

# CHUNKY MOVE





Cover image:Choreolab 2020. Photo by Kristina Arnott.

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# CHUNKY MOVE

## About

**Chunky Move is located on the unceded lands of the Boon Wurrung and Wurundjeri people of the 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.**

Chunky Move was established in 1995 and is one of the most influential contemporary dance companies in Australia. Under the creative leadership of Artistic Director, Antony Hamilton Chunky Move creates bold, visually striking and genre defying dance works that merge the body with other artistic mediums. Chunky Move's works interact with varied spaces and presentation contexts and are underpinned by an ethos of collaboration and experimentation. Artists and audiences are at the heart of our company and our partnerships and projects, expressed through a program of major works, commissions, residencies, workshops and public classes aim to increase the visibility of contemporary dance as an everyday artform.

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Antony Hamilton . Photo by Peter Rosetzky.

# History

Chunky Move was founded by Artistic Director, Gideon Obarzanek and Executive Producer, Angharad Wynne-Jones in 1995. The company quickly established itself as one of Australia's most innovative, awarded and recognised performing arts companies, setting 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 and have since provided, invigorated artistic and organisational capacity to evolve Chunky Move for a new generation of artists and audiences.

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Gideon Obarzanek, Anouk van Dijk and Antony Hamilton. Photo by Peter Rosetzky.

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# Key Statistics

**8** Live events  
**5,328** Attendees

**104** Creative practitioners employed

**\$466,908** Total investment in creative practitioners

**1,548,753** Total online reach

**75** Workshops & classes  
**6,025** Attendees

**12** Small to mid-scale project commissions

**2** Major works in development

**21** Professional development opportunities for independent artists

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# People

## Board of Directors

**Chair of the Board**  
Leigh O'Neill

**Deputy Chair**  
Rose Hiscock

**Treasurer**  
Padraig Donnelly

**Directors**  
Sean Jameson, Jeff Khan, Sue Morgan, Wendy Martin,  
Daniel Riley, Sally Calder, Patrick Rundle (from March)  
Zaiga Finnis (Board Observer)

## Executive

**Executive Director / co-CEO**  
Kristy Ayre

**Artistic Director / co-CEO**  
Antony Hamilton

## Staff

**Senior Producer (PT)**  
Freya Waterson

**Program Producer (PT)**  
Kristina Arnott

**Production & Operations Manager**  
Blair Hart

**Production & Operations Coordinator**  
Siobhan Geaney

**Marketing & Communications Manager**  
Sarah Cooper

**Marketing & Development Coordinator (PT)**  
Caroline Scales

**Office & Program Coordinator**  
Freya Ludowici

**Finance Administrator (PT)**  
Sarah Rafferty

**First Peoples Partnership Coordinator (PT)**  
Ngioka Bunda-Heath (from July)



Freya Waterson, Kristy Ayre, Antony Hamilton .Photo by Peter Rosetty.

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# Chair's Report Leigh O'Neill

As I sat down to reflect on the year that has gone and draft this statement I took time to read last year's Annual Report. It is a report full of energy and hope, Kristy and Antony having just finished their first year leading the company, the critically acclaimed Token Armies having energised audiences and the year ahead already overflowing with possibility. It talked about moving into 2020 as a different world for the company, with big plans and big challenges ahead.

Little did we know then quite how different 2020 would be. I therefore open this statement by recognising artists, creatives and all the vital cogs in a sector that has been hugely impacted by COVID 19 and its flow on implications. As Chunky Move Chair, I couldn't be prouder of the response of the company to the ever changing environment, in the care shown for those engaged in the company and for all those the company touches. I am grateful to Antony and Kristy for their leadership, the whole company for their unflinching belief, to our Board who turned up whenever asked (often!) on screen present and wise, to our growing philanthropic supporters and donors, to our funders (both Creative Victoria and the Australia Council for the Arts) who continue to back the company and to all artists – those who have worked with the company and those who work around us – whose lights have kept shining through some dim days. We would not have been able to deliver what we have nor had the broader impact we sought, without each of these cogs continuing to turn.

In Antony's statement, he talks to our artistic program in the year. New ways of working delivering different ways of engaging and new artists to engage with. In particular, SOLITUDE 1 demonstrated how the organisation has sought to make an impact in very different circumstances. Through the support of the Creative Victoria's Strategic Investment Package and in partnership with the Tanja Liedtke Foundation, Chunky Move offered 12 independent Victorian choreographers home residency funding with outcomes delivered in the format of video, still photos, writing and/or other imagery or reflections. Congratulations to contributing artists: Atlanta Eke, Amber McCartney, Caroline Meaden, Dasha Tan, Geoffrey Watson, Harrison Hall, Jessica Matheson, Joel Bray, Jonathan Homsey, Lydia Connolly-Hiatt, Melanie Lane, and Nana Biluš-Abaffy.

Fundamental to our desire to continually engage broader groups of artists and audiences has been the company's participation in the Fair Play Program, participating through the support of Creative Victoria and under the expert guidance of Diversity Arts Australia and a swathe of other leading organisations who champion the employment and engagement of people from underrepresented communities. Fair Play is an equity and inclusion capacity building program that improves knowledge, awareness and is supporting the company to generate an Equity Action Plan which will deliver on our already in motion desire to address inclusion and work more with First Nations people, people with disability and people from underrepresented cultural and linguistic backgrounds.

The company has continued to amplify its First Nations focus with the engagement of Ngioka Bunda-Heath (Wakka Wakka, Ngugi, Biripi) in a newly created role as First Peoples Partnership Coordinator. Ngioka is working closely with Chunky Move's Executive team and Board member Daniel Riley (Wiradjuri) exploring opportunities to create meaningful connections between Chunky Move and First Nation artists and communities locally.

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# Artistic Director's Report

## Antony Hamilton

With the goal to grow impact in a younger demographic we engaged independent dancer, choreographer and teacher Kyall Shanks to revise Chunky Move's current education programs and create a new suite of Experiences for Schools specifically created to align to the VCE dance curriculum and feature modules that showcase current works *Token Armies* (2019) and *Universal Estate* (2019).

The Company played a leading role in driving communications and connectivity throughout the year by facilitating regular meetings between our community of locally based dance companies. Our Exec team also played active roles in numerous sector roundtables with various local, state and federal Government Ministers demonstrating our teams leadership capabilities in a time of immense challenge.

As we turn to the year ahead I am conscious that COVID has left many feeling separated and isolated and that the arts have a big role to play overtime, as we bring communities together again. Never has the opportunity for Chunky Move to continue to build diverse connections felt so important. Through persistently demonstrating inclusive leadership and by amplifying the broad relevance of dance, the company will make a lasting and impactful contribution. Thank you to all of you who make that possible.

