

# CHUNKY MOVE

**Annual Report  
2021**

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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 has been at the forefront of Australian contemporary dance for over 25 years and is one of the country's most innovative, awarded and internationally recognised performing arts companies. Under the leadership of co-CEOs Antony Hamilton and Kristy Ayre, Chunky Move plays a crucial role in driving dance forward in Australia and beyond.

Artists and audiences are at the heart of our company, expressed in a dense program of major works, commissions, residencies, workshops and public classes. Our role is to extend artform influence in the public realm and increase the visibility of contemporary dance as an everyday artform.



# Artistic Director's Reflection

## Antony Hamilton

Chunky Move didn't escape the great challenges of 2021. Like the rest of the world, we again found ourselves tested. However, the company demonstrated resilience in the face of the pandemic and a capacity for creative ingenuity that allowed dance to continue to elevate our senses.

I created two brand new major works within the year: Yung Lung and AB\_TA\_Response. Both works were marred by cancellation – Yung Lung just days before its intended premiere at the inaugural RISING Festival. AB\_TA\_Response, generously commissioned by The Australian Ballet for its new DanceX season, also suffered because of lockdowns. We were heartbroken by these setbacks but forged on with their creation, taking both works into 2022.

We commissioned three new experimental works in our annual Activators program. Ngioka Bunda-Heath's revealing and complex work, Birrpai, was presented in partnership with YIRRAMBOI Festival at Blak Dot Gallery, while Amber McCartney's SOFTTRAP and Harrison Hall and Luca Dante's Maelstrom took our attention to the screen, both online and in situ at Melbourne's MARS Gallery, and Metro Arts in Brisbane. Each work enthralled audiences with diverse visions, taking us from the impact of the colonial gaze on First Nations bodies, identity, and authority of storytelling, to the frontier of a dark, liminal space between the biological and the digital. We thank our partners and congratulate the commissioned artists on the creation and presentation of such brave works in a time of turmoil.

We continued to develop our exciting collaboration with Restless Dance Theatre, Rewards for the Tribe. We also seeded development of a brand-new major work for eight dancers, Strange Distributions, with the support of MPavilion and The Playking Foundation, to whom we are deeply grateful. We are very enthusiastic about bringing these works to the stage over the coming seasons and optimistic that the time to emerge back into the space of live performance is here.

The company also rebranded in 2021 in partnership with design firm M35. This signalled a bold new outlook that centres movement as a constant force, animating our world and driving us to embrace the possibilities inherent in change.

Late in 2021, we presented a special project close to my heart. The short dance film REW<<FF>>2020 was a wild DIY adventure, shot on location in Los Angeles during the previous year to commemorate 25 years of Chunky Move. The creatives behind the film were none other than dance luminaries and founding performers from the genesis of Chunky Move, Kate Dunn and Narelle Benjamin. Reconnecting with these wonderful artists was a gift for the company, our audiences and the next generation of aspiring dancers. The film told us that history has an important place in contemporary performance, which can so often be fixated on the here and now.

The year 2021 reminded the world that historical narratives are filled with unfathomable injustice. But equally, there have been incredible, creative people throughout history who have given us cause for inspiration.

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These countless people have driven the collective cultures of the world to where we are today. If we don't look back to honour the great artistic visionaries who came before us and their contribution to the foundations we dance upon, we are lost forever in a post-future.

As we see the value in looking back, we also dream forward. As we enter 2022, we can't wait to share our work with you on our continuing journey, with the future historic, ever-enduring body in motion.

– Antony Hamilton, Artistic Director / Co-CEO



Antony Hamilton on the set of Yung Lung. Photo by Peter Tarasiuk.

# Key Statistics

**7** Live events  
**4,513** Attendees

**265** Workshops & classes  
**8,539** Attendees

**97** Employment opportunities for creative practitioners  
**\$331,682** Total investment in creative practitioners

**5** Small to mid-scale project commissions  
**6** Major works in development

**1,500,716** Total online reach

**55** Professional development opportunities for independent artists

# Chair's Report

## Leigh O'Neill

In many ways, 2021 was harder for the cultural sector than 2020. Not something I think any of us had expected when looking forward to the year. In my statement at the beginning of last year, I talked about the role of the arts in bringing communities back together. This sentiment remains true for the years ahead, yet what is also truer than ever is the need to bring the cultural sector together. Artists, those working in the arts, audiences, supporters and funding bodies all need to replenish after another year where the pandemic has impacted livelihoods and lives.

Antony and Kristy, fearless leaders of the company, together with the Board, remain focussed on ensuring Chunky Move continues to amplify the role it plays in the sustainability and vitality of the entire dance sector. For us, this has been achieved in various ways over the last year: building on 25 years of robust, leading choreographic practice through the artistic leadership and work of Antony Hamilton; supporting Choreographer in Residence Joel Bray (Wiradjuri) as he continues to forge his inspiring path; and, importantly, consistently thinking about our role in supporting the dancers upon whom we rely. Although our dance classes provide some opportunities for dancers to engage in employment related to their craft through teaching, dancers also need the opportunity to train themselves.

One of the things I am most proud of this year has been our Dancer Retraining Bursary Scheme, a COVID-19 response initiative providing financial remuneration for artists to attend our morning class program in the immediate emergence out of lockdown six. This initiative would not have been possible without the support of our longstanding partners, the Besen Family Foundation. Their generosity is always appreciated.

Through our darkest locked-down days when work for artists was alarmingly scarce, we commissioned 81 portraits to be shared on Instagram as a snapshot of the people the company has engaged with in the last two years. These portraits showed the breadth of the Chunky Move community whilst also recognising the breadth of artists and collaborators impacted by the pandemic. Highlighting the impact that lockdowns have had on the sector, this modest project sent a message that is as important now as it was a year ago.

