

CHUNKY MOVE

Annual Report
2019



Chunky Move is located on the unceded lands of the Boon Wurrung and Wurundjeri people of the greater Kulin Nations. We respectfully acknowledge the significant contributions of Australia's First Peoples, and are committed to supporting the continuity of culture and relationship to this land.

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About

Chunky Move is located on the unceded lands of the Boon Wurrung and Wurundjeri people of the Eastern Kulin Nations. Our work is primarily developed and produced at our home studios at 111 Sturt St, Southbank in a building called Ngargee.

Founded by Artistic Director, Gideon Obarzanek and Executive Producer, Angharad Wynne-Jones in 1995, Chunky Move quickly established itself as one of Australia's most innovative, awarded and recognised performing arts companies. The company set an early precedent for Australia by eschewing an ensemble model and embedding artistic reinvention. Under the Artistic Directorship of acclaimed Dutch choreographer, Anouk Van Dijk (2012 – 2018), Chunky Move continued to provide creative exploration for audiences, dancers and collaborators.

In December 2018, Antony Hamilton, Kristy Ayre and Freya Waterson were appointed to lead the company. These appointments signalled a contemporary approach to leadership transition and have provided invigorated artistic and organisational capacity to evolve Chunky Move for a new generation of dance artists and audiences. Since commencing their roles in April 2019, the team has been signalling the programming that will be characteristic of Chunky Move's future, including the presentation of *Token Armies* for Melbourne International Arts Festival 2019.

The works and worlds Chunky Move create play a crucial role in driving contemporary Australian culture forward. With experimentation and risk-taking at the forefront, Chunky Move has always striven to challenge the status quo in the competition of ideas. Artists and audiences are at the heart of our activity and our collaborations, partnerships and projects aim to extend artform influence in the public realm and increase the visibility of contemporary dance as an everyday artform.

Key Statistics

18,578 28

Attendance at Chunky Move performances

Performances

3,863 5

Attendance at workshops and classes

Awards and nominations

1,791 2

Attendance at talks, lectures and other events

New works

514 1.2M

Workshops and classes

Total online reach

85

Creative practitioners employed

People

Board of Directors

Chair of the Board
Leigh O'Neill

Deputy Chair
Rose Hiscock

Directors

Michelle Brooks (until Jul)
Sean Jameson
Jeff Khan
Sue Morgan
Wendy Martin
Padraig Donnelly (from Oct)
Daniel Riley (from Nov)
Sally Calder (from Nov)
Chloe Weavers (Board Observer)

Executive

Executive Director/Co-CEO

Ann Tonks (until Feb)
Kristy Ayre (from Feb)

Artistic Director /Co-CEO

Antony Hamilton (from Feb)

Executive Producer

Sarah Greentree (until Mar)

Staff

Senior Producer (PT)

Freya Waterson

Producer - Token Armies (PT)

Kristina Arnott

Production & Operations Manager

Blair Hart

Production & Operations Coordinator

Angus Robson (until Apr)

Marketing & Communications Manager

Sarah Cooper

Marketing & Communications Coordinator (PT)

Caroline Scales

Chinese Social Media Coordinator (casual)

Yangyu Gan (Aug–Nov)

Office & Program Coordinator

Maddy Dorevitch (until Dec)

Public Programs Coordinator (PT)

Alice Lee Holland (until Aug)

Finance Administrator (PT)

Sarah Rafferty



Antony Hamilton, Freya Waterson and Kristy Ayre. Image: Gregory Lorenzutti

Chair's Report

The start of 2019 for Chunky Move saw the start of a new adventure, with the commencement of Antony Hamilton and Kristy Ayre as joint CEOs of the company, joined by Freya Waterson working closely with Antony on major works and leading our national and international touring program. This team have brought with them a new creative direction for the company, together with a lasting energy, a passion for the dance community and sector leadership which have fed both our Sturt Street office and our ambition.

This has been a year of relationships. Having danced with the company previously, Kristy and Antony are finding a new relationship with Chunky Move as leaders. Their creative leadership has meant building new relationships with audiences, funding bodies, donors, and the Chunky Move team. Antony and Kristy carry with them broad, established relationships which have grown, and we have seen new relationships expand with several regional and International collaborations.



Chair, Leigh O'Neill

Existing relationships saw the presentation of *Universal Estate*, directed and choreographed by Antony Hamilton in June at Dark Mofo (Hobart) and *Common Ground*, directed and choreographed by Anouk van Dijk at Dance Massive (Melbourne) in March.

New relationships commenced with the first stage creative development of *Rewards For The Tribe*, an international collaboration between Chunky Move, Candoco Dance Company (UK) and Restless Dance Theatre (Adelaide), choreographed and directed by Antony Hamilton for presentation in 2021.

Different relationships with audiences were fostered through the delivery of *SIMULCAST*, presented as part of Dance Massive at Birrarung Marr in March, and again in Bendigo in October. A collaboration between Chunky Move, Tasdance and Yellow Wheel, the participatory work was choreographed by Alice Lee Holland, performed by James O'Hara (Birrarung Marr) and Daniel Riley (Bendigo) and supported by a cast of 300+ individual community members.

Relationships and the complexity of them were central to *Token Armies*, the first work created by Antony Hamilton for Chunky Move. This expansive, ground-breaking work premiered in October at the 2019 Melbourne International Arts Festival. Like all great works, the path to North Melbourne's Meat Market was one with twists and turns, yet I could not have felt more grateful to Antony, Kristy and the company for their vision and perseverance as I put on my black cloak and was welcomed into a new *Token Armies* world.



