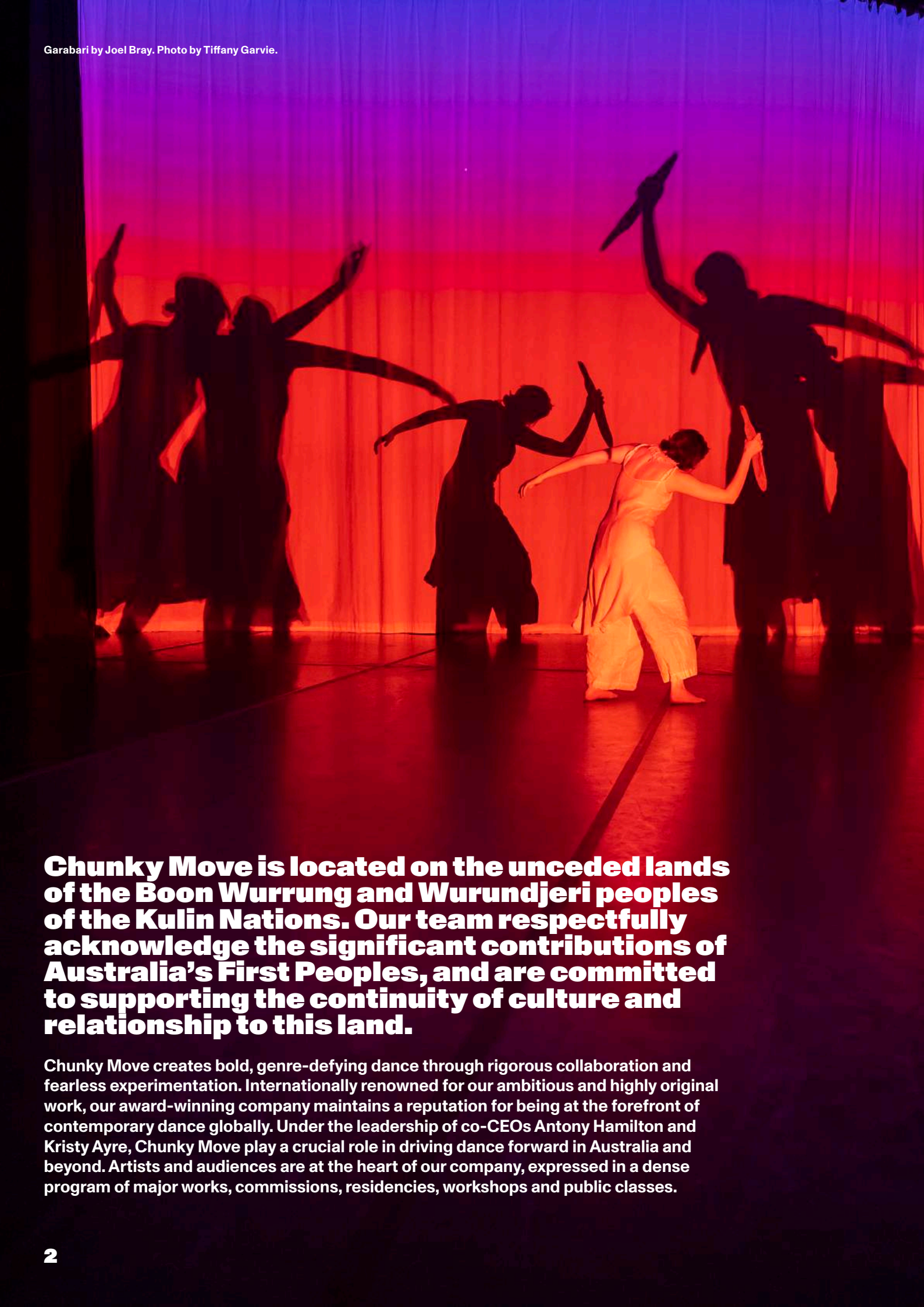


CHUNKY MOVE



**Annual Report
2022**



Chunky Move is located on the unceded lands of the Boon Wurrung and Wurundjeri peoples of the Kulin Nations. Our team 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 creates bold, genre-defying dance through rigorous collaboration and fearless experimentation. Internationally renowned for our ambitious and highly original work, our award-winning company maintains a reputation for being at the forefront of contemporary dance globally. Under the leadership of co-CEOs Antony Hamilton and Kristy Ayre, Chunky Move play 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.