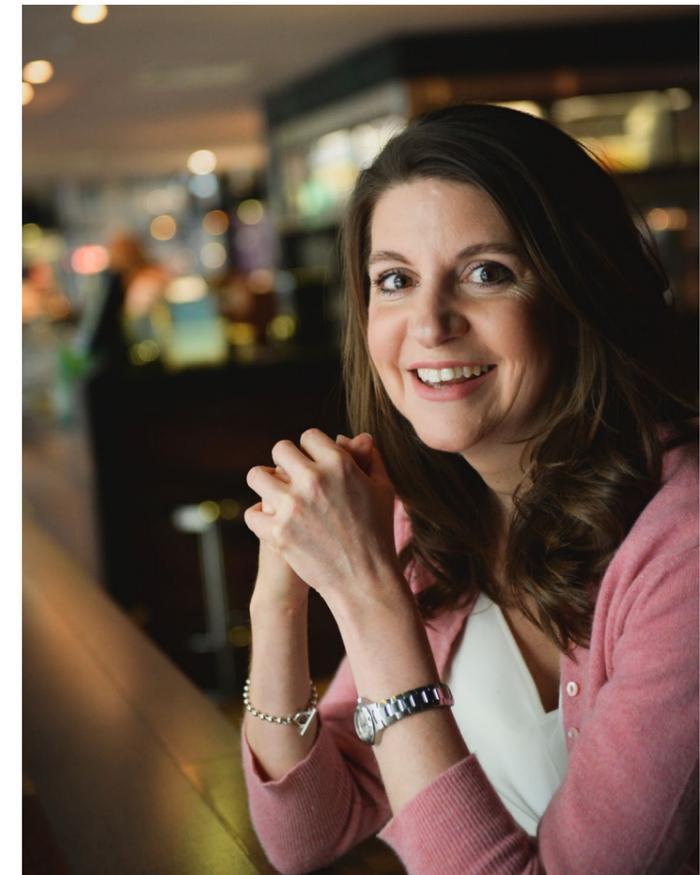
Continuing to grow and expand the community we work with has remained a focus. Through the support of Creative Victoria, we were grateful to take part in the 2020/21 Fair Play Program, a capacity-building program designed to improve cultural knowledge and competency and to improve access and representation in the arts across employment, leadership and public participation. We brought this to life most significantly through our First Peoples Youth Dance Workshops, delivered in partnership with Goolum Goolum Aboriginal Co-operative and First Languages and Arts Training Indigenous Corporation (Hindmarsh Shire) with funding support from Vic Health.

Chunky Move surges into 2022 as a company with strength and momentum, and in the year ahead the cultural sector will play a vital role in bringing communities back together. We would not have achieved all we had this past year without the incredible support of our key stakeholders Creative Victoria, the Australia Council for the Arts, the City of Melbourne, a number

of generous trusts and foundations, our passionate individual donors, sponsors and audiences. I also want to acknowledge the commitment and dedication of the incredible Chunky Move staff, artists, casual staff and Board. The latter part of the year has seen three of our outstanding Board members, Jeff Khan, Sue Morgan and Daniel Riley (Wiradjuri), depart. I would like to thank each of them for the huge contribution they have each made to the company over many years. Our new directors have large shoes to fill.

2022 has started with a bang, returning to the energising live performances of Yung Lung, and promises to continue that way. We have exciting plans to share, with our relentless focus on genre-defying new work for audiences at home and abroad. Thank you to all who have continued to support the company through this past long year. The energy of each of you makes a real difference.

– Leigh O'Neill, Chair



# People

## Board of Directors

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

**Deputy Chair**  
Rose Hiscock

**Treasurer**  
Padraig Donnelly

**Directors**  
Sally Calder, Sean Jameson, Jeff Khan,  
Wendy Martin, Sue Morgan, Daniel Riley,  
Patrick Rundle  
Naomi Hickey-Humble (Board Observer)

## Executive

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

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

## Staff

**Senior Producer (PT)**  
Freya Waterson (until February)

**Program Producer**  
Kristina Arnott

**Production & Operations Manager**  
Blair Hart

**Production & Operations Coordinator**  
Siobhan Geaney

**Marketing & Communications  
Manager**  
Sarah Cooper

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

**Office & Program Coordinator**  
Freya Ludowici (until June)  
Grace Carver (from July)

**Finance Administrator (PT)**  
Sarah Rafferty (until June)  
Caroline Brosnan (from July)

**Choreographer in Residence 2021-22**  
Joel Bray

## Artistic Director's Reference Group

Angela Conquet  
Bruce Gladwin  
Mish Grigor  
Melanie Lane  
Amaara Raheem

## Peer Assesor for Victorian Regional Artist Residency

Katina Olsen

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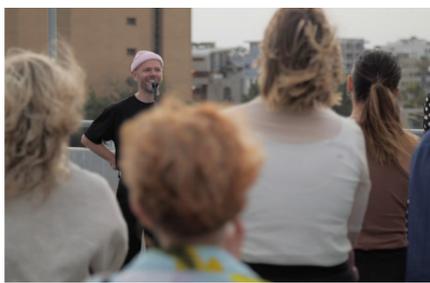


Image 1: Kristy Ayre and Antony Hamilton, photo by Gregory Lorenzutti. Images 2 and 3: Chunky Move staff at MARS Gallery, photos by Cobie Orger. Opposite image: Yung Lung, photo by Alex Davies.



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# Program Report



# Yung Lung



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Yung Lung. Photos by Alex Davies and Eva Otsing.

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Directed and choreographed by Chunky Move's Artistic Director Antony Hamilton, Yung Lung is a cutting-edge collaboration, bringing together creatives at the top of their game. Seven superhuman dancers stomp around a god-like effigy by visual artist Callum Morton, while an extreme barrage of video content trawled from the depths of the digital universe rains down courtesy of music video director Kris Moyes. Sweat soaks through club regalia designed by P.A.M. (Perks & Mini), while stage lighting by Bosco Shaw pulsates to the bass-heavy soundtrack of Melbourne techno experimentalist Chiara Kickdrum.

In May 2021, a final development for Yung Lung was undertaken at Chunky Move studios, in the lead-up to its planned season.

Yung Lung was scheduled to premiere in a sell-out season at the inaugural RISING festival in Melbourne in June 2021. Tickets sold out within 14 days of going on sale, a full seven weeks out from opening night. Unfortunately, the season was cancelled at the last minute due to a COVID-19 lockdown.