Easter Intensive. Image: Pippa Samaya

As I reflect on this premiere, and the exceptional show that was and will be *Token Armies*, I also feel grateful to our funders, Creative Victoria and the Australia Council for the Arts, our generous donors and sponsors, the exceptionally talented artists that work with us, and our dedicated Board. Without that support through the twists and turns, I may never have been putting on that black cloak.

Facilitating support for artists through our relationships has always been core to Chunky Move and again this was a feature of 2019. A new partnership with Warrnambool Art Gallery (WAG) led to a two-and-a-half week residency opportunity for dance artist Rosalind Crisp, with the opportunity to be repeated annually through an EOI process. Prue Lang, Anna Seymour and Ivey Wawn all undertook Maximised residencies at Chunky Move. Our classes and workshops welcomed public and professional dancers, and saw host to an April School Holiday Easter Intensive—a one week professional program for 16 participants aged 15–21 led by dance artists, Tara Jade Samaya and James O'Hara.

And so we move into 2020, and into a very different world, with big plans and big challenges ahead. The dance community is suffering in the extremely challenged arts landscape, yet it is the lasting energy of leaders like Antony, Kristy and Freya, and the support of each of you taking the time to read this, that will ensure we find a path forward. Never will relationships have been as important in ensuring we deliver on Chunky Move's promise, to build communities and to care.

– Leigh O'Neill, Chair

Artistic Director's Report

As the newly appointed Artistic Director of Chunky Move, it is my privilege and pleasure to report on the company's work over the past year. 2019 heralded an exciting new era, with Executive Director Kristy Ayre and Senior Producer Freya Waterson joining me in a pivotal moment of change for Chunky Move. As of April 2019, we tasked ourselves with delivering an immediately adventurous program, announcing to our dance community and audiences the beginnings of a bold vision for the company's future.

Motivated and inspired by the power of collective creativity, we are guided by the principle that Chunky Move should be a vessel for not one, but many artistic voices. In 2019 we refreshed our Maximised and Minimax studio residencies, launched the inaugural WAG x Chunky Move Victorian Regional Artist Residency and engaged no less than 30 independent artists as part of our major works creation. This all contributed to our objective of revitalising our home studios as a thriving hub for our community, sending the message that our doors are wide open.

The Next Move program has been reimaged for 2020 as Chunky Move +, a new co-commissioning initiative. This platform continues the legacy of Chunky Move's commitment to commissioning new works by independent artists, but does so with the capacity to build new audiences, increase exposure and steer career pathways through partnership with other organisations. We are empowered to contribute to the future shape of our art form and, for us, a key aspect of this is including a range of established and emerging artists within our program. This is something we will continue to champion and look for ways to evolve over the coming years.

Intrinsic to our vision is transforming how contemporary dance is experienced, valued and understood.

Dance is a form of embodied expression that arises from within; shaping time and space through thought and action. Dance holds a unique space for expression, and it belongs to everyone. We want to share its significant potential from our own unique point of view.



Antony Hamilton. Image: Sarah Walker

2019 was a testing ground for developing this space and letting a range of organisations know we are enthusiastic to connect on new ideas for artists and audiences alike. We seeded new relationships for future program partners with a range of cultural organisations, and presented works at high profile national festivals including Dance Massive, Dark Mofo and Melbourne International Arts Festival. We deepened philanthropic and donor relationships, cultivating the important space between visionary benefactors and their contribution to culture. Chunky Move is a mobile component of a rich and diverse network of organisations and individuals, dedicated to cultural stewardship. We believe that if we work together, we can encompass the amazing versatility and imaginative potential of dance and its deep connection to our cultural fabric.

In 2019, Chunky Move delivered four major works and undertook a creative development of a fifth. Outgoing Artistic Director, Anouk van Dijk presented her swan song production, *Common Ground*, thrilling audiences at Dance Massive in March. In addition, Associate Artist Alice Lee Holland created the new work *SIMULCAST*, which was presented with a cast of 300+ community participants.

Rewards For The Tribe, an international collaboration between Chunky Move, Restless Dance Theatre (Adelaide) and Candoco Dance Company (UK) had its first creative development in Warwick (UK), with plans to premiere in 2021.

Multi Green Room Award nominated *Universal Estate* was Chunky Move's first 2019 venture beyond state borders. Landing like a Lynchian, late-20th century sci-fi dreamscape at Dark Mofo in June, the work was witnessed by a staggering 12,498 people.

Token Armies, a work framing living creatures in an unending dialogue with the constructed world of humans, filled the cavernous Meat Market at Melbourne International Arts Festival in October. *Token Armies* left audiences astonished with its audacity of scale and ambition. This multi-award-winning work—including a cast of 26 performers including three live animals—reminded us what a company like Chunky Move can dream to deliver, and how we can redefine our art form for audiences as we push deeper into the 21st century. To create a work of this enormity in such a short space of time was testament to the unwavering tenacity and enterprise of the entire team, including our brave Board led by the incomparable Leigh O'Neill. I am so happy that together we were able to deliver *Token Armies* through the sheer hard work and dedication of all involved.

Our all-important sector initiatives that drive the connections between the independent dance community and our company played a significant role in 2019. Dance luminary Rosalind Crisp was our inaugural WAG x Chunky Move resident artist, and we couldn't have been more honoured to welcome her into this program, joining the company's growing alumni.

Along with this, our revitalised studio residency program Maximised and new short stay version Minimax offered local choreographers Nikki Tarling, Joel Bray, Lauren Langlois, Ngioka Bunda-Heath, Luigi Vescio, Prue Lang, Anna Seymour and Ivey Wawn in-kind rehearsal space to engage in creative dialogue and new choreographic research.

