared to the previous years, due to the high volume of touring of *Split*, large cast numbers for the creative development of *Metal*, and increased dance teacher fees due to the greater number of classes offered. Accommodation costs were also much higher than usual for the Company, with *Metal* creative development requiring accommodation for nine non-Melbourne residents, as well as a break in the Canadian tour dates for *Split*.

Depreciation of \$36,236 was included in our expenses and we will continue to depreciate the cost of our new studios over the next nine years.

## Statement of Profit or Loss for the year ended 31 December 2019

	<b>2019</b>	<b>2018</b>
<b>Income</b>	\$	\$
Event Income	225,215	170,893
Services Income	40,452	22,160
Resources Income	30,411	8,182
Interest Income	1,678	2,647
Other Income	123	2,013
Philanthropic Income	174,586	175,245
Grants received – Australia Council	367,870	336,960
Grants received – Creative Victoria	200,000	287,000
Grants received – City of Melbourne	40,000	40,000
Grants received – C’wealth Government	-	50,000
	<b>1,080,335</b>	<b>1,095,100</b>
<b>Expenditure</b>		
Administration Expenses	157,726	146,347
Marketing and Promotion	43,610	52,999
Business Development	3,834	3,986
Depreciation	36,236	8,237
Production, Touring and Project Costs	112,883	103,507
Salaries, Wages and Fees	715,118	542,602
	<b>1,069,407</b>	<b>857,678</b>
Surplus before income tax for the year	10,928	237,422
Income tax expense	-	-
Surplus after income tax for the year	<b>10,928</b>	<b>237,422</b>
Total other comprehensive income	-	-
Total comprehensive income for the year	<b>10,928</b>	<b>237,422</b>



**Statement of Financial Position  
31 December 2019**

	<b>2019</b>	<b>2018</b>
<b>Current Assets</b>	\$	\$
Cash and cash equivalents	359,093	315,259
Trade and other receivables	40,758	280,688
Total Current Assets	399,851	595,947
<b>Non Current Assets</b>		
Property, plant and equipment	325,518	317,988
Total Non Current Assets	<b>325,518</b>	<b>317,988</b>
<b>Total Assets</b>	<b>725,369</b>	<b>913,935</b>
<b>Current Liabilities</b>		
Trade and other payables	65,372	54,228
Income in advance	165,636	375,640
Provisions	35,258	26,544
Total Current Liabilities	<b>266,266</b>	<b>456,412</b>
<b>Non Current Liabilities</b>		
Provisions	-	9,348
<b>Total Liabilities</b>	<b>266,266</b>	<b>465,760</b>
<b>Net Assets</b>	<b>459,103</b>	<b>448,175</b>
<b>Members Funds</b>		
Retained surplus	459,103	448,175
<b>Total Members Funds</b>	<b>459,103</b>	<b>448,175</b>

**Statement of Changes in Equity for  
the year ended 31 December 2019**

	<b>Retained Earnings</b>	<b>Total</b>
	\$	\$
<b>Balance at 1 January 2018</b>	<b>210,753</b>	<b>210,753</b>
Surplus attributable to the entity	237,422	237,422
Other comprehensive income	-	-
<b>Balance at 31 December 2018</b>	<b>448,175</b>	<b>448,175</b>
Surplus attributable to the entity	10,928	10,928
Other comprehensive income	-	-
<b>Balance at 31 December 2019</b>	<b>459,103</b>	<b>459,103</b>

**Statement of Cash Flows for the  
year ended 31 December 2019**

	<b>2019</b>	<b>2018</b>
<b>Cash Flows from Operating Activities</b>	<b>\$</b>	<b>\$</b>
Receipts from Customers	1,125,866	1,040,137
Payments to suppliers and employees	(1,039,945)	(827,128)
Interest received	1,678	2,647
Net Cash provided by operating activities	87,599	215,656
 <b>Cash Flows from Investing Activities</b>		
Payments for property, plant and equipment	(43,765)	(322,435)
Net Cash provided by (used in) investing activities	(43,765)	(322,435)
 Net increase (decrease) in cash held	 43,834	 (106,779)
 Cash at the beginning of the year	 315,259	 422,038
 Cash at the end of the year	 <u>359,093</u>	 <u>315,259</u>