**Development Dates**  
3–27 May 2021

**Development Venue**  
Chunky Move Studios

**RISING Dates (cancelled)**  
3–5 June 2021

**RISING Venue (cancelled)**  
Festival Hall

**Commissioned by**  
RISING Melbourne through A Call to Artists, a program supported by Creative Victoria, City of Melbourne and Besen Family Foundation.

Yung Lung includes footage from the National Film and Sound Archive of Australia.

**Artist Investment in 2021**  
\$91,442

## Creative Team

### Concept, Direction & Choreography

Antony Hamilton

### Set Design

Callum Morton

### Composition/Sound Design

Chiara Kickdrum

### Costume Design

P.A.M.

### Lighting Design

Bosco Shaw

### Video Content Creation

Kris Moyes

### Video Content Assemblage

Kris Moyes, Antony Hamilton and Nicholas Moloney

### Rehearsal Director

Melanie Lane

### Performers

Madeleine Bowman, Rachel Coulson,

Marni Green, Samuel Harnett-Welk,

Cody Lavery, Summer Penney, Ren

### Understudy

Damian Meredith

# Activators

For the 2021 Activators program of small-scale commissions, we selected two new works by Amber McCartney and Harrison Hall & Luca Dante. Originally seeded through SOLITUDE 1, Chunky Move's 2020 home-based residency project, both works employed a screen-based presentation format to offer different perspectives on disembodiment and physical augmentation, contributing narratives to the notion of the contemporary and future human.

During a brief break between lockdowns in April and May, we were thrilled to present Birrpai to live audiences, an incredible performance and exhibition by Chunky Move's First Peoples Partnerships Coordinator and independent artist Ngioka Bunda-Heath (Wakka Wakka, Ngugi, Birrpai).

<b>Curated by</b> Antony Hamilton	<b>Total Audience</b> 2,482
<b>Presented in Association With</b> YIRRAMBOI, Blak Dot Gallery, MARS Gallery, Metro Arts Brisbane	<b>Total Artists &amp; Collaborators</b> 22
	<b>Total Public Outcomes</b> 6

### Activators 5: Birrpai by Ngioka Bunda-Heath

Co-commissioned by Chunky Move and Next Wave, and presented at Blak Dot Gallery as part of YIRRAMBOI Festival, Ngioka Bunda-Heath's dance work and photographic exhibition explored the idea of shifting the gaze and refocusing the colonial lens that has publicly framed her ancestors.

In Birrpai, Ngioka investigates her father's heritage through images of her great-grandmother, captured by the camera of a 'culturalist'. Ngioka puts a First Nation perspective on colonial photography alongside contemporary dance that has taken her to stages around the world.

To complement the presentation of Birrpai, Chunky Move presented a free workshop for First Peoples dancers or dance enthusiasts, led by Ngioka and dancer and choreographer Daniel Riley (Wiradjuri). The intimate workshop took participants through contemporary dance technique, choreographic repertoire, movement sharing and an improvisation storytelling exploration, finished with a Q&A yarn at the end of class.

**Dates**  
Performances: 8–14 May 2021  
Exhibition: 29 April–27 May 2021  
Workshop: 15 May, 1:30pm & 3:30pm



Activators 7: Maelstrom by Harrison Hall & Luca Dante. Still by Luca Dante.

### Activators 6: SOFTTRAP by Amber McCartney

SOFTTRAP is a single-channel short film that uses body horror tropes to redefine the flesh as a site for harbouring instability. Using replicas of her own arms, created by Amber McCartney and special effects makeup artist Kiana Jones, the artist inhabits a transformed body that fluctuates between eerily familiar and disturbingly foreign.

SOFTTRAP was launched on 21 October via a digital livestream, accompanied by a fascinating artist talk facilitated by artist Melanie Lane, and featuring Amber and fellow Activators artists Harrison Hall and Luca Dante.

**Dates**  
Livestream and Artist Talk: 21 October 2021  
Screening in Chunky Move foyer: 22 October–18 November 2021  
On demand: 22 October–28 February 2022

### Activators 7: Maelstrom by Harrison Hall & Luca Dante

Maelstrom is a sombre meditation on the unseen, hidden and destabilising forces that transform us. A mutable site for trauma and catharsis, the body exists in Maelstrom as a liminal site between the real and imagined. Combining the motion capture of dancing bodies, 3D animation and physics engines with sound by experimental techno/ambient sound artist Pavel Milyakov (Russia), the work is experienced as an immersive two-channel projection and soundscape.

Maelstrom was presented simultaneously over a two week period at MARS Gallery, Windsor and Metro Arts, Brisbane, as part of a video exchange program between the two galleries.

**Dates**  
MARS Gallery exhibition: 8–18 December 2021  
Metro Arts exhibition: 2–18 December 2021

# Rewards for the Tribe (Work in Development)

**Commissioned by**  
Warwick Arts Centre and Coventry UK City of Culture

Rewards for the Tribe is an ambitious collaborative dance work for performers with and without disability by Chunky Move and award-winning Adelaide-based company Restless Dance Theatre. Rewards for the Tribe plays off notions of idealism in art history and asks, Is there such a thing as utopia by design?

Rewards for the Tribe will premiere in Melbourne in June 2022 with subsequent presentations in the UK and in Adelaide in October.

<b>Creative Team</b>	<b>Performers</b>
<b>Concept, Direction &amp; Choreography</b>	Gianna Georgiou, Benjamin Hancock, Michael Hodyl, Cody Lavery, Charlie Wilkins
<b>Sound Design &amp; Composition</b>	<b>Understudy</b>
Aviva Endean	Zoe Gay
<b>Set &amp; Costume Design</b>	<b>Creative Contributor</b>
Jonathon Oxdale	Chris Dyke
<b>Lighting Design</b>	<b>Development Dates</b>
Jenny Hector	17–21 February 2020
<b>Rehearsal Director</b>	<b>Artist Investment in 2021</b>
Larissa McGowan	\$42,554

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Rewards for the Tribe. Image by Jeff Busby.