Contents	
About	2
Artistic Director's Reflection	4
Key Statistics	6
Chair's Report	8
People	10
Program Report	12
Philanthropy & Development	32
Equity Action Plan	34
Marketing Report	36
Financial Report	38
Supporters	39

Artistic Director's Reflection

Antony Hamilton

2022 was a welcome return to liveness. It was a joy to be back in the spaces we love, at the interstice between art and audience IRL. After a long wait, Chunky Move was finally able to present the suite of ambitious new major works that were halted by the pandemic. At long last we could share them.

We leapt into the year with the shock and awe intensity of our future-tech-rave inspired party performance Yung Lung, premiering in the prestigious Sydney Festival at Carriageworks. This was followed by a season for local Chunky Move lovers and friends at Melbourne's leading experimental art and music venue The Substation. Audiences were treated to a sensory overload of creative dynamism from collaborators Callum Morton, PAM, Chiara Kickdrum, Kris Moyes and ADDITIVE Lighting. To match, the immense energy of the stellar dancer ensemble left revellers astonished.

Rewards for the Tribe, our enduring collaboration with the wonderful artists of Restless Dance Theatre, explored historical archetypes of perfection in art, and how we measure perfection within ourselves. It premiered as part of Melbourne's newest festival of all things creative, RISING, and was followed with tours to Warwick Arts Centre (UK) and The Odeon (ADL). This dreamy work's creation and production periods were captured for screen by film director Rhys Graham, and we are so looking forward to witnessing the final cut of this intimate documentary project, produced by the award-winning Film Camp.

In October we were thrilled to take part in The Australian Ballet's new DanceX season, conceived by visionary Artistic Director David Hallberg and involving some of the nation's leading dance companies on stage together. For this season I created the Token Armies companion piece AB_TA_Response. It was such a privilege to bring it to the Playhouse stage, and we look forward to continuing our relationship with the world class Australian Ballet in the coming years.

Throughout 2022 we were able to commission and present four unique new works of varied scale and materiality: Shian Law, Lilian Steiner and Patrick Hamilton found new experiments in choreographic practice with their collective projects for Activators 8 & 9, while Nana Biluš Abaffy called upon our sense of imagination with the equally ethereal and sepulchral full-length work Victory Over the Moon. Finally, Chunky Move Choreographer In Residence Joel Bray rounded out his two-year tenure with the ground-breaking civic ritual work Garabari at Arts House, assembling artists and audiences alike to share in Wiradjuri culture, song, dance and unmitigated partying. We marvelled at Joel's ability to bring this work to the fore, and feel honoured to have cultivated the development of a major production that contributes something seemingly small, yet unquestionably important to the nation's path towards reconciliation.

In the sector initiative space, we appointed local queer icon and performance artist Daniel Newell AKA DANDROGYNY as our 2022 WAG x Chunky Move resident artist, and we were honoured to host critically acclaimed Marrugeku co-directors Dalisa Pigram and Rachael Swain who shared their unique creative practice with local dance artists via our annual Choreolab program.

Other creative explorations included the second stage development of my new major work, 4/4, and the performance of a new collaborative work with New York graffiti heavyweight Futura 2000 at the famed art and sustainability resort, Potato Head Bali. It was a very fun way to wrap the year.

There is no slowing down for us after such a big 2022. Creativity never sleeps, and 2023 will be equally inspiring. We look forward to sharing our next creative adventure with you very soon.

– Antony Hamilton, Artistic Director / Co-CEO



Antony Hamilton. Photo by Nick Robertson.