Our 2019 wrap party was generously hosted by our friends at Alpha60/Chapter House and was as important as anything else we did throughout the year. It was our chance to reconnect with our dance community, supporters and friends to celebrate a year that was the launch of a new beginning. Our community is everything to us, and this party was perhaps the most joyous moment of the year as our colleagues let loose on the dancefloor to the bumping tunes of DJ Kotaré.

We want to thank from the bottom of our hearts all the dancers, artists, creative collaborators, project partners, teachers, individual donors, sponsors, audiences and advocates who connected with us in 2019. We also thank our principal funders Creative Victoria and the Australia Council for the Arts for their continued support of the cherished work we do.

We look forward to seeing you in 2020, and we invite you to dive into the next dancing adventure with us.

– Antony Hamilton, Artistic Director

Universal Estate. Image: Pippa Samaya



Program Report

Token Armies



“Even when his movement language is at its most mechanistic, Hamilton has a gift for evoking what makes us living, breathing, thinking animals and our need of one another for survival” – The Australian

“A courageous choice for an artist of great integrity”

– The Age

The first work created by Antony Hamilton after taking the helm of Chunky Move, *Token Armies* premiered to an audience of 2,711 at the 2019 Melbourne International Arts Festival.

Through a perpetual and turbulent negotiation of thought and action, sentience and automata, *Token Armies* gestures to the fundamental shifts in the passing of time, the carriage of culture, and the labour of continuing the work of living. A horde of varied lifeforms—some blurring the boundaries between human, animal and machine—move interminably onwards through a cavernous arena, completing actions and rituals that appear simultaneously alien and uncannily familiar as they strive collectively towards some unknown goal.

Token Armies explores the complicated connection between humans and the worlds we make, and underscores the cooperation and negotiation required to make these worlds function. The work considers what is gained and lost in our thinking and attitudes toward inter-species relations, or between the living and inanimate world.

A collaboration on an epic scale, each performance of *Token Armies* involved 23 performers, three animals, a leviathan animatronic sculpture created by Creature Technology Co., a creative team of 15, and up to 15 audience ‘dressers’ and volunteers.

Dates

Development
6 – 30 August 2019

Rehearsals
8 – 15 October 2019

Premiere Season
16 – 20 October 2019

Performers

Jade Dickinson
Alice Dixon
Joshua Faleatua
Christina Guieb
Antony Hamilton
Samuel Hammat
Mitchell Harvey
Melanie Lane
Cody Lavery
Phillip Leitch
Gregory Lorenzutti
Kathleen Lott
Tiana Lung
Talitha Maslin
Amber McCartney
Damian Meredith
Callum Mooney
Josh Mu
Jessie Oshodi
Jack Riley
Harrison Ritchie-Jones
Kyll Shanks
Michaela Tancheff

Creative Team

Concept, Direction & Choreography
Antony Hamilton

Sculpture, Wearable Sculpture Design & Fabrication
Creature Technology Company

Assistant Choreographer & Rehearsal Director
Melanie Lane

Costume Design
Paula Levis

Costume Consultant
Andrew Treloar

Wardrobe Intern
Leah Mazzone-Brown

Lighting Design
Bosco Shaw (ADDITIVE)

Sound Design
Aviva Endean

Sound Consultant
Madeleine Flynn

Additional Object Design & Fabrication
Blair Hart, Antony Hamilton

Concept Art
Peter Gregory
Paula Levis
Antony Hamilton

Production Manager
Blair Hart

Stage Manager
Lyndie Li Wan Po

Mechanist
Michael Burnell

Production Interns
Lowana van Dorssen
Chloe Newell

Partners

Presented by
Chunky Move and Arts House
in association with Creature
Technology Company

Commissioned by
Melbourne International Arts
Festival

Venue
Meat Market

2,711

Total audience

\$116,790

Total box office income

36

Creatives, performers and
production team engaged

25

Volunteers

Universal Estate



12,498
Total audience

Universal Estate. Image: Pippa Samaya

Universal Estate is a world of light, sound, objects and movement; a living sculpture where retro-futurism meets contemporary nihilism. Two humans navigate an environment of strange technological objects with no known function. They meander aimlessly in a world that has left them with a seemingly never-ending collection of superseded manufactured tools and materials.

Universal Estate responds to a dilemma resulting from the industrial and technological revolutions of recent centuries. The work questions our throw-away society, our obsession with the next latest thing and how we can find meaning in a world made up of the material things of past generations.

Universal Estate was performed by Kyall Shanks and Cody Lavery at Dark Mofo (Hobart) in June to an audience of over 12,000 people.

“** — All of Antony Hamilton’s works have a strong unified aesthetic, but his latest piece is truly a complete world, down to the smallest detail.”**
– The Age

Season Dates

Dark Mofo
12–23 Jun, 2019

Creative Team

Director, Choreographer, Concept and Object Design
Antony Hamilton

Performers
Cody Lavery
Kyall Shanks

Sound Design, Video Synthesiser Design and Fabrication
Alisdair Macindoe

Lighting Design
Matthew Adey

Costume Consultant
Paula Levis

CAD and Object Construction/Facilitation
Bosco Shaw

Producer
Freya Waterson

Presenters

Chunky Move
Dark Mofo

Key Statistics

Performances
10

Total audience
12,498

Green Room Award Nominations
2

Rewards For The Tribe



Rewards For The Tribe cast. Image: Freya Waterson

Choreographed and directed by Antony Hamilton, *Rewards For The Tribe* is an international collaboration between Chunky Move, Candoco Dance Company (UK) and Restless Dance Theatre (Adelaide, AU). This ambitious collaborative dance work for performers with diverse physical abilities will explore the social order of the group; using notions of action, labour, cooperation, creativity, inclusion and acceptance.