– LON



Chair, Leigh O'Neill.

In 2020 we were given the chance to reflect on ourselves and imagine the possibility for reinvention. Our culture and our systems were dismantled from their secure settings, laying bare entrenched societal problems. These were unshielded from scrutiny and rose to the surface across the world for us to contemplate our aspirations for a new way forward. The pause button is a powerful tool. As a kid I used it frequently on my favourite VHS tapes, stepping frame by frame through shot sequences to see what was really going on in camera behind the distraction of the narrative. How was it being done? COVID-19 was the pause button on the globe that revealed the mechanics of it all beyond the smokescreen of daily myth and storytelling. Most people I spoke with throughout 2020 expressed simultaneous feelings of yearning for the past predictability of their lives, countered with a sense of relief that the wheels of the machine had ground to a halt, forecasting the tantalising prospect of change. An ambiguity of exhilaration and anxiety resulted from being in freefall. In the words of Mathieu Kassovitz's character Hubert Koundé (*La Haine*, 1995) "jusqu'ici tout va bien (So far so good – how you fall doesn't matter. It's how you land)." In 2020, we landed on our feet and remembered to dance from the heart.

Pre-pandemic, we kicked off with the wild and dangerous performance explorations of *Contact Gonzo (Osaka)* for the return of Chunky Move's Choreolab. The choreographic workshop platform culminated in an intense and visceral public performance, of bodies yielding to the weight and high-impact energy of others in the Federation Hall of NGV. The illusion of violence gave way to a revelation of tenderness, resilience and trust between human beings.

In February, we collaborated with the visionary Sydney fashion house *Romance Was Born* to create a new performance for Melbourne Museum's *Nocturnal* program. The evening captured a spirit of *laissez-faire* collaboration, where the dance emerged like the blooming of a perfect flower: inevitable, naturally occurring and resulting from perfect conditions.

From March, the perfect conditions changed as the pandemic swept through. Chunky Move used the notion of reinvention as a tool with which to refashion our program, to share the task of expressing our artistic vision as part of a community in the face of uncertainty. Even as we navigated an untrodden path, we enjoyed a year of extraordinary activity. Our new annual commissioning program *Activators* was launched, delivering three experimental performance outcomes in partnership with MPavilion, Science Gallery Melbourne and Alpha60. Dance as an art form was extended, expanded and reimaged in the site responsive work of Helen Grogan & Mark Friedlander, and in the screen based digital offerings from Prue Lang & Mathieu Briand, and Harrison Hall, Sam McGilp & Justin Kane. Complete with real world robots, phasmid insects and digital avatars, *Activators 2020* delivered on its promise to take dance practice to the boundary's edge.

Our major pivot was pausing our *Choreographer In Residence* initiative in order to adapt to the *Iso* context in Melbourne, to support and preserve the health of local independent choreographers as robustly as we could. In partnership with the *Tanja Liedtke Foundation*, *Solitude 1* was our major sector initiative, offering a total of twelve artists home based artistic residencies of six week, to explore choreographic practice in a radically unconventional setting. The initiative ensured a buoyancy for the selected



artists through the darkest months of Melbourne’s unprecedented lockdown. A selection of the resulting research projects will become fully realised works within our 2021 program.

One of our most exhaustive and satisfying pieces of work was the delivery of our beloved digital archive, chronicling the expansive body of work that fills Chunky Move’s imaginative and trailblazing 25 year history. It was a labour of love that engaged our entire team, and I thank all our staff and Chunky Move alumni who were engaged in contributions, compilation and curation of materials as part of this behemoth project.

In the studio, we undertook creative developments of two new works, employing methods which were entirely new for all of us. Rewards for the Tribe, a collaboration between Chunky Move and Restless Dance Theatre exploited the full potential of Zoom conferencing, as we dived into remote rehearsals with one half of the creative team joining us on screen from Adelaide each day. It was remarkable to witness the resourcefulness of the dancers under these strange conditions, and we made the most of a difficult situation, remembering how lucky we were to be back in the studio at all! Crash mats as choreographic play tools gave license for cathartic crashing in the aftermath of lockdown.

Immediately following this, the first stage development for the epic new work Yung Lung was embarked upon, which was a triumph of creative ingenuity under Covid conditions. Working with a who’s who of artistic heavyweights Callum Morton, Chiara Costanza, Kris Moyes, P.A.M. and Bosco Shaw, Studio 1 became a densely packed hive of activity, with razor sharp techno pumping out of the PA, signalling a hardcore return to the dance. The focus on high quality production elements allowed us to assert our dynamic vision of collaboration – a method emblematic of our working style.

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Antony Hamilton. Photos by Peter Rosetzky.



Antony Hamilton in development for Yung Lung. Photos by Peter Rosetzky.

Finally, we closed 2020 with the exciting announcement of our two-year tenure Choreographer In Residence appointment, Wiradjeri artist Joel Bray. Closing the year with this public announcement gave cause for celebration. It gestured to our deep commitment of championing First Nations creative voices, and we look forward to embracing his artistic vision as he steps in to 2021 with us as impassioned collaborators on a shared journey of new art and new learning.

In 2021, we look forward to you coming on the journey with us too.

– Antony Hamilton, Artistic Director / Co-CEO

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# Program Report



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# Activators

The 2020 Activators program comprised a series of four projects curated by Artistic Director Antony Hamilton and independent choreographer and curator Leah Landau. Activators invited independent artists to apply choreographic approaches and principles to ideas such as site, space, time, and material, keeping the body at the centre of their investigation.

The resulting hybrid outcomes, presented both in-person and online, involved elements of performance, installation, discussion, and demonstration, and featured artists whose work plays a role in shaping and influencing conversations in society and culture.

<b>Curated by</b> Antony Hamilton and Leah Landau	<b>Dates</b>
<b>Presented in Association With</b> MPavilion, Alpha60 and Science Gallery Melbourne	<b>Activators 1</b> 14 February 2020
<b>Total Audience</b> 1,909 (including Activators 4 website up to 12 March 2021)	<b>Activators 2</b> 15–23 August 2020; 9–13 September 2020; Artist talk 9 September 2020; Available to stream ongoing
<b>Total Artists &amp; Collaborators</b> 30	<b>Activators 3</b> Launched 15 December 2020; Available to stream ongoing
<b>Total Public Outcomes</b> 6	<b>Activators 4</b> Launched 18 February 2021; Website available to view ongoing



Activators 3: BONANZA! by Harrison Hall, Sam Mcgilp and Justin Kane. Image by Sam Mcgilp.



Activators 2: Body / Insect / Machine by Prue Lang & Mathieu Briand. Still by Takeshi Kondo.