Key Statistics

97 Employment opportunities for creative practitioners

\$527,027 Total investment in creative practitioners

1.3M+ Total online reach

51 Performances

10,051 Attendees

418 Workshops & classes

4,091 Attendees

3 Small to mid-scale project commissions

2 Major works in development

3 Major works premiered

72 Professional development opportunities for independent artists

Chair's Report

Leigh O'Neill

I described in my last report that 2022 had opened with a bang in the form of Yung Lung, a new work that symbolised the courage and ingenuity of Antony and Kristy – genre defying, multi-art form and a piece that went through several COVID-induced changes of timing, artists and venue (ultimately finding homes at Carriageworks and The Substation).

This courageous leadership has been a persistent feature of the year. Antony, Kristy and the Chunky Move team demonstrate ambition, resilience and passion for the sector day after day. You will read more about how this manifests in collaborations and performances and works that test our thinking in Antony's report. Here, I wanted to recognise how this approach also strengthens the dance ecology of Australia.

Our dance classes and workshops – providing opportunities for dancers to train, to teach, to earn and everyone to learn and have fun – remain an important aspect of the company activity. The building comes alive with bodies moving, dancing courageously, like nobody is watching (as we all should!).

Providing artists free space for research and development through Minimax also keeps the building alive and ensures the space is used to its full potential. The company supported the work of 12 courageous independent artists and choreographers seeding an abundance of new Australian creations and presentations. And when I think about courageous new work, I think particularly of Joel Bray's brilliant Garabari, developed through his Choreographer in Residence tenure and in close collaboration with the Wiradjuri community of Wagga Wagga.

Chunky Move's reach extended beyond the building with First Nations youth dance workshops in Dimboola and Horsham, together with activities in Warrnambool, Portland and Heywood where the company slowly initiated a new relationship with Gunditjmara community.

None of this would be possible without support of our key stakeholders Creative Victoria, the Australia Council for the Arts, the City of Melbourne, and a number of generous Trusts and Foundations, together with our passionate individual donors, sponsors and audiences. We remain grateful for this support, and importantly how this comes with acknowledgement of the company's courage and contribution to the ecology of contemporary dance in Australia. In seeking to augment this contribution, we also launched a new Annual Giving Program and enjoyed hosting some of our incredible donors at bespoke events. If you'd like to learn more about how you can support a company with courage, turn to page 32.

Finally, I would like to recognise the Board for their hard work and guidance through the year, and to recognise our wonderful treasurer Padraig Donnelly, who left our team after three years, and Daniel Riley, who passed the baton to the magnificent Jasmin Sheppard as he took the role of Artistic Director of Australian Dance Theatre in South Australia. Whilst I believe one of the vital roles an arts company Board plays is to support the company to take creative risks, I also know that this indeed takes courage, and I thank the Board for theirs.

– Leigh O'Neill, Chair, Board of Directors



Leigh O'Neill speaking at the Rewards for the Tribe Opening Night Function. Photo by Nick Robertson.

Board

Leigh O'Neill, Chair
Rose Hiscock, Deputy Chair
Padraig Donnelly, Treasurer
Jasmin Sheppard
Sally Calder
Lauren Donazzan
Sean Jameson
Wendy Martin
Patrick Rundle
Rhianna Brickle (Observer, until Jul)

Staff

Co-CEOs
Kristy Ayre, Executive Director
Antony Hamilton, Artistic Director

Choreographer in Residence
Joel Bray

Program Producer
Kristina Arnott

**First Peoples
Partnerships Coordinator**
Ngjoka Bunda-Heath

Office & Program Coordinator
Grace Carver (until Sep)
Hannah Brown (from Sep)

**Production &
Operations Manager**
Blair Hart (until Sep)
Ashley Buchanan (from Sep)

**Production &
Operations Coordinator**
Siobhan Geaney (until Oct)
Olivia Walker (from Nov)

**Marketing &
Communications Manager**
Caitlin McNaughton

**Marketing &
Communications Coordinator**
Moeka Minami (fixed term from
Nov)

Development Coordinator
Elyse Cox

Finance Administrator
Caroline Brosnan (until Jul)
Tammy Currie / FAME Group
(from Jul)