Rewards For The Tribe ritualises the aspirations and expectations that underpin our collective human endeavour in order to celebrate difference and the rewards of collaboration. *Rewards For The Tribe* will look at the expectations we place on ourselves, how we manage when those expectations are unmet, the challenges of striving for perfection and questioning the idea of perfection itself.

In 2019, a first-stage development took place over one week each in Adelaide and Melbourne with the two Australian companies and a third week at Warwick Arts Centre (UK) with all three companies. *Rewards For The Tribe* will continue to be developed throughout 2020 and 2021.

Development Dates

Restless Dance Theatre, Adelaide
6 – 10 May, 2019

Chunky Move, Melbourne
13 – 17 May, 2019

Warwick Arts Centre, UK
20 – 24 May, 2019

Chunky Move

Concept, Direction & Choreography
Antony Hamilton

Performers
Benjamin Hancock
Cody Lavery

Restless

Performers
Chris Dyke
Jianna Georgiou
Michael Hodyl

Candoco

Performers
Megan Armishaw
Joel Brown
Olivia Edginton
Fabian Jackson
Laura Patay
Toke Strandby
Nicolas Vendange

Commissioning Partners

2021 City of Culture Coventry
Warwick Arts Centre

(work in
development)

SIMUL- CAST



SIMULCAST. Image by Pippa Samaya

SIMULCAST is about the single and the multiple, minimalism and spectacle. Young, old, trained and untrained dancers worked together to create this murmuration in Melbourne and Bendigo.

Visually beautiful and aesthetically satisfying, solo movements triggered mass cannons, ricochets and swarms.

SIMULCAST was first presented at Birrarung Marr in Melbourne as part of Dance Massive in March, produced by Chunky Move in association with Tasdance and Yellow Wheel. The work was performed by celebrated Australian dancer James O'Hara and supported by a local cast of 242 volunteer performers. The project was designed and led by Alice Lee Holland (Director), with choreography by Holland and James O'Hara (original soloist).

SIMULCAST was restaged in Bendigo's Rosalind Park at sunset on Saturday 12 October in partnership with the City of Bendigo, performed by Wiradjuri artist Daniel Riley. This edition included a local cast of 60 with a diverse level of dance experience. Additionally, ten young leaders were allocated to individual rehearsal groups to assist in the delivery of rehearsals and support their community cast.

"SIMULCAST Bendigo was enriching, moving, enjoyable, captivating, awe-inspiring and thought provoking – 9/10"
– *SIMULCAST* participant

Season Dates

Birrarung Marr
24 Mar 2019 (two performances)

Rosalind Park, Bendigo
12 Oct 2019

Presenters/Partners

Birrarung Marr
Chunky Move, Dance Massive, Tasdance, Yellow Wheel

Rosalind Park, Bendigo
Chunky Move, City of Bendigo, Tasdance

Creative Team

Concept & Direction
Alice Lee Holland

Choreography
Alice Lee Holland & James O'Hara, supported by Adam Wheeler and Sofie Burgoyne (Tasdance) & Joshua Lowe and Kyall Shanks (Yellow Wheel)

Soloists
James O'Hara (Birrarung Marr)
Daniel Riley (Rosalind Park, Bendigo)

Music
Kelly Ryall

Key Statistics

Total Performers, Birrarung Marr
242

Total Performers, Rosalind Park, Bendigo
60

Total Performances, Birrarung Marr
2

Total Performances, Rosalind Park, Bendigo
1

Total Audience, Birrarung Marr
1,500+ (unticketed)

Total Audience, Rosalind Park, Bendigo
500+ (unticketed)

Volunteers
10

Common Ground

“***** — Fast, precise, miraculously strong... *Common Ground* is a mature work by a choreographer at the height of her powers, performed by dancers at the height of theirs. It deserves to tour the world.”

– The Age



Common Ground. Image: Pippa Samaya

For Dance Massive 2019, Chunky Move presented *Common Ground*, choreographed by Anouk van Dijk and performed by Tara Jade Samaya (*ANTI—GRAVITY*, *Chunky Move*) and Richard Cilli (*CounterMove*, *Sydney Dance Company*).

A ritualistic battleground for two dance greats, the work has been interpreted as a choreographic game of chess. Ingrained rules are upturned by unexpected moves—intricate gambits, sacrifices and reactive attacks.

Common Ground has become a poetic study on similarity, equality, defining territory and shifting grounds that tests the tension between the support we need and the restrictions of codependency. The duet can be seen as a celebration, a utopian ideal of togetherness; the shoulder to lean on needs a reciprocal shoulder in return, holding each other in a constantly changing equilibrium. An intricate encounter between two dancers whose evocative duet ignites dualism, equality and betrayal.

Key Dates

Remount
25 Feb – 17 Mar, 2019

Season
13 – 17 Mar, 2019

Presenters

Chunky Move
Dance Massive
Malthouse Theatre

Creative Team

Choreographer
Anouk van Dijk

Lighting Design
Paul Jackson

Set & Costume Design
Marg Horwell

Composer & Sound Design
Jethro Woodward

Dramaturgical Advice
Jerry Remkes

Stage Manager
Lyndie Li Wan Po

Performers

Tara Jade Samaya
Richard Cilli

Key Statistics

Tickets Sold of Capacity
91.41%

Total Audience
1,543

Total Performances
5

Green Room Awards Won
Tara Jade Samaya – Performer,
Dance

Residencies

WAG x Chunky Move Regional Victorian Artist Residency

In 2019, Chunky Move forged a new partnership with Warrnambool Art Gallery (WAG) in order to initiate a new, paid, two-and-a-half week residency opportunity for a dance artist.