### Activators 1: Helen Grogan & Mark Friedlander Presented in association with MPavilion

Conceptual artist Helen Grogan and sculptor Mark Friedlander studied MPavilion and its surroundings over the course of a week, and interviewed architect Cath Stutterheim about the history of the site and its waterways, landmarks, and landscape architecture. The artists then presented a free, experimental performance lecture at MPavilion, undertaking a series of performance tasks in which the audience could participate.

### Activators 2: Body / Insect / Machine by Prue Lang & Mathieu Briand Presented as part of National Science Week & Ars Electronica in association with Science Gallery Melbourne

Choreographer Prue Lang and artist Mathieu Briand created Body / Insect / Machine, a video work presented with the support of Science Gallery Melbourne. The work intersplices the movement of three different bodies: Lang's, a stick insect, and a robotic body created by Briand. Body / Insect / Machine was available to stream for free during National Science Week and then through international art and science festival, Ars Electronica's digital program.

### Activators 3: BONANZA! by Harrison Hall, Sam Mcgilp & Justin Kane Presented in association with Alpha60

Artists Harrison Hall, Sam Mcgilp and Justin Kane created BONANZA!, a video artwork filmed at iconic Melbourne fashion label Alpha60's stunning Chapter House space. Utilising drone videography, motion capture, digital renders Chapter House, interviews with NAXS Corp (Taiwan) and Lu Yang (China), BONANZA! is a playful blend of dance, film, digital animation and artist dialogue. BONANZA! was launched on 15 December across video-based social media platform Twitch, Instagram and Vimeo as a free digital stream.

### Activators 4: Conversation Series and First Chapter of a Novel

Six Australian-based artists were invited to hold an hour-long conversation discussing absence, text and performance with a conversation partner of their choosing. Each conversation was recorded as a podcast and shared with performance artist Brian Fuata, to use as inspiration for a text-based work, 'AN EMAIL PERFORMANCE OF A FIRST CHAPTER OF A FICTIONAL NOVEL AS PROPOSITION (or a minor text in six parts)'. The conversation series, Fuata's email performance, and a reading list of books, articles, TV shows and other texts were published on a standalone website, [activators4.com](http://activators4.com), and launched in February 2021.

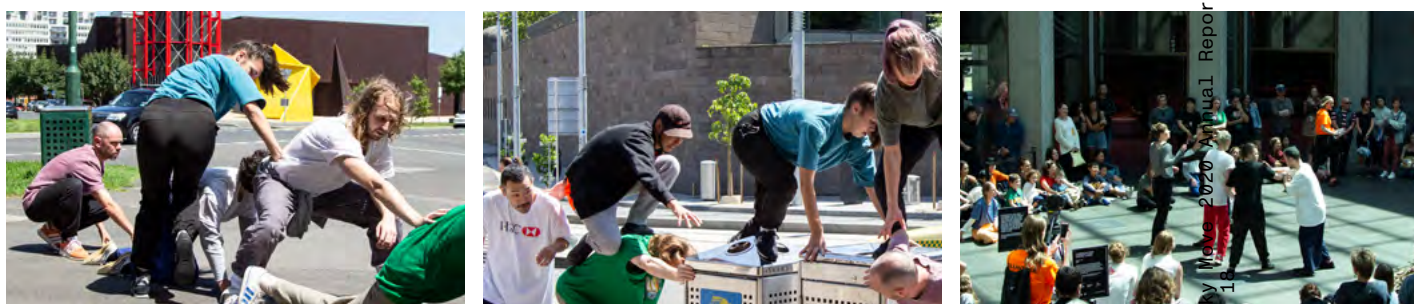


# Choreolab

In February 2020, Chunky Move presented Choreolab featuring Osaka based iconoclast performance group Contact Gonzo.

Choreolab is a professional development workshop program for local artists with significant experience working in dance or performance. Run annually, Choreolab hosts a visiting international guest artist or collective to facilitate a one-week workshop. In 2020, Choreolab was run as part of Asia TOPA's public program.

Choreolab 2020 engaged participants in Contact Gonzo's powerfully balanced practice, which features elements of performance art, street fighting and dance. The five-day workshop concluded with a public outcome at NGV International, where participants performed together with the members of Contact Gonzo.



Choreolab 2020. Photos by Kristina Arnott.

## About Contact Gonzo

Contact Gonzo's unique performance style involves constant physical contact in forms that look sometimes like street fighting and sometimes like dance. The places they perform are equally unique, including parks, on the streets, in woods, in nuclear shelters or underground malls.

**Workshop Dates**  
17-21 February 2020

**Public Outcome**  
22 February 2020

**Partners**  
Asia TOPA, National Gallery of Victoria

**Venue**  
Chunky Move and NGV International

**Total audience**  
150

**Total performers**  
15

## Creative Team

**Contact Gonzo**  
Takuya Matsumi, Keigo Mikajiri, Yuya Tsukahara

**Participants**  
Sarah Aiken, Emily Bowman, Lydia Connolly-Hiatt, Eva Geia Huisman, Harrison Hall, Greta Jean, Olivia McPherson, Joseph Newton-Keogh, Megan Payne, Aimee Schollum, Michaela Tancheff, Joshua Twee, Adrien Tucker, Jayden Wall, Geoffrey Watson

# Solitude 1

Responding to the complex social and spatial frameworks created by the impacts of COVID-19 Chunky Move initiated Solitude 1 – a home based residency project that provided paid creative opportunities for independent artists.

Through the generous support of Creative Victoria's Strategic Investment Package and in partnership with the Tanja Liedtke Foundation, Chunky Move offered 12 independent Victorian choreographers home residency funding (\$6000 per artist) to undertake home based research and development from June-August.