**Artistic Director's
Reference Group**
Angela Conquet
Mish Grigor
Bruce Gladwin

2022 Peer Assessors
Amrita Hepi
Katina Olsen
Hellen Sky
Angela Goh





Rewards for the Tribe

★★★★ “Such an accomplished, compelling and beautiful work. Playful, surreal, really quite remarkable.” – Triple R

★★★★ 1/2 – Limelight Magazine



Dates

World Premiere Season

Presented by Chunky Move and RISING
Chunky Move Studios
31 May–5 June 2022

UK Season

Presented by Warwick Arts Centre
Warwick Arts Centre, Coventry UK
6 October 2022

Adelaide Season

Presented by Chunky Move
The Odeon Theatre, SA
26–29 October 2022

Creative Team

Concept, Direction & Choreography
Antony Hamilton

Sound Designer & Composer
Aviva Endean

Set & Costume Designer
Jonathon Oxlade

Lighting Designer
Jenny Hector

Rehearsal Directors
Larissa McGowan, Kyall Shanks (UK season)

Support Workers
Emma Stokes, Louisa Hodyl (UK season)

Stage Manager
Cecily Rabey

Lighting Operator
Siobhain Geaney

Relighter & Programmer
Ed Elbourne (UK season)

Audio Engineer
Tom McKeand

Performers
Jianna Georgiou, Benjamin Hancock,
Michael Hodyl, Cody Lavery, Charlie Wilkins

Understudies
Darcy Carpenter and Caitlin Mewett

Creative Contributor
Chris Dyke

Rewards for the Tribe was an ambitious collaboration with award-winning South Australian company, Restless Dance Theatre, who work with performers with and without disability. Rewards for the Tribe premiered in a sold out season at Chunky Move Studios as part of RISING Festival, followed by a one-night presentation at Warwick Arts Centre (alongside 8 school and community workshops in London and Coventry), and a season at Restless Dance Theatre’s home city of Adelaide.

Rewards for the Tribe seasons had a marked success in attracting increased attendance by Disabled audience members (11% of audience members identified as Person with Disability/ Disabled Person at Adelaide season; 7% at Melbourne season).

Rewards for the Tribe was commissioned by Warwick Arts Centre and Coventry UK City of Culture.

1,929
Total Attendance

\$70,792
Total Artist Investment

17
Creatives, performers and production team engaged

9
Workshops held

194
Workshop attendance

Yung Lung

17

Dates

World Premiere Season
Presented by Sydney Festival
Carriageworks, Sydney
20–23 January 2022

Melbourne Season
Presented by Chunky Move
and The Substation
The Substation, Newport
1–12 February 2022

Creative Team

Concept, Direction & Choreography
Antony Hamilton

Set Design
Callum Morton

Composition & Sound Design
Chiara Kickdrum

Costume Design
P.A.M. (Perks and Mini)

Lighting Design
Bosco Shaw

Video Content Creation
Kris Moyes

Video Content Assemblage
Kris Moyes, Antony Hamilton and Nicholas
Moloney

Performers
Madeleine Bowman, Rachel Coulson, Marni
Green, Samuel Harnett-Welk, Cody Lavery,
Damian Meredith and Summer Penney

Contributing Performer
Ren

Understudy
Jayden Wall

Directed and choreographed by Antony Hamilton, Yung Lung is an unabashed riot of dance, sound and visual design. Yung Lung premiered at Carriageworks as part of the 2022 Sydney Festival, followed by a hometown sell-out season at The Substation.

Yung Lung was commissioned by RISING Melbourne through A Call to Artists.