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# AB\_TA\_Response (Work in Development)

**Commissioned by**  
The Australian Ballet for DanceX

AB\_TA\_Response is the first iteration in a series of works that will continue to reframe components of Antony Hamilton's 2019 major work Token Armies. In Token Armies, a movement language is constructed from the dialogue between humans and material objects, inspired by realities and fictions that consider past, present and future demands for cooperation between biological and technological systems. AB\_TA\_Response isolates selected elements of the Token Armies universe, and re-imagines the design and movement language to explore a rhythm of forms that are responsive to the DanceX context. The world premiere of AB\_TA\_Response is scheduled for October 2022.



AB\_TA\_Response showing. Images by Eva Otsing.

<b>Creative Team</b>	<b>Development Dates</b>
<b>Concept, Direction &amp; Choreography</b>	8 November–10 December 2021
Antony Hamilton	<b>Artist Investment in 2021</b>
<b>Costume Design</b>	\$27,197
Paula Levis	
<b>Video Design</b>	
Robin Fox	
<b>Original Design &amp; Fabrication</b>	
Creature Technology Co.	
<b>Original Concept Art</b>	
Peter Gregory	
<b>Additional Design &amp; Fabrication</b>	
Antony Hamilton and Blair Hart	
<b>Performers</b>	
Amber McCartney, Kyall Shanks and Tra Mi Dinh	
<b>Understudy</b>	
Nikki Tarling	

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# Strange Distributions (Work in Development)

Strange Distributions is a formal choreography for eight dancers. It is an austere and elemental work reflecting a survivalist outlook, placing urgency on the practice and preservation of dance during the pandemic. Employing two simple staging decks as mobile sites for dance to occur on and respond to, the work plays with the idea of competing events that vie for attention, dividing the space in two and isolating two choreographies at a distance from each other.

<b>Creative Team</b>	<b>Development Dates</b>
<b>Concept, Direction &amp; Chorography</b> Antony Hamilton	26–30 January 2021, MPavilion 5–16 July 2021, Chunky Move Studios
<b>Performers</b> Marni Green, Benjamin Hancock, Cody Lavery, Damian Meredith, Callum Mooney, Melissa Pham, David Leupolu, Michaela Tancheff and Jayden Wall	<b>Supported by</b> The Playking Foundation

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# Screen Works

Throughout 2021, with the support of Creative Victoria Strategic Investment Funds, the Chunky Move Executive Team undertook an in-depth screen works research period, led by esteemed screen and live works producer Tam Nguyen. The research involved gathering insights and knowledge from industry professionals in the film and television sector with the aim of exploring opportunities for the development of major screen works, to be led by Chunky Move in years to come.

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# Chunky Move x WAG Victorian Regional Artist Residency

In 2021, Chunky Move and Warrnambool Art Gallery presented the second annual Victorian Regional Artist Residency. The residencies hosted by each organisation engage people with contemporary art and performance across Warrnambool and Melbourne; propose new ways of thinking about what movement is and the role of movement artists in society; and connect artists and their practice and with the Warrnambool community.

2021 recipient Atlanta Eke utilised her residency to develop a new work featuring dance and video. With the support of Creative New Zealand, Atlanta worked with video artists Hana Miller and Jacob Perkins of RDYSTDY to consider: Where is the surface of a dance? How does the dissonance between the seeing and feeling of the physical body program new pathways?

Atlanta lives and works in Melbourne. She is a dancer and choreographer concerned with dissolving pre-existing perceptions and expectations by changing fixed representations of the body through movement. She works with and beyond the limitations of the body, in collaboration with fellow dancers, artists and arts administrators in a variety of contexts.

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**Residency Dates**  
15 June –4 July 2021

**Presented in partnership with**  
Warrnambool Art Gallery

**Creatives**  
Atlanta Eke, Hana Miller, Jacob Perkins

**Artist Investment in 2021**  
\$4,043

Images: Victorian Regional Artist Residency, 2021: Stills supplied by Atlanta Eke.

# Choreographer In Residence

**Presented in Partnership with**  
Tanja Liedtke Foundation

During the first year of Joel Bray's two-year tenure as the inaugural Choreographer in Residence, Chunky Move and Joel Bray Dance began planning and fundraising for Garabari, a major work commissioned by Chunky Move to be presented in 2022 at Arts House.