**Dates**  
June-August 2020

**Partner**  
Tanja Liedtke Foundation

**Independent Creative Practitioners Supported**  
12

**Total Investment**  
\$72,000

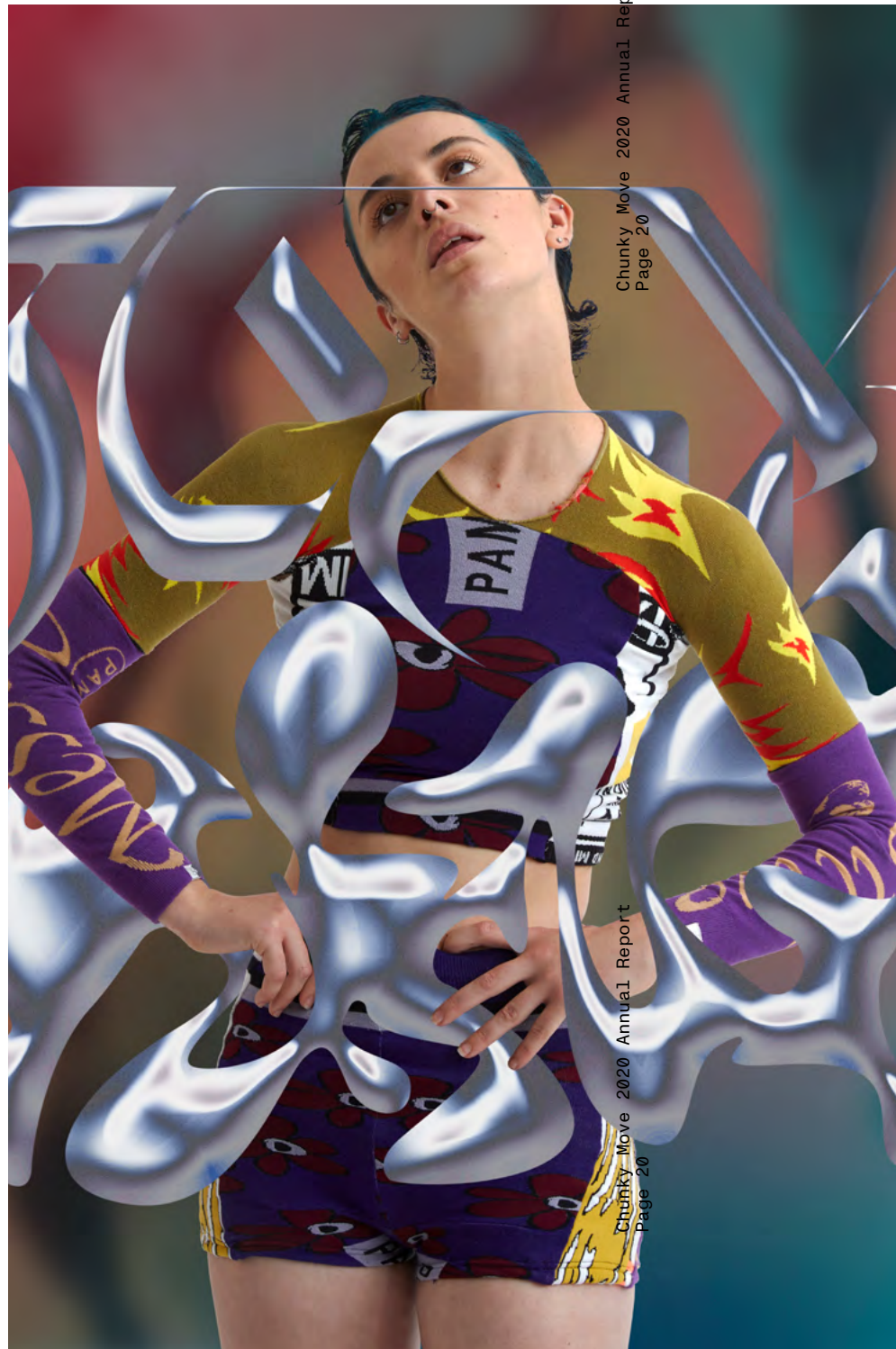
**Artists**  
Amber McCartney, Atlanta Eke, Caroline Meaden, Dasha Tan, Geoffrey Watson, Harrison Hall, Jessica Matheson, Joel Bray, Jonathan Homsey, Lydia Connolly-Hiatt, Melanie Lane and Nana Biluš-Abaffy



SOFTTRAP by Amber McCartney, developed during Solitude 1. Image courtesy of Amber McCartney.



# Yung Lung (Work in Development)



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Yung Lung 2020 development. Photos by Peter Rosetzky.

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From November–December 2020, a five-week first-stage development for Yung Lung was undertaken at Chunky Move studios in which major production elements were delivered after months of rigorous planning.

Callum Morton's large-scale podium set was constructed on site in studio 1 over the first two weeks, after being fabricated off-site. Chiara Costanza's rave-inspired techno soundscape and Kris Moyes' video compilation were both tested in studio after pre-production development and composition of both elements took place in the months prior to the studio development. The dancers enjoyed returning to studio practice after many months of remote practice. They were joined by Rehearsal Director Melanie Lane.

The choreographic work was intense and fast paced, and the dancers were extremely impressive in their commitment to work and their bravery dancing on top of the 3-metre-high podium with full gusto.

Yung Lung will premiere in June 2021 as part of RISING Festival.

#### Development Dates

16 November–18 December 2020

#### Commissioner

RISING

#### Venue

Chunky Move Studios

#### Creative Team

##### Choreographer / Director

Antony Hamilton

##### Set Designer

Callum Morton

##### Composer/Sound Designer

Chiara Kickdrum

##### Lighting Designer

Bosco Shaw

##### Video Content Creator

Kris Moyes

##### Rehearsal Director

Melanie Lane

##### Performers

Cody Lavery, Marni Green,  
Rachel Coulson, Samuel  
Hartnett-Welk, Ren



# Rewards for the Tribe (Work in Development)

Rewards for the Tribe is an ambitious collaborative dance work between Chunky Move and Restless Dance Theatre.

In October and November 2020, a three-week development was undertaken, held simultaneously at Restless Dance Studios in Adelaide and Chunky Move Studios in Melbourne. Using Zoom to connect the two studios at various points throughout each day, Antony led the ensemble through the creation of new material, supported in Adelaide by Rehearsal Director, Larissa McGowan. Dancers were able to work with Jonathon Oxlade's prototype set items in both studios, which was characteristic of the choreographic methodology that incorporates the mediation of the body with material objects as a foundation.

In parallel with the creation process, NON Studio filmed the Melbourne and Adelaide developments to record this unique collaboration for the purpose of creating a documentary.

**Creative Team**

**Concept, Direction & Chorography**

Antony Hamilton  
**Set & Costume Designer**  
Jonathon Oxlade

**Composer/Sound Designer**  
Aviva Endean

**Lighting Designer**  
Jenny Hector

**Rehearsal Director (Restless)**  
Larissa McGowan

**Performer Stand-In (Restless)**  
Zoe Gaye

**Understudy (Restless)**  
Zoe Gaye

**Performer Stand-In (Restless)**  
Charlie Wilkins

**Audio Technician**  
Nick Roux

**Performers**  
Chris Dyke, Jianna Georgiou,  
Benjamin Hancock, Michael Hodyl  
& Cody Lavery

**Development Dates**  
26 October – 13 November 2020

**Presenters/Commissioners**  
Warwick Arts Centre (UK)  
UK 2021 City of Culture Coventry

**Venue**  
Chunky Move Studios  
Restless Dance Theatre, ADL

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Chunky Move and Restless Dances Theatre teams develop Rewards for the Tribe over Zoom. Still by James Wright (NON Studio)



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Rewards for the Tribe development. Still by James Wright (NON Studio).