2,625

Total Attendance

\$89,899

Total Artist Investment

15

Creatives, performers and
production team engaged

“Chunky Move's new work displaces audiences into an apocalyptic dance party that stimulates all of the senses.”
– Dance Life

“Yung Lung left me absolutely gob-smacked. It is one of the most entertaining and provocative pieces of theatre I’ve seen in recent memory.”
– Theatre Travels

★ ★ ★ ★ “An enlivening experience that celebrates our earth, our First Peoples and everyone else in the freest way imaginable.” – Limelight Magazine

Dates

World Premiere Season
Presented by Chunky Move, Arts House and Joel Bray Dance
Arts House, North Melbourne
2–10 December 2022

Creative Team

Choreographer & Director
Joel Bray

Performers
Chandler Connell, Luke Currie-Richardson, Tra Mi Dinh, Mason Kelly, Amelia Jean O’Leary

Understudy
Karlia Cook

Project Elder
Uncle Christopher Kirkbright

Sound & Music
Byron Scullin

Lighting & Projection Designer
Katie Sfetkidis

Screen Video Production
NON Studio

Costume Designer
Denni Francisco

Song written, translated & performed by
Uncle Christopher Kirkbright and Letetia Harris

Additional voices & voice textures
Carolyn Conners

Dramaturg
Luke George

Collaborating Elder
Uncle James Ingram

Community Engagement Coordinator
Leanne Sanders (Visual Dreaming)

Stage Manager
Lucie Sutherland

Assistant Stage Manager
Erin O’Shea

Rehearsal Director
Rachel Coulson

Costume Fabricator
Fiona Holley

AV Programmer and Operator
Alex Nguyen

Lighting Programmer and Operator
Adelaide Harney

Community art-making day participants
Juanita McLauchlan (Facilitator), Jordan Ingram (Facilitator), Uncle James Ingram, Aunt Jackie Ingram, Aunt Mary Atkinson, Aunt Cheryl Penrith, Oliver Rolls, Taniesha Wilson, Tylor Wilson, Maree Atkinson, Wesley Williams-Boney, Darren Honeysett, Richard Penrith

Garabari is a new civic ritual by Australian dance’s fast-rising star Joel Bray (Wiradjuri), crafted in close collaboration with the Wiradjuri community of Wagga Wagga, NSW. Commissioned by Chunky Move as the culmination of Joel’s tenure as our 2021/2022 Choreographer in Residence, Garabari was presented in partnership with Arts House and Joel Bray Dance and supported by BlakDance through BlakForm.

In Garabari, audiences were invited to join five performers to gather, to listen and to share the beat. Threaded throughout the work is a telling of the story of the Making of the Murrumbidgee River, performed by three Indigenous dancers and sung in Wiradjuri Language by Uncle Christopher Kirkbright and Letetia Harris. The story was generously gifted to the project by Wagga Wagga Wiradjuri Elders, through the custodianship of Uncle James Ingram. Garabari featured lavish costumes by Wiradjuri fashion designer Denni Francisco, driving beats by Byron Scullin, and otherworldly lighting and projection by Katie Sfetkidis.

Garabari premiered at Arts House in December 2022 to enthusiastic audiences, who consistently commented on their elation as active participants in this new ritual and wholly communal experience, as well as the generosity of the sharing of the story of the Murrumbidgee.

Joel built incredibly robust collaborative relationships with Wiradjuri community across the trajectory of Garabari’s development, seeking permission from Elders before the first creative development.

Across 2021–2022, Joel and collaborators undertook multiple trips to Country to develop the work in Wagga Wagga, share work-in-progress performances with Elders and community, and provide free dance classes and an art-making workshop to local young people and artists. Elders were brought to Melbourne at the beginning of the project and for the Opening Night performance of Garabari, connecting with local Traditional Owners through Welcome to Country and Smoking ceremonies. This deep and reciprocal engagement with Wiradjuri Elders and others made Garabari a success as a process and as a final presentation outcome.

Garabari was commissioned by Chunky Move.

Joel Bray was supported by Chunky Move and the Tanja Liedtke Foundation through the Chunky Move Choreographer In Residence program.

973
Attendance

261
Participants in workshops on Country

\$132,016
Total Artist Investment

AB_TA_Response



AB_TA_Response. Photo by Raine Lantry.

AB_TA_Response premiered at Arts Centre Melbourne as part of The Australian Ballet's inaugural DanceX season. Created by Antony Hamilton, AB_TA_Response reimagines components of 2019's epic Token Armies. In Token Armies, a movement language is constructed from the dialogue between humans and material objects. Central to the choreographic research is a fascination with how tools and machines inform human movement. AB_TA_Response isolates selected elements of the Token Armies universe and shifts the design and movement language to explore a rhythm of forms that are responsive to the DanceX context.