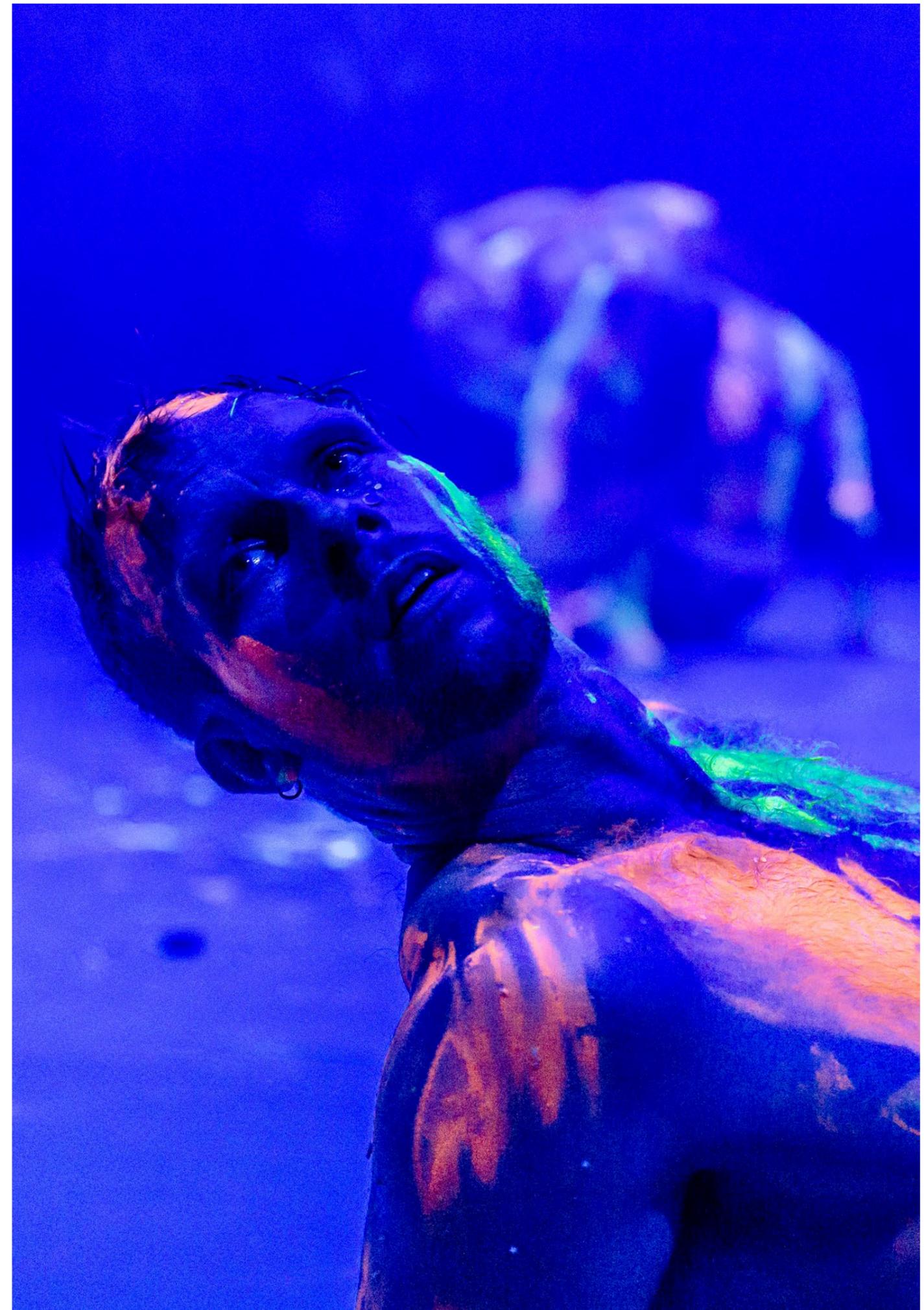
Garabari is an immersive, participatory dance work in which audiences enter the swirling depths of a contemporary Corroboree of bodies, light and sound – a repeated ritual that with each re-encounter reveals deeper layers of meaning.

With the support of Joel Bray Dance, BlakDance, and Wiradjuri Elders with whom Joel has built rich relationships, Chunky Move submitted successful funding applications to both the Australian Government's Indigenous Languages and Arts and Restart Investment to Sustain and Expand (RISE) funding programs, raising \$195,000 on top of the company's \$40,000 contribution to Garabari's production budget.

**“I am really excited about the new work of scale that I will be making with a team of incredible collaborators in 2022. But what few people realise is the huge amount of work that happens outside of the studio and off-stage. Too rarely is thorough preparation and research properly resourced. The stipend paid to me in 2021 as Choreographer-in-Residence has allowed me to undertake that work. For First Nations artists, inviting community into the creative process, consulting with elders and securing cultural permissions are vital first steps in making work. Never before have I had the resources to undertake that labour in the patient and considered fashion it truly deserves. In addition, the financial support has allowed me to raise the funds necessary for my first work of scale, and to build a network of incredible collaborators.**

**I am so grateful to Chunky Move and the Tanja Liedtke Foundation for demonstrating best practice by resisting the ever-increasing demands of a market-driven system for artists to produce ever more for ever less. Instead, they have invested in my time to think, yarn, reflect and plan and I am so excited about sharing the fruits of this work in 2022 with Victorian audiences!”**

**– Joel Bray**



Joel Bray, Considerable Sexual License. Image by Bryony Jackson.

# Dancer Retraining Bursary Scheme

In late 2021, in response to the repeated and enduring lockdowns of 2020-21, Chunky Move initiated a special COVID-19 recovery initiative encouraging a safe return to studio practice for professional independent dance artists and teachers who have an ongoing relationship with the company.

Chunky Move's first-ever Dancer Retraining Bursary Scheme was a strategic initiative designed to support the physical and mental wellbeing of independent dance artists by providing a daily bursary to undertake professional-level dance training through the company's morning class program. Not having access to regular high-quality training had a severe impact on the health and wellbeing of the dancers in our community, and the level of excellence they were able to achieve. The financial support allowed our dancers to prioritise their training in the immediate post-lockdown period and facilitated a tangible connection with community after a long and sustained absence.

The scheme received tremendous peer support and artists commented that for the first time in a long time, they felt valued and supported to regain their physical and mental capacity in a safe and unpressured environment. The model ensured there was no immediate expectation for dancers to have to perform in front of an audience and allowed time to rebuild skills and confidence in a professional studio environment.



**Dates**  
1 November–17 December 2021

**Number of Recipients**  
29

**Venue**  
Chunky Move Studios

**Number of Classes Offered**  
34

**Supported by**  
The Besen Family Foundation

**Total investment in artists**  
\$30,537

**“The reintegration of strength, flexibility, stamina and technique feels so important after the length of time out of practise. The sense of community is feeling strong with so many people returning to class, which is really beautiful. The program is helping me come back mentally just as much as it is physically.”**

**– Program Participant**

Above: Class at Chunky Move Studios. Photos by Eva Otsing.

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# First Peoples Youth Dance Workshops

Led by Chunky Move's First Peoples Partnerships Coordinator and independent artist Ngioka Bunda-Heath (Wakka Wakka, Ngugi, Birrpai) and through her pre-existing relationship with the Wotjobaluk community, in April we commenced a new, multi-year partnership with the communities of Dimboola and Horsham in regional Victoria to deliver a First Peoples Youth Dance Workshop program.

In partnership with Dimboola's First Languages and Arts Training Indigenous Corporation and Goolum Goolum Aboriginal Co-operative, we offered quality contemporary dance workshops in the April and July school holidays for First Nation youth. The participants engaged in movement workshops, covering contemporary dance and hip-hop technique and learned routines inspired by stories shared from Wotjobaluk Elders and community leaders.