## 2019 at a Glance

### Jan

Yellow Wheel Summer Intensive:  
5-day intensive for young people taught by 5 dance artists

### Feb

*The Clock: Timepiece* at ACMI, new work created in response to Christian Marclay's film *The Clock*

*Make Your Own World* rehearsals including 8 young artists joining for week-long secondments

### Mar

*Make Your Own World* premiere season:  
5-show season in Dance Massive 2019

### Apr

Split performance and workshop at Supercell, Brisbane

YIRRAMBOI residency for Ngioka Bunda Heath

### May

Critter with Shelley Lasica

*Blood Quantum* by Ngioka Bunda Heath at WXYZ Studios

Lucy undertook research trip to Indonesia for new work *Metal*

### Jun

*Metal* development with full cast in Bandung, Indonesia

Resident Director Alisdair Macindoe development of *A.I.D.*



## Jul

Yellow Wheel Company  
intensive

Major Benefactor Dr Terry WU  
films at WXYZ Studios for his  
Creative Partnership award  
in Emerging Philanthropy  
Leadership

## Aug

Yellow Wheel *Trip the Light*  
season

Aneke McCulloch commences  
as new Executive Producer

Dance Dialogue with Tishani  
Doshi

## Sep

Resident Director Alisdair  
Macindoe development of  
*Reference Material*

Residency for Aakash Odedra  
Company, in partnership with  
Arts Centre Melbourne, to  
develop *Samsara*

## Oct

6-show *Split* season in  
Melbourne Festival

*Split* tour to London and  
Canada

*Being Enough*, Arts Access  
Victoria residency

## Nov

Critter with Renae Shadler

HOTBED Workshop with Cindy  
Van Acker

*pointNONpoint* season at  
Brisbane Powerhouse as part  
of Queensland Ballet Bespoke  
2019

## Dec

*Metal* development at WXYZ  
Studios

*PIECES* season at The  
SUBSTATION

End of Year Party at WXYZ  
Studios featuring first public  
excerpt of *Metal*

## KPIs

### Summary of Goals

1. To create and present new contemporary dance works that challenge artists, audiences and the form of dance
2. To develop and nurture the Australian contemporary dance sector at LGI's hub in Melbourne, through local and international connections
3. To engage with contemporary dance across the world, through dialogue, exchange, presentation and education
4. To prioritise engagement strategies that enhance relationships, profile the Company and ensure Lucy Guerin Inc's legacy is recorded and promoted
5. To ensure the long-term sustainability of the Company through socially, financially and environmentally responsible management and governance

Strategy	Goals	KPIs	2019
<b>Artistic</b>			
Commit to delivering the premiere of 1 new work every 18 months	1, 2, 3	World premieres of 4 new works in the quinquennium	Premiere of <i>Make Your Own World</i> presented by Arts House at Dance Massive.
Ensure feedback opportunities during the creation of new work	1, 2, 3	Two peer and stakeholder showings held for each new work	Peer showing of <i>Metal</i> in December 2019.
Prioritise regular touring and presentation opportunities, locally nationally and internationally	1, 3, 4, 5	i) Deliver a minimum of 8 seasons of work during the quinquennium ii) Deliver at least 4 Australian premieres by 2020	<i>Split</i> had seasons in Europe, Canada, the UK and Australia  Premiere season of <i>Make Your Own World</i> in Melbourne.
Productions receive positive critical response (media reviews, peer reviews, audience feedback)	4	Overall critical response is 60% positive	In 2019 LGI had 23 reviews (61% positive, 39% neutral), collected 49 surveys ( <i>PIECES</i> , Class Participants, Studio Residents) with 98% of these positive.