Commissioned by The Australian Ballet.

Dates

DanceX Season
Presented by The Australian Ballet
Arts Centre Melbourne
29 October–1 November 2022

Creative Team

Choreography
Antony Hamilton

Performers
Amber McCartney, Kyall Shanks
and Tra Mi Dinh

Understudy
Nikki Tarling

Costume Design
Paula Levis

Video Design
Robin Fox

**Original Design
& Fabrication**
Creature Technology Co.

Original Concept Art
Peter Gregory

**Additional Design
& Fabrication**
Antony Hamilton and Blair Hart

AV Programmer & Operator
Alex Nguyen

Stage Manager
Claudia Howarth

2,851
Total Attendance

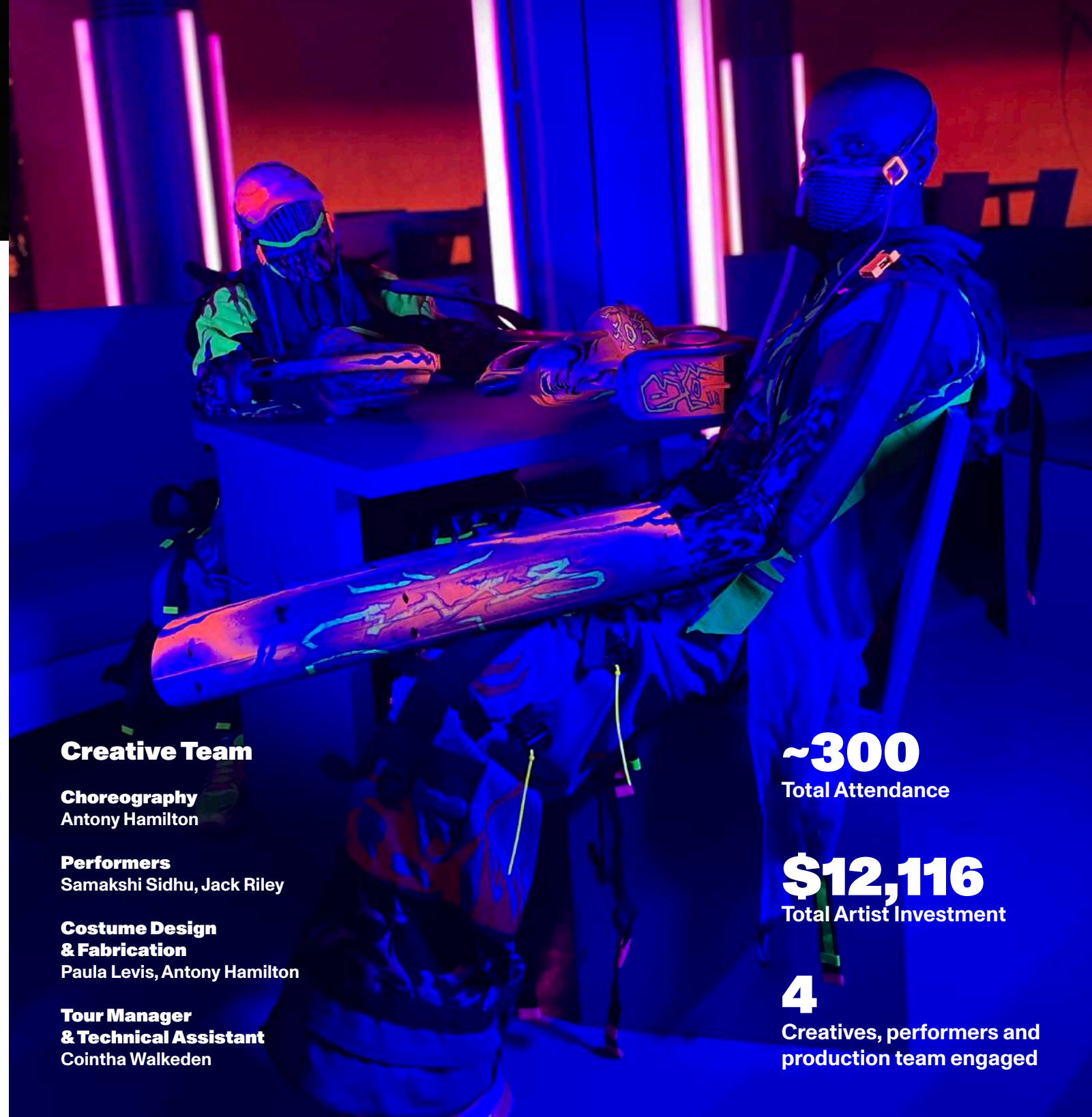
\$21,549
Total Artist Investment

8
Creatives, performers and
production team engaged

Guardians of the Pointman River Warrior

Following an invitation from Pete 'Pepper' Keen, Creative Director, Regional at Potato Head Bali, Antony created a bespoke, one-off performance event in celebration of the launch of Pointman River Warrior by iconic graffiti and sculptural artist Futura 2000 (US). The work was created over a week's development in Melbourne before final rehearsals and delivery onsite at Potato Head on 10 December 2022.

Commissioned by Potato Head, Bali.



Creative Team

Choreography
Antony Hamilton

Performers
Samakshi Sidhu, Jack Riley

**Costume Design
& Fabrication**
Paula Levis, Antony Hamilton

**Tour Manager
& Technical Assistant**
Cointha Walkeden

~300
Total Attendance

\$12,116
Total Artist Investment

4
Creatives, performers and
production team engaged

For the 2022 Activators program we commissioned two small-scale, experimental works by local independent dancers and choreographers, Shian Law and Lilian Steiner. These radically different works—one presented on the Chunky Move/ACCA forecourt at sunset, the other in a cavernous blacked-out installation space created in Chunky Move’s Studio 1—each employed choreographic approaches to site, space, time and material, with the body at the centre of their investigation.

Still by James Wright, NON Studio.

Activators 8: Musica Ricercata