Led by Ngioka in collaboration with guest workshop facilitator Bala Neba (Wakka Wakka, Gangulu), the program promotes and fosters positive self-esteem and social interaction, builds confidence, and enhances the mental and physical wellbeing of the youth participants.

**“This is a beautiful program for our youth to show their culture and to become one and to feel more welcome about their identity or to find who they are in themselves.”**

**“This is an opportunity for children to learn from professional First Nation performers while staying connected to community and learning culture. Health and fitness are also a key factor.”**

**“ I loved seeing how all the kids connected with each other and the mentors. Seeing their confidence grow but also seeing posts of them showing off what they had learnt with their families at home. Incredibly special to help grow our younger generation of leader's knowledge and confidence.”**

**– Community feedback**

**Dates**  
12–16 April 2021 & 6–8 July 2021

**Venue**  
VRI Hall, Dimboola

**Total Participants**  
36

**Total Volunteers**  
8



First Peoples Youth Dance Workshops, Dimboola.

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# Equity Action Plan

In 2020–21, Chunky Move was fortunate to participate in Fair Play, an equity and inclusion capacity building program facilitated by Diversity Arts Australia. Funded by Creative Victoria, Fair Play seeks to address barriers to participation by under-represented groups in Victoria’s creative industries, with a focus on developing organisations’ skills and capacity in working with First Peoples, people with disability, and people from under-represented cultural and linguistic backgrounds.

The program involved an audit investigating opportunities for change in the company’s leadership, creative programming, staff, marketing and audience development, followed by weekly workshops led by professional experts from the First Peoples, people with disability and culturally and linguistically diverse communities, and workshops with mentor Dr Görkem Acaroğlu.

The Fair Play program culminated in Chunky Move’s creation of a four-year Equity Action Plan (EAP), informed by key learnings and current organisational objectives to make Chunky Move a more inclusive and equitable company.

### EAP Vision / Priority Statement

Chunky Move is committed to the visibility and value of all bodies, reflected in our programming and everything we do. We seek to create and maintain an inclusive and accessible environment and recognise that this requires the building and nurturing of meaningful, collaborative relationships with diverse communities, creatives and leaders. We are committed to embedding effective systems for feedback that ensure we listen deeply, value diverse points of view and demonstrate equity holistically. We engage with audiences in authentic ways, ensuring growth and diversification of our community.

### EAP Goals

#### Training

Deepen staff and Board cultural awareness and competency, cultural safety knowledge and practices through ongoing training, ensuring as an organisation we are able to engage holistically, meaningfully and safely with people from diverse backgrounds.

#### Policy

Invest time and resources to review and update organisational policies, ensuring staff have a deep understanding and ownership of policies; improve inclusivity and cultural safety in the workplace.

#### Consultation

Foster, nurture and grow consultative relationships with Traditional Owners and First

Peoples, CALD, Deaf, disabled and neurodivergent community leaders, artists and peer organisations.

#### Leadership, Employment, Programming

Increase numbers of people from First Peoples, CALD and Deaf, disabled and neurodivergent backgrounds being engaged by Chunky Move in meaningful ways.

#### Audience

Develop an inclusive marketing and communications strategy that engages authentically with First Peoples, Deaf, disabled and neurodivergent and CALD audiences and publicly demonstrates our commitment to equity and inclusion.

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# First Peoples Engagement Framework

In August 2021, Chunky Move invited Rob Hyatt, Manager, Education and Visitor Experience, Koorie Heritage Trust to lead a workshop with the company’s Board and staff to establish foundations for a First Peoples Engagement Framework (FPEF).

The FPEF, formally adopted by the Board in September, outlines Chunky Move’s commitment and approach when engaging with First Peoples and community. It is grounded by six guiding principles:

### Consultation

With Traditional Owners, Elders, community members with whom we have a relationship and knowledge holders. Always at the commencement of a new relationship, idea or project. Our staff are committed to on-going learning through our consultation commitment.

### Time

Take time to build meaningful relationships.

### Reciprocity

Ensure understanding of community needs and aim for reciprocal exchange, expecting that this won’t always be equally weighted and should, foremostly, benefit First Peoples first.

### Respect

Commit to Aboriginal self-determination and cultural safety.

### Evaluation

Create space for reflection and feedback, document the journey along the way. Listening and reflection provide greater understanding. Assessment assists us to hold ourselves to account.

### Evolution

Encourage evolution of our approach and adapt as and when required as more knowledge and experience are gained.

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First Peoples Youth Dance Workshops, Dimboola.

# Classes, Workshops and Residencies

## Classes

Chunky Move's class program ran from March to August and November to December, and included Open Contemporary (Intermediate-Advanced), Beginner Contemporary, and our four-week Beginners Series. Classes were led by independent dance artists and attended by local and international professional dancers, university students and people interested in discovering more about dance.

## Classes for Home

Classes for Home was delivered in response to the disruption caused by COVID-19. This series of five free online classes provided an opportunity for the dance community to feel connected and inspired during this time of separation.

## Workshops

Throughout 2021, five workshops were run by Chunky Move artists and staff members for 32 participants. These included two workshops as part of Supercell, one with Antony Hamilton at Dancehouse, one as part of YIRRAMBOI Festival by Ngioka Bunda-Heath (Wakka Wakka, Ngugi, Birrpai) and Daniel Riley (Wiradjuri) and a community workshop led by Joel Bray.

## Experiences for Schools

Chunky Move's Experiences for Schools modules and workshops focus on VCE and VET students and curricular outcomes. In 2021, we delivered nine educational workshops, both online and in person to students aged 14-18.

### Thanks to our 2021 Teachers

- Aimee Schollum
- Alice Dixon
- Antony Hamilton
- Ashley McLellan
- Callum Mooney
- Chimene Steele-Prior
- Damian Meredith
- Deanne Butterworth
- Jayden Wall
- Jo Lloyd
- Joel Bray
- Kara Burdack
- Kyall Shanks
- Luigi Vescio
- Ngioka Bunda-Heath
- Nikki Tarling
- Olivia McPherson
- Prue Lang
- Rebecca Jensen
- Sarah Aiken

**Classes In-Person Attendance**  
1,913

**Classes for Home Total Views**  
5,620

**Experiences for Schools Attendance**  
72



Class at Chunky Move Studios. Photo by Eva Otsing.