After a quick-response EOI process, experienced choreographer and founder of Omeo Dance, Rosalind Crisp was awarded the inaugural WAG x Chunky Move Regional Victorian Artist Residency to adapt her solo dance lecture, *DIRTYwork* to the south-west Victorian context.

During her residency, Rosalind engaged with local artists and communities in Warrnambool, visiting sites of environmental damage in the south-west and drawing on processes and practices she has been developing in East Gippsland's forests. She continued the exploration of a danced lecture dealing with the ecological peril Australia faces and how dance might respond to this.

Rosalind also deepened development of processes for dancing that invite a responsiveness to Warrnambool Art Gallery and Chunky Move studios and their surrounding contexts.

Rosalind shared resulting research at WAG and Chunky Move in two showings, to which local artists were invited.

Dates

WAG

24 Jun – 2 Jul 2019

Chunky Move

4 – 9 Jul and 3 – 4 Sep 2019

“Sensing that my dancing touched people was wonderful. Being in another regional area, in a sense bypassing the city, was exhilarating... This residency has nudged into existence new thoughts and ideas in my eco-dance practice.”

– Rosalind Crisp

Maximised / Minimax

Maximised and Minimax are Chunky Move's studio space offerings for independent artists to assist in research and development of works and choreographic practices.

Maximised residencies offer artists up to three weeks of studio access plus limited technical equipment. Choreographer Prue Lang utilised her residency to develop *PROJECT F*, a new work due to premiere as part of the 2020 Keir Choreographic Award Public Program.

Minimax is a quick-response initiative, assessed on a rolling basis, providing up to one week of studio access. Independent artists and collectives of all levels of experience are eligible to apply for both residency programs. Recipient Nikki Tarling immersed herself in an exploratory and playful space to create new solo material, while Ngioka Bunda-Heath developed new piece *Birrpai* for the 2020 Next Wave Festival.

Recipients

Maximised

Prue Lang
Anna Seymour
Ivey Wawn

Minimax

Nikki Tarling
Joel Bray
Lauren Langlois
Ngioka Bunda-Heath
Luigi Vescio

439

Total hours in-kind
studio access provided

41

Total participating
artists and collaborators

In House

In 2019, Chunky Move provided professional and public dance classes and delivered education workshops including a School Holiday Intensive. These programs were led by independent dance artists and were attended by local and international professional dancers, school and university students and those interested in discovering more about dance.

Classes and Workshops

Public and professional dance classes were offered on a casual basis on evenings and Saturdays alongside a program of six-week class series. There were 481 classes run throughout the year, with 33 teachers employed and a total attendance of 3,358. Classes covered a range of styles including Contemporary, Improvisation and Counter-technique, and were offered at beginner, intermediate, professional, and 50s+ levels.

Education workshops were run throughout the year at Chunky Move and at local schools. 33 workshops were run for 489 students from 17 schools. This included five interstate schools: three from Western Australia and one from both Queensland and the Northern Territory. Of the schools, eight were metropolitan, six regional, two rural and one international.

3,863

Attendance at workshops and classes

514

Workshops and classes held

April School Holiday Intensive

The School Holiday Intensive is a professional program focused on the development of young people in—and through—contemporary dance.

Across the intensive, held from 8–12 April, 16 participants aged 15–21 were guided by two experienced and inspiring dance artists, Tara Jade Samaya and James O'Hara, to explore contemporary dance and experience movement sequences and themes from Chunky Move dance works. The students worked with one another to reimagine these and their own concepts into new dance ideas.

With thanks to our 2019 teachers

Aimee Schollum	Josh Mu
Alice Dixon	Joshua Faleatua
Alice Lee Holland	Kara Burdack
Alya Manzart	Kyall Shanks
Amber McCartney	Larissa McGowan
Anouk van Dijk	Luigi Vescio
Antony Hamilton	Melanie Lane
Chimene Steele-Prior	Natalie Allen
Daniel Riley	Niharika Senapati
Deanne Butterworth	Paea Leach
Gregory Lorenzutti	Prue Lang
Hena Memishi	Rebecca Jensen
James O'Hara	Sarah Aiken
James Vu Anh Pham	Shian Law
Jo Lloyd	Sofie Burgoyne
Jo White	Tara Jade Samaya.
Joel Bray	

Special Events

Throughout 2019, Chunky Move worked in partnership with artists and local arts organisations to deliver unique events for diverse audiences:

MPavilion

Chunky Move held a free talk at MPavilion alongside a series of contemporary dance and yoga classes. The talk, titled *The Body as Architecture*, was moderated by Vanessa Bird and featured a panel of speakers including Atlanta Eke, Ian Strange, Rebecca Jensen, Sarah Aiken and Deanne Butterworth.

Nocturnal x VAMFF

Chunky Move performed at Melbourne Museum's Nocturnal as part of Virgin Australia Melbourne Fashion Festival. Dancers performed throughout the night alongside a host of music acts including The Avalanches (DJ set), Kaiit, Chela, and bebé.

Anouk's Farewell Party

In celebration of Anouk van Dijk's seven-year tenure as Artistic Director, an intimate party was held in March with the Chunky Move team, creatives, Board members, donors, and friends of the company. This event took place during the performance season of her final work for the company, *Common Ground*, as part of Dance Massive.