For one evening only, Chunky Move brought Shian Law’s provocative exploration of public space to the Grant St forecourt as part of ACCA’s Who’s Afraid of Public Space? Program. Accompanied by esteemed choreographer and dancer Victoria Chiu, Hungarian-Austrian composer György Ligeti’s Musica Ricercata, a baby grand piano and the setting sun, Law investigated dance as a necessity for both the soul and the body and the resilience and creativity of artists to find a stage when the world is at a standstill.

Creative Team

Created By
Shian Law

Performers
Shian Law and Victoria Chiu

Technical Team
Blair Hart and Siobhain Geaney

Performance

ACCA Forecourt, Southbank
9 March 2022

\$10,315
Total Artist Investment

Activators 9: To immortality and out the other side

Created by Lilian Steiner and designer and 3D visualiser Patrick Hamilton, To immortality and out the other side was a sculptural work celebrating dance as an essential material for the creation of its own archive. A 3D digital form was created from motion capture footage of Lilian performing, which was then cast in Gallium, a natural metal with a melting point of 29.76°C, rendering the sculpture volatile and untouchable. The work was exquisitely presented in a carefully considered installation in Chunky Move Studio 1.

Creative Team

Created By
Lilian Steiner and Patrick Hamilton

Technical Team
Blair Hart and Siobhain Geaney

Installation

Chunky Move Studios
11–13 August 2022

Artist Talk
13 August

\$10,021
Total Artist Investment



Photo by Patrick Hamilton.

Victory Over the Moon

★ ★ ★ 1/2 “Abaffy has a talent for the composition of theatrical enigmas that fascinate rather than repel.” – The Age



Photo by Jeff Busby.

Dates

World Premiere Season
Presented by
Chunky Move Studios
26–30 July 2022

Creative Team

Choreography & Visual Design
Nana Biluš Abaffy

Performers
Nana Biluš Abaffy, Milo Love,
Geoffrey Watson

Set Construction
Nana Biluš Abaffy, Milo Love,
Geoffrey Watson, Darcey Bella
Arnold

Costumes
Nana Biluš Abaffy, Geoffrey Watson

24

In 2022 we were pleased to present Nana Biluš Abaffy’s Victory Over the Moon, an experimental choreographic work co-commissioned by Chunky Move and Next Wave for the 2020 Next Wave Festival, which was cancelled due to COVID-19.