Strategy	Goals	KPIs	2019
Maintain and extend high-calibre artistic partnerships	1, 2, 3	i) Secure 1 collaboration or commission of significance per year	<i>Metal</i> was commissioned in 2019 by Arts Centre Melbourne/Asia TOPA and Théâtre de la Ville. Secured collaborations with Chamber Made and Matthias Schack-Arnott for 2020-21.
		ii) Secure a minimum of two return invitations from recent presenters	Return invitations from Arts House (Melbourne), National Arts Centre (Ottawa), and Brisbane Powerhouse to present <i>Split</i> in 2019.
Invest in the development of new Australian work and choreographers	1, 2	i) Commission and present 5 new works per year through Pieces for Small Spaces	<i>Pieces for Small Spaces</i> has been replaced by <i>PIECES</i> in 2019, which hosts 3 pieces of 20-30 minutes.
		ii) Deliver 5 First Run events per year	First Run has been replaced by Critter, with 4 sessions held in 2019, as well as 11 showings by residents.
		iii) Offer a minimum of 4 Studios Residencies per year	In 2019 LGI hosted 23 studio residencies.
		iv) Offer 1 Annual Resident Director position per year	Alisdair Macindoe was the 2019 Resident Director.
		v) At least 3 works per year seeded in our development programs are presented outside LGI	Four works that were seeded in LGI's development programs were performed in 2019, and at least two were confirmed for 2020.
Provide opportunities for international connections with local community	1, 2, 3	Present 1 international Hotbed residency per year	A week-long Hotbed was hosted at WXYZ Studios with Cindy van Acker, supported by Dancehouse.

Strategy	Goals	KPIs	2019
Ensure access to the Company's resources to support the broader dance community	2, 5	i) Offer minimum of 15 placements per year	For the development of <i>Make Your Own World</i> , LGI hosted 8 secondees for week-long secondments.
		ii) Offer reduced price studio hire to independent and unfunded artists	958.5 studio hours were hired out at the 'unfunded' rate in 2019, saving independent artists up to \$10,543.50 (when compared to 'funded' rate).
<b>Engagement &amp; Market Development Strategies</b>			
Develop new, and nurture existing, presenter contacts	1, 3, 5	Maintain a Company presence at minimum of 5 key industry networking and profiling events per year	In 2019 LGI staff and agents attended APAP (USA), ISPA (USA), Western Arts Alliance (USA), Midwest Arts Conference (USA), Dance Massive (Aus) and the Australian Dance Forum.
Develop company works that are varied in scale and cost across a variety of platforms	1, 5	Develop at least one new LGI work of a scale suitable for regional and/or small venue touring during the 5 year period	<i>Split</i> and <i>Make Your Own World</i> are suitable for regional and small venue touring.
Strengthen Lucy Guerin Inc's communications with our three types of stakeholders (Developing Programming, Attending)	3, 4	Create and maintain physical and digital platforms for research, industry discourse, cultural exchange and audience engagement	The LGI digital/physical archive was regularly maintained in 2019, with the total items now at 2,384.
			At the end of 2019 LGI had 2,444 eNews subscribers, and over 7,700 social media followers across Facebook, Instagram, and Twitter.
			LGI hosted four Critter sessions, a Hotbed workshop, and a Dance Dialogue session.



Strategy	Goals	KPIs	2019
Strengthen and expand individual donor engagement	1, 5	Establish new philanthropic channels for engagement, such as the giving circle (ie The Dark Chorus Syndicate)	Established the concept for an LGI Commissioning Circle, and invited around 20 new and existing high-end donors to a dinner to become founding members.
Invest in, implement and continually improve Customer Relationship Management (CRM) system to transform Company communications with our 3 types of stakeholders (Developing Programming, Attending)	4, 5	i) Successfully embed within the office environment, with 100% of staff using system	100% of staff are using HighRise, which is linked to staff email for efficient updating, and is our key tool for stakeholder management, with the ability to track donor history, interest from presenters, repeat ticket buyers, class participants etc.
		ii) Collect, analyse and report data annually throughout the quinquennium	Data is collected year-round and reported as required, to funding bodies, Board, and donors.
<b>Financial, Management &amp; Governance Strategies</b>			
Contribute to LGI's long-term sustainability by growing its financial reserves	5	i) Deliver a surplus in the majority of years during the quinquennium	In 2019 LGI returned a surplus of \$10,928.
		ii) Maintain reserves above 14% of annual turnover each year	Accumulated funds are 12.36% of the 2019 annual turnover.