YIRRAMBOI Festival

Chunky Move hosted TAI Body Theatre (First Nations origin: Truku, Pinuyumayan, SaiSiyat, Atayal, Paiwan and Rukai) and Carly Sheppard (First Nations origin: Kurtjar, Wallangamma, Takaluk and Kunjin) as they presented a double bill of two works for YIRRAMBOI 2019. *Negotiating Home* and *Red Earth* were presented alongside sold-out community workshops.

Donor Event at Sofitel Melbourne on Collins

In collaboration with Sofitel Melbourne on Collins, Chunky Move hosted a special event for key stakeholders and donors. Kristy Ayre and Antony Hamilton introduced the company's new leadership team and the first major work under Hamilton's Artistic Directorship, *Token Armies*. The event took place in the West Tower Suite of Sofitel's luxury hotel on Collins St, Melbourne.

1,791 Attendance



EOY Party 2019

Chunky Move celebrated 2019 at Chapter House in Melbourne's CBD with our community of artists, donors, Board members, creatives, dancers and sponsors. Performances included DJ Sezzo and a roaming and interactive performance commissioned by Chunky Move. The event was catered by Lazerpig and sponsored by Alpha60 and Blackhearts & Sparrows.

Marketing Report

2019 was a significant year for Chunky Move, with attendance numbers increasing by 63%. A record 18,578 audience members attended Chunky Move performances in 2019. There was also a surge in new audiences, with 45% of attendees to *Token Armies* being first-time Chunky Move ticket buyers.

Our marketing and artistic outputs are deeply connected, with the company's pillar being to transform how contemporary dance is experienced, valued and understood. We seek to challenge audiences through fearless experimentation and activation both online and in live performance.

Our Instagram platform, which has over doubled in size since July 2018, shows an audience that is predominantly younger (25% aged 18–24; 42% aged 25–34) than our average ticket buyer. 42% of surveyed *Token Armies* audience members were aged 45–64.

2019 also saw us actively creating content for the Chinese social platforms WeChat and Weibo to build brand awareness and new audiences. In September 2019, we created a new casual role for a Chinese Social Media Coordinator to help develop our social media communities on these platforms.

71,093

Website user sessions

22,434

E-news subscribers

10,937

Instagram followers

Online Engagement

Social Media Followers

Instagram: 10,937 (+1,940)
Facebook: 15,746 (+709)
Twitter: 5,377

Estimated Reach

Instagram: 600,000
Facebook: 380,833
Twitter: 12,700

YouTube Engagement

Followers: 2,481 (+318)
Impressions: 191,900
Views: 27,878

Vimeo Engagement

Impressions: 30,000
Views: 12,000

WeChat Reach

Views: 4,856
Reposts: 206
Click-throughs: 112

Website User Sessions

71,093

Website Page Views

183,183

E-news Subscribers

22,434

Audience Snapshot – *Token Armies*

Average Age

51.39

Gender

Female: 59.62%
Male: 37.30%
Other: 3.08%

Reason for Attendance

Reputation of Chunky Move:
29%

Returning Audience

Total: 86%

No. performances by Chunky Move previously attended

2–3: 30%
4–5: 26%
6+: 30%

Experience and Enjoyment

Excellent: 73.91%

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Poster for distribution via WeChat

Financial Report

Directors' Report

CHUNKY MOVE LIMITED A.C.N. 080 509 799

Your directors present their report on the entity for the financial year ended 31 December 2019.

Directors

The names of the directors in office at any time during, or since the end of the year are:

Leigh O'Neill – Chairperson

Rose Hiscock – Deputy Chair

Michelle Brooks – Treasurer (Resigned July 2019)

Padraig Donnelly – Treasurer (From October 2019)

Sean Jameson

Jeff Khan

Sue Morgan

Wendy Martin (From March 2019)

Daniel Riley (From November 2019)

Sally Calder (From November 2019)

Directors have been in office since the start of the financial year the date of this report unless otherwise stated.

Kristy Ayre was appointed as secretary from May 2019.

Principal Activity

The entity's short term objectives are to:

- Continue to successfully grow our now well established position on the national and world stage.
- To continue to build an alumni of talented artists and choreographers – the next leaders of Australia's contemporary arts organisations.
- Continuing to create contemporary dance works that excite, challenge and provoke under the leadership of our Artistic Director.

The entity's long term objectives are:

- To produce, present, manage and conduct original contemporary dance works utilising a variety of media at all suitable venues in Australia and overseas by itself or in conjunction with other producers and managers as appropriate.
- To entertain and consequently encourage new ideas and creativity in contemporary dance and the arts.
- To encourage Victorians and Australians to experience and participate in contemporary dance and the arts generally and to increase access and participation in contemporary dance.
- To negotiate and enter into any contract, agreements and understandings concerning the production, presentation and management of contemporary dance works and to employ any employees necessary to fulfil its purposes.
- To engage in the marketing, sale and distribution of admission tickets, merchandise and other related products, and to utilise the services of other entities to fulfil this purpose.
- To educate Australians concerning all aspects of contemporary dance, both by itself and through workshops and other media organised by recognised tertiary education providers.
- To raise money or finance to carry out its purposes on such terms and on such security as it thinks fit.
- To encourage private sector funding, sponsorship and support for the Entity.
- To do all other things incidental to its purposes.