# Victoria Together

In late 2020, Chunky Move were commissioned by Victoria Together to create a series of six 20-minute movement classes / art films, shot on location in a selection of Melbourne architectural spaces.

Created in partnership with local direction duo COCO and MAXIMILIAN, each short film featured a different professional dance artist and location where viewers are encouraged to follow along and parts where they can simply observe.

### Victoria Together Movement Classes

- Benjamin Hancock at The Hotel Windsor
- Lauren Drago at The Australian Ballet Production Centre
- Ngioka Bunda-Heath at Flowers Vasette
- Amrita Hepi at Melbourne City Baths
- Jack Riley at DCM Studio, Melbourne
- Deanne Butterworth at Brighton Baths

The classes were launched on 22 January, 2021 across the Victoria Together website and social media platforms. In February 2021, three free in-person classes were held by Ngioka Bunda-Heath, Benjamin Hancock and Lauren Drago at the Malthouse Outdoor Stage.

**Presented & Commissioned by**  
Victoria Together

**Performers**  
Benjamin Hancock  
Lauren Drago  
Ngioka Bunda-Heath  
Amrita Hepi  
Jack Riley  
Deanne Butterworth

**Dates**  
Available to stream ongoing from 22 January 2021  
Free in-person classes: 6, 13, 20 & 27 February 2021

**Total Artists & Collaborators**  
30

**Creative Team**  
**Directed & Edited by**  
COCO and MAXIMILIAN

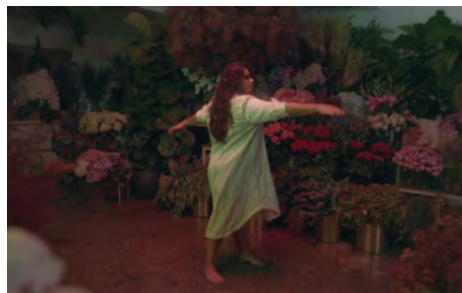
**Total Video Classes**  
6

**Location Consultant**  
Open House Melbourne

**Total In-Person Classes**  
3

**Costumes**  
Alpha60

**Total Audience**  
2,191 views as at March 2021  
29 attendees at in-person classes



Victoria Together guided movement classes. Stills by COCO and MAXIMILIAN.

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# Nocturnal



Nocturnal. Photo by Kristina Arnott.

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In 2020, Australian label Romance Was Born and Chunky Move were engaged by Melbourne Museum to present a performance at Nocturnal x Fashion, the Museum's after-dark dance party with pop up bars, fashion films, live music, gallery access, and more.

Artistic Director Antony Hamilton choreographed a 90-minute durational work performed by dancers Olivia McPherson, Lydia Connolly-Hiatt and Marni Green, dressed in artist Samuel Hodge's SS20 Romance Was Born collection and employing a silk banner printed with Hodge's artwork.

The performance was presented alongside acts by local band Banoffee, as well as Rainbow Chan, Mojo Juju (DJ Set), Purple Sneakers, Feels, Pania, SaD, and Hey Drums.

**Presented by**  
Melbourne Museum x Virgin Australia  
Melbourne Fashion Festival

**Creative Team**  
**Choreographer**  
Antony Hamilton  
**Costumes**  
Romance Was Born  
**Featured Artwork**  
Samuel Hodge  
**Performers**  
Lydia Connolly-Hiatt, Marni Green,  
Olivia McPherson

**Date**  
6 March 2020

**Venue**  
Melbourne Museum Atrium

**Total Audience**  
200 (estimated)



# Choreographer In Residence EOI & Appointment

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In October, the company announced a major new initiative to support established independent artists through a multiyear residency period. Chunky Move's Choreographer In Residence, delivered in partnership with the Tanja Liedtke Foundation, supports Australian choreographers to develop their careers over an extended 2-year period.

Selected via an EOI process, the Choreographer In Residence will be supported to develop and present new work, further their artistic practice, gain organisational knowledge, extend their professional networks and build a meaningful and long-standing connection with Chunky Move.

## Bi-Annually our Choreographer In Residence will receive:

- a. A stipend of \$80,000 (\$40,000 per year for two years)
- b. A dedicated production budget to enable the realisation of a new work
- c. Regular access to Chunky Move's studios and office
- d. Extensive opportunities for structured and informal professional and practice development

After a rigorous selection process involving independent peer panelists Amaara Raheem, Martin del Amo and Thomas E.S. Kelly, we are thrilled to announce Joel Bray as our inaugural Choreographer In Residence for 2021–22. Through his application, we were blown away by Joel's enthusiasm for this opportunity, and clear ability to identify how he wanted to work with Chunky Move at this critical moment in his career as an independent choreographer and emerging First Nations leader.

Joel's connection to Chunky Move has been really significant for him, having previously been a performer and commissioned artist and we're sure he will be a constructive, thoughtful and vibrant presence in the building.

**Presented in Partnership with**  
Tanja Liedtke Foundation



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**It was dancing with Chunky Move which brought me back to Australia. So I am so thrilled to be coming onboard as Choreographer In Residence; it feels like coming home. I received the news whilst walking through the city and did a little spontaneous dance on the footpath, because this incredible opportunity is such a vote of faith in me and my practice, and a genuine investment in Blackfella work of scale. My heartfelt thanks to both Chunky Move and the Tanja Liedtke Foundation. I can't wait to get cracking next year!**

**– Joel Bray**



# Classes and Workshops

## AM:PM

Chunky Move's Class Program, AM:PM ran from January–March in-person with Contemporary, Ballet and Hip-Hop dance classes held at both Beginner and Open level. These programs were led by independent dance artists and were attended by local and international professional dancers, university students and those interested in discovering more about dance.

## AM:PM Home

AM:PM Home was introduced in April in response to the disruption of our dance class program caused by COVID-19. Seven classes were filmed in the Chunky Move studio and were made available online and free to watch at any time. These online classes were successful in continuing an offering to our community and offering paid employment opportunities to our teachers.

## Education Workshops

In the first quarter of 2020, four education workshops were run by Chunky Move artists for 41 local participants.

## Experiences for Schools (In Development)

In the second half of 2020, dance artist Kyall Shanks was engaged to design Experiences for Schools, Chunky Move's new program of education offerings based on the company's repertoire. Kyall is the Artistic Director to the preprofessional youth dance company Yellow Wheel and has performed in Antony Hamilton's works. Experiences for Schools will be taught by Chunky Move artists and will be launched in 2021.