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Chunky Move dancers and teachers at MARS Gallery, 2021. Image by Cobie Orger.

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## Minimax Residencies

Minimax is Chunky Move's studio space offering for independent artists, supporting the research and development of works and choreographic practices. In 2021, Chunky Move granted 10 Minimax residencies to 12 independent artists, with a combined in-kind studio value of \$3,693.

## 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 various Melbourne architectural spaces. Created in partnership with COCO and MAXIMILIAN, each short film featured a different professional dance artist and location where viewers are encouraged at various times to follow along or simply observe. Three free in-person classes were held in February by Ngioka Bunda-Heath, Benjamin Hancock and Lauren Drago at the Malthouse Outdoor Stage.

### Minimax Recipients

- Benjamin Hancock
- Callum Mooney
- Damian Meredith
- Luke George
- Melanie Lane
- Nikki Tarling
- Prue Lang
- Tra Mi Dinh
- Zoe Bastin

### Victoria Together Online Class Views

10,219

### Victoria Together In-person Class Attendees

29



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

# 25th Anniversary Archive and REW<<FF>>2020

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. The 25th Anniversary Archive was designed to be a living, breathing site that we continually add to. In 2021, we created and uploaded a range of new content, including footage from an ABC 7:30 Report in 1997 and a reflection from previous Chunky Move Artistic Director Anouk van Dijk on her first moments in Melbourne.

The Archive website has had 22,000 views since its launch in November 2020.



Bonehead, 1997. Photos by Derek Biermann.

In 2020 at the height of the pandemic and during a time of unprecedented social and political turmoil in the United States, dance artists and Chunky Move alumni Narelle Benjamin and Kate Dunn were invited by Artistic Director Antony Hamilton to reawaken roles created for Gideon Obarzanek's seminal 1997 Chunky Move work, Bonehead.

REW<<FF>>2020 was commissioned in tandem with the Archive website as part of Chunky Move's 25th anniversary year activities. Post-production and the digital premiere were delayed until November 2021, due to complications surrounding COVID-19.

We premiered the work in a live screening through Facebook, Twitch, Instagram and Vimeo on 4 November 2021, and hosted it online for on-demand viewing as well as in the Chunky Move foyer.

**Screening Dates**  
 Livestream: 4 November 2021  
 Chunky Move Foyer: 5 November–17 December

**Total Audience**  
 411

**Creative Team**  
**Choreographed and Performed by**  
 Narelle Benjamin and Kate Dunn

**Cinematography**  
 Ava Doorley

**Editing**  
 Narelle Benjamin and Antony Hamilton

**Music**  
 Huey and Eddie Benjamin

**Original Bonehead characters**  
 Conceived by Gideon Obarzanek

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# Other Highlights

## Melbourne International Film Festival

Harrison Hall's 2020 Activators commission BONANZA! was screened at the 2021 Melbourne International Film Festival as part of a dance film program, Bodies in Motion: Movement on Screen. An in-person screening was originally scheduled for Sunday 8 August but, due to a city-wide COVID-19 lockdown, the film was instead available on demand throughout the festival. BONANZA! was also selected as a Green Room Awards finalist in the Contemporary & Experimental Performance category (the panel did not select an individual winner in 2021). Approximately 1,500 audience members watched the film.

## Advocacy

Throughout the year, Chunky Move team members participated in a number of sector round tables regarding pandemic recovery, and consulted with members from Local, State and Federal Government. We contributed to advocacy for increased arts funding and the establishment of a National Cultural Plan. In addition, team members volunteered in leadership roles for a number of local arts organisations, including Green Room Awards Association and Next Wave, and Executive Director Kristy Ayre was selected for the Australia Council Arts Leaders Program.

Chunky Move facilitated bi-monthly meetings with local peer dance companies, including Lucy Guerin Inc, Dancehouse, BalletLab and Stephanie Lake Co., and participated in the annual National Dance Managers Meeting.

Chunky Move also took part in sector consultation for a new dance festival for Melbourne, engaging artists Daniel Riley, Ngioka Bunda-Heath, Rosalind Crisp and Benjamin Hancock in a half-day workshop facilitated by artist Ashley Dyer.

## Market Presence

Rewards for the Tribe, our ambitious collaboration with Restless Dance Theatre, was selected by national peers to be pitched as part of the Australian Performing Arts Market Darwin Gathering (online) in August and for The Australian Performing Arts Exchange (online), 7–10 September 2021.



BONANZA! Image supplied by Harrison Hall.

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# Marketing Report

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

In 2021, we launched our new website and brand identity with M35 design company. We undertook work with Arts Access Victoria to ensure the website was as accessible as possible, including creating a bespoke access tool bar and integrating Auslan explainer videos.

Chunky Move received significant media attention in 2021 across print, TV, radio and online, with Yung Lung's planned season at RISING a highlight.

Engagement with Chunky Move's Instagram account remains strong from our community of artists, peers and audiences. In 2021, we capitalised on this with a project specifically designed for Instagram. During Melbourne's sixth lockdown, when work for artists was alarmingly scarce, we commissioned 81 portraits to be shared on Instagram as a snapshot of the people the company has engaged with in the past two years. We posted them on the Chunky Move Instagram account on 16 September 2021 across 27 posts. The portraits celebrated the breadth of our community of artists and collaborators and highlighted the impact the pandemic has had on them.

Our average, our social media audience consists of women aged 25-34, and our primary e-news subscriber audience is women aged 35-44.

**Social Media Followers**

Instagram: 12,985  
Facebook: 15,980  
Twitter: 5203

**E-news Subscribers**

7,535

**YouTube Views**

17,000

**Reach**

Instagram: 25,183  
Facebook: 71,202

**Vimeo Views**

124,300

**Website User Sessions**

45,228

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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 2021.