To achieve these objectives, the entity has adopted the following strategies:

- Make new works that redefines contemporary dance in collaboration with the best artists across a range of disciplines.
- Grow audiences for contemporary dance and elevate the profile of the Chunky Move brand.
- Maintain efficient and effective operational excellence.
- Secure financial health & stability by pursuing alternative sources of funding.
- Nourish the dance ecosystem in Victoria and Australia.
- Develop our position as one of the nations' most influential and innovative dance companies.
- Maintain a strong financial base that allows for risk taking.

Trading Results

The deficit result made by the company amounted to \$40,588.

Dividends

The company's constitution forbids the declaration of dividends.

Review of Operations

In December 2018 the Board of Directors approved the 2019 annual budget with a projected deficit of \$69,500. The forecast deficit was due to the company undergoing a leadership transition and the current team needing to make estimates having little knowledge of the incoming teams' artistic program and objectives.

In April 2019, the new co-CEO team of Kristy Ayre and Antony Hamilton commenced their tenures and revised the 2019 budget with a forecast

deficit of \$241,166. This reforecast was accepted by the Board enabling the new team to deliver a number of high profile program outcomes in major Australian arts festivals including Dark MOFO and Melbourne International Arts Festival. This included the world premiere of *Token Armies* in October 2019 that employed a record 23 professional performers, the largest paid ensemble in the company's history. In addition, the new team also delivered a two-week creative development of a new international co-production (set to premiere in the UK in 2021) and a number of other programs all of which had positive impacts on the local dance sector.

The year-end result was significantly better than projected due to stronger than forecast box office performance (*Token Armies*), savings in core budget lines and the postponement of the company's rebrand and new website project (now scheduled and budgeted for in 2020).

Significant Changes in State of Affairs

No significant changes in the company's state of affairs occurred during the financial year.

After Balance Date Events

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the company.

Future Developments

The entity expects to maintain the present status and level of operations and hence there are no likely developments in the entity's operations.

Environment Issues

The entity's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or of a state or territory.

Name of Director	Special Responsibilities, Specialty Areas	Experience Qualifications	Date Appointed	Years on Board (as at 31 Dec 2019)	Meetings Entitled to attend in 2019	Meetings Attended in 2019
Leigh O'Neill	<i>Special Responsibilities:</i> Chairperson <i>Member:</i> Finance Committee & Strategic Planning Committee <i>Specialty Areas:</i> Strategic Planning, Fundraising, Finance	Executive General Manager, Consumer Customer Solutions NAB	29 Mar 2014	5 years and 9 months	7	5
Rose Hiscock	<i>Special Responsibilities:</i> Deputy Chair <i>Specialty Areas:</i> Artistic, Arts Management, Strategic Planning, International Market Development	Director, Science Gallery Melbourne	15 Feb 2014	5 years and 10 months	7	6
Jeff Khan	<i>Specialty Areas:</i> Artistic, Arts Management, Arts Producing	Artistic Director, Performance Space	21 Jul 2012	7 years and 5 months	7	5
Michelle Brooks	<i>Special Responsibilities:</i> Treasurer Chair of Finance Committee <i>Specialty Areas:</i> Finance	Finance Director, CHE Proximity Pty Ltd	20 Dec 2014 – 11 July 2019	4 years 6 months	4	4
Sean Jameson	<i>Member:</i> Policy Committee <i>Specialty Areas:</i> Workforce planning, Management and Leadership Development, Industrial Relations, OH&S	Director Human Resources and Marketing, Communications and Stakeholder Engagement at Commercial Passenger Vehicles Victoria	25 Nov 2016	3 years and 1 month	7	7
Sue Morgan	<i>Member:</i> Policy Committee <i>Specialty Areas:</i> Legal, Governance	Chief Legal Counsel, Arrotex Pharmaceuticals	28 Apr 2017	2 years and 8 months	7	5
Wendy Martin	<i>Specialty Areas:</i> Artistic, Arts Management, Festivals	Consultant, Southbank Centre, London, UK	15 Mar 2019	9 months	7	3
Padraig Donnelly	<i>Special Responsibilities:</i> Treasurer <i>Member:</i> Finance Committee	Head of Finance, Uniti Group Limited (ASX: UWL)	29 Oct 2019	3 months	2	1
Daniel Riley	<i>Specialty Areas:</i> Dance, Artistic, Arts Producing, First Nations, Cultural Competency/ Safety	Dancer, Choreographer, Associate Producer, ILBIJERRI Theatre Company	1 Nov 2019	2 months	2	2
Sally Calder	<i>Specialty Areas:</i> Management and Leadership, Strategy, HR, Australian Literature, Local Government, Precinct Development and Infrastructure	Partner, KPMG People and Change Advisory Management Consultant	1 Nov 2019	2 months	2	2

Auditors' Independence Declaration

The lead auditor's independence declaration for the year ended 31 December 2019 has been received and can be found on page 12 of the directors' report.

This director's report is signed in accordance with a resolution of the Board of Directors:

Director:



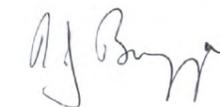
Dated this: 20 day of March, 2020

Auditor's Independence Declaration under section 307c of the Corporations Act 2001 to the Directors of Chunky Move Limited

In accordance with Subdivision 60-C of the Australian Charities and Not-for-profits Commission Act 2012, I am pleased to provide the following declaration of independence to the directors of Chunky Move Limited. As the auditor for the audit of the financial statements of Chunky Move Limited for the year ended 31 December 2019, I declare that, to the best of my knowledge and belief, during the year ended 31 December 2019 there have been no contraventions of:

- the auditor independence requirements of the Australian Charities and Not for Profits Commission Act 2012 in relation to the audit; and
- any applicable code of professional conduct in relation to the audit.