**With Thanks to our 2020 Teachers**    **AM:PM In-Person Attendance**  
580

- Aimee Schollum
- Alice Dixon
- Amber McCartney
- Antony Hamilton
- Damian Meredith
- Daniel Riley
- Deanne Butterworth
- Gregory Lorenzutti
- Geoffrey Watson
- Jayden Wall
- Jo Lloyd
- Joshua Faleatua
- Kara Burdack
- Kyall Shanks
- Luigi Vescio
- Melanie Lane
- Prue Lang
- Rebecca Jensen
- Sarah Aiken
- Samuel Harnett-Welk

**AM:PM Home Total Audience**  
5,620 total views

**Education Workshops Attendance**  
41



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# Residencies



Stephanie Lake's Minimax residency.  
Photo by Jack Dixon-Gunn.

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 finished the final week of her residency in January with to continue the development of her work PROJECT F.

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. Recipients Stephanie Lake, Alisdair Macindoe and Ren used their studio time to develop new work.

**Total Hours In-kind Studio Access Provided**  
80

**Maximised Recipients**  
Prue Lang

**Total Participating Artists and Collaborators**  
36

**Minimax Recipients**  
Stephanie Lake  
Alisdair Macindoe  
Ren

**Total Showings**  
2

**Total Audience at Showings**  
40

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# 25th Anniversary Archive

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In the company's 25th year, we began a collaborative process of collating records and documentation to honour the illustrious legacy, people and works of Chunky Move. We contacted over 300 dancers, choreographers and collaborators who generously offered their permission to be part of this archive.

The 25th Anniversary Archive website has had 19,000 page views from 3,600 visits since its launch in November 2020, as a great indicator that people are taking time to explore the archive.



Tense Dave. Photo by Basil Childers. / Fleshmeet. Photographer unknown. / Mortal Engine. Photo by Andrew Curtis.

**Documentation, while sometimes cherished as an artefact of the event, can only shadow something that can never be accurately repeated. So this digital archive for Chunky Move is hoped to be an ever shifting container of ideas, exchanges, experiences, memories, practices, images and data, that intersect with people, places, politics, fashion, gestures, style, passions, demands, and so on. The Chunky Move archive is a two dimensional layer of a rich tapestry, that seeks to extend out like a web over time, folding and stitching together the artistic work and lived experiences of those it has influenced, and will continue to influence and inform. In the spirit of dance, it should be a moving compendium and a restless work in progress.**

**- Antony Hamilton**

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# Marketing Report

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**Chunky Move is:  
Genre-defying contemporary dance.  
Continually dissolving the past  
to remix the present. Disruptive.  
Gettable. Future historic.**

In 2020 we shared 13 programs/commissions with our audience, each one being treated as its own campaign with new visual assets and narratives. Underpinning our outputs was the work taking place with Principals on our brand strategy and to further this our new brand identity and website redevelopment with M35. Our online archive project saw us connect with a lost audience and bring them back to Chunky Move, all the while targeting a future (Yung Lung ticket buyer) audience with our anniversary merchandise designed by Practise Studio Practise.

Our Instagram channel has tripled since 2018 and remains greatly successful for us in communicating with a new audience (43% are 25-34). We also see this age group ranging between 40%-55% of our total audience on our Facebook and YouTube channels. Our true potential market are adults (predominately in Victoria) with no lived experience of what contemporary dance is, they just need the right proposition to provoke a call to action - our long-term action is attendance and increased viewership, but in the short term this may be a following on social media, merchandise purchase, or a better understanding of the company and artform.



Victoria Together: Jack Riley at DCM Studios. Still by COCO and MAXIMILIAN.

**Social Media Followers**  
Instagram: 12,086 (+1,149)  
Facebook: 17,436 (+1,690)  
Twitter: 5320 (-57)

**Impressions**  
Instagram: 801,345 (+210,345)  
Facebook: 446,395 (+65,562)  
Twitter: 8,282 (-4,418)

**Website User Sessions**  
57,000 (-14,093)

**E-news Subscribers**  
8,012

**YouTube Engagement**  
Followers: 2,680 (+223)  
Impressions: 201,731 (+9,831)

**Vimeo Engagement**  
Impressions: 34,000 (+4,000)  
Views: 14,000 (+2,000)

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# 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 2020.

#### 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  
Padraig Donnelly – Treasurer  
Jeff Khan  
Sean Jameson  
Sue Morgan  
Wendy Martin  
Daniel Riley  
Sally Calder  
Patrick Rundle (From March 2020)

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

#### Principal Activity

The principal activity of the entity during the financial year was the production and presentation of contemporary dance.

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:

- Create genre-defying new works leading the evolution of Australian dance practice and artform development.
- Invest in independent dance practice providing vital employment and professional development opportunities for artists.
- Increase access and participation through diversified activity, attracting new audiences and promoting inclusion.
- Grow the company's national and international profile and influence.
- Enhance sustainability through increased and diversified income streams.
- Maintain operational excellence and best practice governance.

#### Trading Results

The surplus result made by the company amounted to \$162,069.

#### Dividends

The company's constitution forbids the declaration of dividends.

#### Review of Operations

During the financial year ended 31 December 2020, the COVID-19 pandemic has affected, amongst other things, economic conditions, employment markets, equity markets, governmental action, regulatory policy, quarantining, self-isolations and travel restrictions. Whilst the COVID-19 pandemic has not impacted the Company's financial position significantly, it has impacted the Company's ability to operate effectively and deliver our core objectives for part of the financial year ended 31 December 2020. As a result of these uncontrollable factors, the expenditure which would have ordinarily been incurred as part of normal operating activities during the period has not occurred. In addition, the Company received assistance from both State and Federal Government offered under the various stimulus packages made available to not for profit and for-profit organisations. These two factors have resulted in a surplus of \$162,069 for the year.

Despite the challenges including most significantly, restrictions preventing in person gatherings, the Chunky Move team delivered impactful outcomes through projects including SOLITUDE 1 (12 artists supported with \$6000 each to undertake home based research and development residencies) AM:PM Home – an online adaptation of our regular public classes program, 6 commissioned short film works for Victoria Together, Choreolab – artist development program and 2 major work creative development periods. It should be noted there was significantly increased investment in Marketing due to the delivery of a company rebrand, new website and 25th Anniversary digital archive.

The Directors acknowledge the extraordinary factors which have impacted the current financial year and resulted in a surplus for the period. This surplus position will be used to support activity planned for calendar year 2021. This will enable the Chunky Move team to deliver on the Company's core objectives and play a pivotal role in supporting the broader arts ecology as part of the post pandemic recovery phase.