#### 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  
Sally Calder  
Sean Jameson  
Wendy Martin  
Patrick Rundle  
Jasmin Sheppard (Appointed 25th Feb 2022)  
Daniel Riley (Resigned 25th Feb 2022)  
Jeff Khan (Resigned 3rd Dec 2021)  
Sue Morgan (Resigned 3rd Dec 2021)

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 \$9,186.

#### Dividends

The company's constitution forbids the declaration of dividends.

#### Review of Operations

Coming into 2021 we were feeling quite positive about the outlook for the year however, the continuation of the Covid-19 pandemic proved challenging once again. Despite another year of disruption to core business activities, we're proud to have delivered a number of key outcomes in addition to, Covid response strategies that positively impacted locally based, independent dance artists. In 2021, we invested in major work developments for Yung Lung, Rewards for the Tribe, AB\_TA Response and Strange Distributions. These new performance works will premiere in 2022 and 2023 respectively. We continued our commitment to invest in independent dance artists and arts practice by commissioning three new works (1 live, 2 digital) and by providing access to dancer re-training bursaries, offered in conjunction

with the lifting of lockdown restrictions Nov – Dec. Our year end result reflects a modest surplus and ensures the company's financial position can withstand anticipated, further disruption to regular operations and any prolonged impacts of the pandemic. 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.

#### 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.

# Statement of Profit or Loss and Other Comprehensive Income for the Year Ended 31 December 2021

	2021 \$	2020 \$
<b>REVENUE</b>		
<b>Project Income</b>		
Contract Fees – National	75,000	40,410
Other Project Income	31,264	14,193
<b>Project Grant Income</b>		
Creative Victoria – Strategic Investment Fund Stage 1	-	98,285
Creative Victoria – Strategic Investment Fund Stage 2	30,500	-
Creative Victoria – Operational Infrastructure Funding	54,500	-
Creative Victoria – Victoria Together Commission	-	70,000
City of Melbourne – Annual Arts Grant	40,000	15,000
<b>Core Income</b>	156,950	105,588
<b>Core Grant Income</b>	878,015	878,015
Creative Victoria – Core	320,000	309,090
Australia Council – Core		
<b>Other Income</b>		
Covid-19 Government Support	55,579	358,321
	<u>1,641,809</u>	<u>1,888,902</u>
<b>EXPENSES</b>		
Wages & Fees	1,119,699	1,209,313
Production Expenses	148,700	129,251
Marketing & Promotion	110,392	200,141
Administration & Management	235,832	188,128
	<u>1,632,623</u>	<u>1,726,833</u>
Surplus (deficit) for the year	<u>9,186</u>	<u>162,069</u>
<b>Other comprehensive income:</b>		
Net gain on revaluation of financial assets	-	-
<b>Other comprehensive income for the year</b>	-	-
<b>Total comprehensive income for the year</b>	<u>9,186</u>	<u>162,069</u>
<b>Total comprehensive income (loss) attributable to the members of the entity</b>	<u>9,186</u>	<u>162,069</u>

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# Statement of Financial Position as at 31 December 2021

	2021 \$	2020 \$
<b>ASSETS</b>		
<b>Current Assets</b>		
Cash and cash equivalents	1,795,659	1,395,346
Trade and other receivables	52,243	594,016
Inventories	15,975	3,236
Other current assets	64,790	44,994
<b>Total Current Assets</b>	1,928,667	2,037,592
<b>Non-Current Assets</b>		
Property, plant and equipment	20,267	11,542
<b>Total Non-Current Assets</b>	20,267	11,542
<b>TOTAL ASSETS</b>	1,948,934	2,049,134
<b>LIABILITIES</b>		
<b>Current Liabilities</b>		
Trade and other payables	135,968	229,368
Provisions	78,388	101,718
Other current liabilities	669,673	675,886
<b>Total Current Liabilities</b>	884,029	1,006,972
<b>Non-Current Liabilities</b>		
Provisions	16,696	3,139
<b>Total Liabilities</b>	900,725	1,010,111
<b>NET ASSETS</b>	1,048,209	1,039,023
<b>EQUITY</b>		
Retained earnings	1,048,209	1,039,023
<b>TOTAL EQUITY</b>	1,048,209	1,039,023

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# Statement of Changes in Equity for the year ended 31 December 2021

	Retained earnings \$	Total \$
<b>Balance at 1 January 2016</b>	765,805	765,805
Surplus (deficit) attributable to members	76,989	76,989
<b>Balance at 31 December 2016</b>	842,794	842,794
Surplus (deficit) attributable to members	114,594	114,594
<b>Balance at 31 December 2017</b>	957,388	957,388
Surplus (deficit) attributable to members	(39,846)	(39,846)
<b>Balance at 31 December 2018</b>	917,542	917,542
Surplus (deficit) attributable to members	(40,588)	(40,588)
<b>Balance at 31 December 2019</b>	876,954	876,954
Surplus (deficit) attributable to members	162,069	162,069
<b>Balance at 31 December 2020</b>	1,039,023	1,039,023
Surplus (deficit) attributable to members	9,186	9,186
<b>Balance at 31 December 2021</b>	1,048,209	1,048,209

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# Statement of Cash Flows for the year ended 31 December 2021

	2021	2020 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Receipts from customers	2,360,861	2,045,362
Payments to suppliers and employees	(1,956,173)	(1,714,107)
Interest received	12,460	10,941
<b>Net cash provided by (used in) operating activities</b>	<b>417,148</b>	<b>342,196</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Payments for plant and equipment	(16,835)	(12,391)
<b>Net cash used in investing activities</b>	<b>(16,835)</b>	<b>(12,391)</b>
Net increase (decrease) in cash held	400,313	329,805
Cash at beginning of financial year	1,395,346	1,065,541
Cash at end of financial year	1,795,659	1,395,346

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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 39, 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 2021 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: 1st April 2022

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# With thanks to our supporters

## 2021 Donors

- Alexandra & Lloyd Martin Family Foundation
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- Gideon Obarzanek
- Outer Urban Projects (Rep. Irine Vela)
- Margaret Parker
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- Joanne White
- Josh Wright

## 2021 Partners

### Government Partners



### Major Sponsors



### Project Partners





# Annual Report 2021