Auditor's name and signature:



Ms Roslyn Buzza CA

Address: Unit 31 Arbor Way
Carrum Downs VIC 3201

Dated: 17th March, 2020

Statement of Comprehensive Income for the year ended 31 December 2019

	2019 \$	2018 \$
REVENUE		
Project Income		
Box Office	100,541	48,844
Contract Fees – National	115,096	71,000
Contract Fees – International	-	195,433
Other Project Income	101,913	190,438
Project Grant Income		
City of Melbourne – Annual Arts Grant	15,000	-
Department of Communications and the Arts – International Tour	-	78,050
Creative Victoria: Complexity of Belonging	-	25,000
Australia Council: Complexity of Belonging	-	24,800
Core Income	56,283	111,266
Core Grant Income		
Creative Victoria – Core	878,015	878,015
Australia Council – Core	306,030	303,000
	1,572,879	1,925,846
EXPENSES		
Wages & Fees	1,172,500	1,292,701
Production Expenses	156,777	324,558
Marketing & Promotion	77,060	106,968
Administration & Management	207,130	241,465
	1,613,467	1,965,692
Surplus (deficit) for the year	(40,588)	(39,846)
Other comprehensive income:		
Net gain on revaluation of financial assets	-	-
Other comprehensive income for the year	-	-
Total comprehensive income for the year	(40,588)	(39,846)
Total comprehensive income (loss) attributable to the members of the entity	(40,588)	(39,846)

Statement of Financial Position as at 31 December 2019

	2019 \$	2018 \$
ASSETS		
Current Assets		
Cash and cash equivalents	1,065,541	967,743
Trade and other receivables	567,438	550,466
Other current assets	41,657	24,974
Total Current Assets	1,674,636	1,543,183
Non-Current Assets		
Property, plant and equipment	8,462	15,414
Total Non-Current Assets	8,462	15,414
TOTAL ASSETS	1,683,098	1,558,597
LIABILITIES		
Current Liabilities		
Trade and other payables	154,149	164,331
Provisions	24,444	37,716
Other current liabilities	627,551	439,008
Total Current Liabilities	806,144	641,055
Non-Current Liabilities		
Provisions	-	-
Total Liabilities	806,144	641,055
NET ASSETS	876,954	917,542
Equity		
Retained earnings	876,954	917,542
TOTAL EQUITY	876,954	917,542

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

	Retained earnings \$	Total \$
Balance at 1 January 2016	765,805	765,805
Surplus (deficit) attributable to members	76,989	76,989
Balance at 31 December 2016	842,794	842,794
Surplus (deficit) attributable to members	114,594	114,594
Balance at 31 December 2017	957,388	957,388
Surplus (deficit) attributable to members	(39,846)	(39,846)
Balance at 31 December 2018	917,542	917,542
Surplus (deficit) attributable to members	(40,588)	(40,588)
Balance at 31 December 2019	876,954	876,954

Statement of Cash Flows for the year ended 31 December 2019

	2019 \$	2018 \$
CASH FLOWS FROM OPERATING ACTIVITIES		
Receipts from customers	1,849,462	1,640,994
Payments to suppliers and employees	(1,752,931)	1,999,466
Interest received	9,491	13,240
Net cash provided by (used in) operating activities	<u>106,022</u>	<u>(345,232)</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Payments for plant and equipment	(8,224)	(7,512)
Net cash used in investing activities	<u>(8,224)</u>	<u>(7,512)</u>
Net increase (decrease) in cash held	97,798	(352,744)
Cash at beginning of financial year	967,743	1,320,487
Cash at end of financial year	<u><u>1,065,541</u></u>	<u><u>967,743</u></u>

Directors' Declaration

In accordance with a resolution of the directors of Chunky Move Limited, the directors of the registered entity declare that, in the directors' opinion:

1. The financial statements and notes, as set out on pages 1 to 33, satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and:
 - A. comply with Australian Accounting Standards – Reduced Disclosure Requirements applicable to the entity; and
 - B. give a true and fair view of the financial position of the registered entity as at 31 December 2019 and of its performance for the year ended on that date.
2. There are reasonable grounds to believe that the entity will be able to pay its debts as and when they become due and payable.

This declaration is signed in accordance with subs 60.15(2) of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Director:

Dated this: 20 day of March, 2020



Independent Auditor's Report to the Members of Chunky Move Limited A.C.N. 080 509 799

Report on the Financial Statements

I have audited the financial report of Chunky Move Limited, which comprises the statement of financial position as at 31 December 2019, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In my opinion, the accompanying financial report of Chunky Move Limited is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* (the ACNC Act), including:

- i. giving a true and fair view of the registered entity's financial position as at 31 December 2019 its financial performance for the year then ended; and
- ii. complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

I conducted the audit in accordance with Australian Auditing Standards. My responsibility under those standards is further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the registered entity in accordance with the ACNC Act, the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110: *Code of Ethics for Professional Accountants* (the Code) that are relevant to the audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Information Other than the Financial Report and Auditor's Report Thereon

The directors are responsible for the other information. The other information comprises the information included in the registered entity's annual report for the year ended 31 December 2019, but does not include the financial report and my auditor's report thereon.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

The directors of the registered entity are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Act 2012 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

My objective is to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the registered entity's internal control.
- Evaluate the appropriateness of accounting

policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the registered entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusion is based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Auditor's name and signature:



Ms Roslyn Buzza CA

Address: Unit 31 Arbor Way
Carrum Downs VIC 3201

Dated: 3rd April, 2020

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