#### 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.



# Chunky Move Board

# Auditor's Independence Declaration

Name of Director	Special Responsibilities, Specialty Areas	Experience Qualifications	Date Appointed	Years on Board (as at 31 Dec 2020)	Meetings Entitled to attend in 2020	Meetings Attended in 2020
<b>Leigh O'Neill</b>	<b>Special Responsibilities:</b> Chairperson Strategic Planning Committee <b>Specialty Areas:</b> Strategic Planning, Fund-raising, Finance	Executive General Manager, Global Financial Services for Xero	29 Mar 2014	6 years and 9 months	7	7
<b>Rose Hiscock</b>	<b>Special Responsibilities:</b> Deputy Chair <b>Specialty Areas:</b> Artistic, Arts Management, Strategic Planning, International Market Development	Director, Science Gallery Melbourne	15 Feb 2014	6 years and 10 months	7	7
<b>Jeff Khan</b>	<b>Specialty Areas:</b> Artistic, Arts Management, Arts Producing	Artistic Director, Performance Space	21 Jul 2012	8 years and 5 months	7	6
<b>Sean Jameson</b>	<b>Member:</b> Policy Committee <b>Specialty Areas:</b> 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	4 years and 1 month	7	6
<b>Sue Morgan</b>	<b>Member:</b> Policy Committee <b>Specialty Areas:</b> Legal, Governance	Chief Legal Counsel, Arrotex Pharmaceuticals	28 Apr 2017	3 years and 8 months	7	5
<b>Wendy Martin</b>	<b>Specialty Areas:</b> Artistic, Arts Management, Festivals	Consultant, Southbank Centre, London, UK	15 Mar 2019	1 year and 9 months	7	5
<b>Padraig Donnelly</b>	<b>Special Responsibilities:</b> Treasurer <b>Specialty Areas:</b> Finance Committee	Head of Finance, Uniti Group Limited (ASX: UWL)	29 Oct 2019	1 year and 3 months	7	7
<b>Daniel Riley</b>	<b>Specialty Areas:</b> Dance, Artistic, Arts Producing, First Nations, Cultural Competency/Safety	Dancer, Choreographer, Associate Producer, ILBI-JERRI Theatre Company	1 Nov 2019	1 year and 2 months	7	7
<b>Sally Calder</b>	<b>Specialty Areas:</b> Management and Leadership, Strategy, HR, Australian Literature, Local Government, Precinct Development and Infrastructure	Partner, KPMG People and Change Advisory Management Consultant	1 Nov 2019	1 year and 2 months	7	6
<b>Patrick Rundle</b>	<b>Specialty Areas:</b> Fundraising, partnerships, donors, sponsorships	Manager, Program and Projects; Office of the Governor Government House Melbourne	20 Mar 2020	9 months	5	5

The lead auditor's independence declaration for the year ended 31 December 2020 has been received and can be found on page 11.

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

Director: 

Dated this: 23rd April 2021

## 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 2020, I declare that, to the best of my knowledge and belief, during the year ended 31 December 2020 there have been no contraventions of:

- i. the auditor independence requirements of the Australian Charities and Not for Profits Commission Act 2012 in relation to the audit; and
- ii. 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: 14th April 2021



# Statement of Profit or Loss and Other Comprehensive Income for the Year Ended 31 December 2020

	2020 \$	2019 \$
<b>REVENUE</b>		
<b>Project Income</b>		
Box Office	-	100,541
Contract Fees – National	40,410	115,096
Other Project Income	14,193	101,913
<b>Project Grant Income</b>		
Creative Victoria – Strategic Investment Fund Stage 1	98,285	-
Creative Victoria – Victoria Together Commission	70,000	-
City of Melbourne – Annual Arts Grant	15,000	15,000
<b>Core Income</b>	<b>105,588</b>	<b>56,283</b>
<b>Core Grant Income</b>		
Creative Victoria – Core	878,015	878,015
Australia Council – Core	309,090	306,030
<b>Other Income</b>		
Covid-19 Government Support	358,321	-
	<u>1,888,902</u>	<u>1,572,879</u>
<b>EXPENSES</b>		
Wages & Fees	1,209,313	1,172,500
Production Expenses	129,251	156,777
Marketing & Promotion	200,141	77,060
Administration & Management	188,128	207,130
	<u>1,726,833</u>	<u>1,613,467</u>
Surplus (deficit) for the year	<u>162,069</u>	<u>(40,588)</u>
Other comprehensive income:		
Net gain on revaluation of financial assets	-	-
Other comprehensive income for the year	-	-
Total comprehensive income for the year	<u>162,069</u>	<u>(40,588)</u>
Total comprehensive income (loss) attributable to the members of the entity	<u>162,069</u>	<u>(40,588)</u>

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# Statement of Financial Position as at 31 December 2020

	2020 \$	2019 \$
<b>ASSETS</b>		
<b>Current Assets</b>		
Cash and cash equivalents	1,395,346	1,065,541
Trade and other receivables	594,016	567,438
Inventories	3,236	-
Other current assets	44,994	41,657
<b>Total Current Assets</b>	<b>2,037,592</b>	<b>1,674,636</b>
<b>Non-Current Assets</b>		
Property, plant and equipment	11,542	8,462
<b>Total Non-Current Assets</b>	<b>11,542</b>	<b>8,462</b>
<b>TOTAL ASSETS</b>	<b>2,049,134</b>	<b>1,683,098</b>
<b>LIABILITIES</b>		
<b>Current Liabilities</b>		
Trade and other payables	229,368	154,149
Provisions	101,718	24,444
Other current liabilities	675,886	627,551
<b>Total Current Liabilities</b>	<b>1,006,972</b>	<b>806,144</b>
<b>Non-Current Liabilities</b>		
Provisions	3,139	-
<b>Total Liabilities</b>	<b>1,010,111</b>	<b>806,144</b>
<b>NET ASSETS</b>	<b>1,039,023</b>	<b>876,954</b>
<b>EQUITY</b>		
Retained earnings	1,039,023	876,954
<b>TOTAL EQUITY</b>	<b>1,039,023</b>	<b>876,954</b>

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# Statement of Changes in Equity for the year ended 31 December 2020

	Retained earnings \$	Total \$
<b>Balance at 1 January 2016</b>	<b>765,805</b>	<b>765,805</b>
Surplus (deficit) attributable to members	76,989	76,989
<b>Balance at 31 December 2016</b>	<b>842,794</b>	<b>842,794</b>
Surplus (deficit) attributable to members	114,594	114,594
<b>Balance at 31 December 2017</b>	<b>957,388</b>	<b>957,388</b>
Surplus (deficit) attributable to members	(39,846)	(39,846)
<b>Balance at 31 December 2018</b>	<b>917,542</b>	<b>917,542</b>
Surplus (deficit) attributable to members	(40,588)	(40,588)
<b>Balance at 31 December 2019</b>	<b>876,954</b>	<b>876,954</b>
Surplus (deficit) attributable to members	162,069	162,069
<b>Balance at 31 December 2020</b>	<b>1,039,023</b>	<b>1,039,023</b>