Strategy	Goals	KPIs	2019
Strengthen LGI's current mix of grant and non-grant income, to diversify and spread risk	5	i) Maintain government grant income at current levels	In 2019 LGI was mid-cycle for all of our multi-year grants from each level of government, therefore maintaining on previous years levels.
		ii) Increase proportion of non-government funding to no less than 45% over the quinquennium	<p>Non government sources in 2019 made up 44% of total income.</p> <p>In 2019 LGI raised well over 500% more donations than at the start of the quinquennium. The increase was only 2% on 2019, but has followed a significant jump in private giving in the preceding years.</p>
Invest in LGI's people, critical to the achievement of our goals	5	i) Staff annual performance reviews conducted and adequate annual provision made for staff professional development	<p>No staff performance reviews took place in 2019, due to the staffing changes that occurred during the year, and these will be scheduled for early 2020.</p> <p>The Board, through its committees, sought regular feedback from staff members on people and culture matters.</p>
		ii) Maintain relationships with collaborators and key performers across multiple productions	<p>The Company Manager attended the Australian Dance Forum, and the Studio Producer took part in Creative Victoria's capacity building program, undergoing training in the development of a Disability Action Plan.</p> <p>Key creative collaborators Paul Lim (lighting) and Andrew Treloar (costume) worked on <i>Make Your Own World</i> and <i>Metal</i>, with return casting of several dancers who have regularly worked in LGI productions. Lilian Steiner danced in all three LGI productions in 2019.</p>

Strategy	Goals	KPIs	2019
Increase the participation of people with disabilities across all aspects of the Company's operations	2, 5	<ul style="list-style-type: none"> <li>i) Reduce physical barriers to participation through relocation to an accessible venue by 2020</li> <li>ii) Reduce opportunity barriers by reviewing recruitment and employment policies annually</li> </ul>	<p>In 2019, LGI partnered with Arts Access Victoria to host a residency for intersectional artists, and the Studio Producer attended ADAPT training for Disability Action plans, and began development of LGI's first DAP; improved networks with Deaf and Disabled artists and organisations and employed an Auslan interpreter for the <i>PIECES</i> Q&amp;A.</p> <p>All policies were reviewed in May 2019.</p>
Improve the environmental performance of the Company and maintain our position as industry leaders in green practice	5	<ul style="list-style-type: none"> <li>i) Implement carbon-offset initiatives to reduce the environmental impact of the Company's touring and operations</li> </ul>	<p>LGI does not print marketing collateral, all information is distributed digitally. The Company is committed to touring offset investment and is investigating the FEAT artist initiative which invests in Australian solar farms. Staff take the majority of trips to and from work via public transport, as well as traveling to meetings.</p>
Maintain exemplary standards of Board governance and engagement	5	<ul style="list-style-type: none"> <li>i) At least 80% attendance at Board meetings by Board members</li> <li>ii) Annual Board review conducted</li> <li>iii) Ensure that 100% of the Company's policies are reviewed over each 2 year period</li> </ul>	<p>84.25% Board attendance in 2019.</p> <p>Annual Board review (of key skills) conducted in December.</p> <p>All policies reviewed May 2019.</p>

## Acknowledgements

Lucy Guerin Inc would like to thank the following partners for their invaluable support:

### Federal Government Partner



### State Government Partner



### Local Government Partner



### Major Benefactor



### Current Philanthropic Partners



### Corporate Partner

McCorkell Brown Group Services

### Rehearsal Venue Partners

Melbourne University  
Union House Theatre

### **Acknowledgement of Country**

Lucy Guerin Inc respectfully acknowledges the people of the Kulin Nation who are the traditional custodians of the land on which we make art, conversations and connections. We pay our respect to their Elders, both past and present. We acknowledge and uphold their continuing relationship to this land and contribution to contemporary Australian artistic practice, and extend that respect to other First Nations artists who join us at Lucy Guerin Inc.

### **Contact Lucy Guerin Inc**

WXYZ Studios, 130 Dryburgh Street  
North Melbourne VIC 3051  
+61 (0)3 9329 4213  
admin@lucyguerininc.com  
lucyguerininc.com