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# Statement of Cash Flows for the year ended 31 December 2020

	2020	2019 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Receipts from customers	2,045,362	1,849,462
Payments to suppliers and employees	(1,714,107)	(1,752,931)
Interest received	10,941	9,491
<b>Net cash provided by (used in) operating activities</b>	<b>342,196</b>	<b>106,022</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Payments for plant and equipment	(12,391)	(8,224)
<b>Net cash used in investing activities</b>	<b>(12,391)</b>	<b>(8,224)</b>
Net increase (decrease) in cash held	329,805	97,798
Cash at beginning of financial year	1,065,541	967,743
Cash at end of financial year	<u>1,395,346</u>	<u>1,065,541</u>

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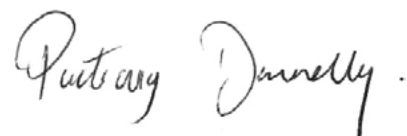
## Directors' Declaration

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

- The financial statements and notes, as set out on pages 1 to 31, satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012 and:
  - comply with Australian Accounting Standards – Reduced Disclosure Requirements applicable to the entity; and
  - give a true and fair view of the financial position of the registered entity as at 31 December 2020 and of its performance for the year ended on that date.
- There are reasonable grounds to believe that the registered 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: 23rd April 2021

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# 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 2020, the statement of profit or loss and other 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:

- giving a true and fair view of the registered entity's financial position as at 31 December 2020 and of its financial performance for the year then ended; and
- 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 2020, 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.



# With thanks to our supporters

## 2020 Donors

**Carmen Abaffy  
Michael Agar  
Kristy Ayre  
Wendy Batchelor  
Megan Bonny  
Min Li Chong  
Sarah Cooper  
Nina De La Cruz  
Padraig Donnelly  
Philip Rounsevell & Nelson Estrella  
Caroline Farmer  
Zaiga Finnis  
Bruce Griffiths  
Lucy Guerin  
David Geoffrey Hall  
Ken Hamilton  
Rose Hiscock  
Rosemary Forbes & Ian Hocking  
Dales Howard  
Susan Hughes  
Sean Jameson  
Harry Kestin  
Jenny Kinder  
Cameron Lewis  
Leigh O'Neill  
Gideon Obarzanek  
Margaret Parker  
Frances Paton  
Frances Snowdon  
Laura Summers  
Yvette Tancheff  
Rosemary Walls  
Sue Westwood  
Joanne White  
Claire Wilcock**

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## 2020 Donors

### Government Partners



### Major Sponsors



### Project Partners



## 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:

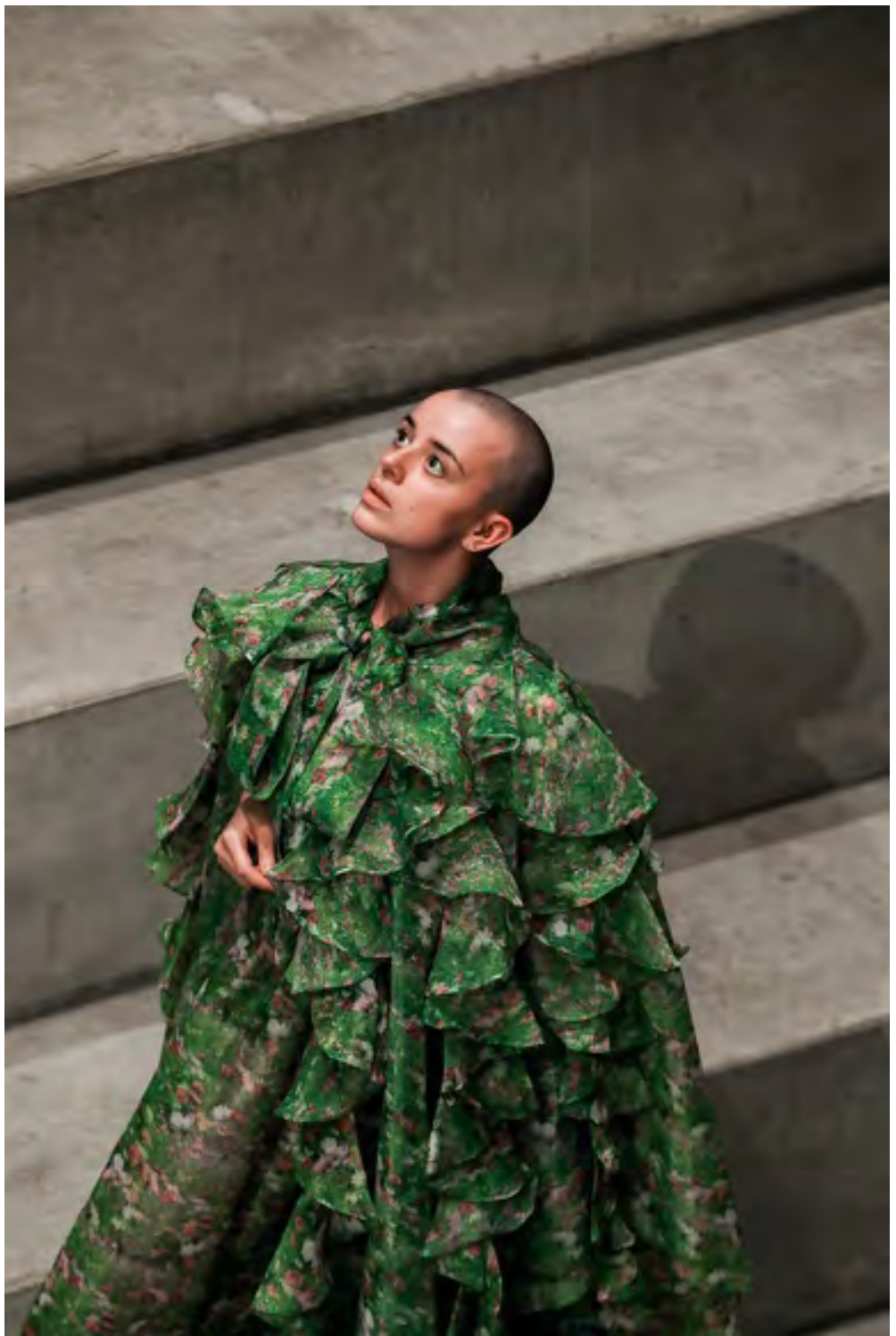
Ms Roslyn Buzza CA

Address: Unit 31 Arbor Way  
Carrum Downs VIC 3201

Dated: 14th April 2021

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**Nocturnal at Melbourne Museum. Photo by Lucas Dawson.**