In Victory Over the Moon, Nana and long-term collaborators Milo Love and Geoffrey Watson perform a dance around the visions that arise in moments of crisis, when time seems to move differently – either speeding up or slowing down in unexpected ways. The three bodies anatomize the dreams and delusions that manifest out of necessity and move into focus, creating a memorable world of embodied imaginaries.

Victoria Over the Moon was co-commissioned by Next Wave and Chunky Move.

490
Total Attendance

\$12,274
Total Artist Investment

4/4 (Work in Development)

Development Dates

Chunky Move Studios
21 February–14 April 2022

Creative Team

**Concept, Direction
& Choreography**
Antony Hamilton

Sound Design
Alisdair Macindoe

Lighting Design
Bosco Shaw (Additive)

Costume Design
Paula Levis

Performers
Mason Kelly, Melissa Pham, David
Prakash, Harrison Ritchie-Jones,
Aimee Schollum, Michaela Tancheff,
Nikki Tarling, Jayden Wall

Formerly titled Strange Distributions, 4/4 is Chunky Move’s new major work by Artistic Director Antony Hamilton. A conceptual return to Hamilton’s internationally acclaimed MEETING (2015), 4/4 is a bold display of exquisite and elemental simplicity.

In a stark symphony of mesmerising precision, two quartets each perform a unique interpretation of the same choreographic score. Anchored by four small staging decks—floating islands in the empty vastness—the two dances expand and contract horizontal and vertical space, pushing and pulling the audience’s focus.

4/4 will premiere in Melbourne in August 2023.

\$64,878
Total Artist Investment

11
Creatives Engaged

4/4 in development. Still by James Wright, NON Studio.



25



DANDROGYNY. Photo by Evan Fowler Photography.

Chunky Move x WAG Victorian Regional Artist Residency

2022 saw the third iteration of the Victorian Regional Artist Residency, presented in partnership with Warrnambool Art Gallery. The residency is designed to connect Warrnambool and Melbourne communities with artists, their practices, and contemporary art and performance more broadly.

2022 recipient, Daniel Newell, utilised the residency to return to their hometown of Warrnambool on Gunditjmara Land, focussing on reclaiming space, exploring the rural landscape of their childhood and unpacking history and connection with place, while celebrating queerness. Daniels' residency culminated in an installation, showing and artist Q&A in Warrnambool Art Gallery, in which attendees experienced a mix of object theatre, contemporary dance, performance art and physical theatre installation.

About Daniel Newell

Daniel is a dancer, maker, performance artist and educator whose work can be defined as creatively chaotic and cathartic. Through dance and experimental performance art, Daniel's character DANDROGYNY has achieved prominence within the queer ecology.

Residency Dates

15 June–4 July 2022

Supported by Creative Partnerships Australia through Plus1.

\$3,597

Artist Investment

Choreolab

Hosted annually by guest artists from the Asia Pacific region, Choreolab is Chunky Move's professional development workshop program offering local artists valuable insights into the creative practices of established choreographers and performance-based practitioners. In July 2022, Chunky Move were honoured to host Australian dance luminaries Dalisa Pigram and Rachael Swain, Co-Artistic Directors of internationally acclaimed and award-winning dance company, Marrugeku.

Dalisa and Rachael generously shared core cultural and choreographic processes that underpin their approach to intercultural contemporary dance theatre and cultural and dance dramaturgy. Participants worked through devising processes and shaping and structuring material. The workshops culminated in a public lecture on Marrugeku's industry-leading approach to inter-cultural collaboration.

About Marrugeku

Marrugeku harnesses the dynamic of performance exchange drawn from remote, urban, intercultural and trans-Indigenous approaches to expand the possibilities of contemporary dance. Their productions tour throughout urban and remote Australia, to other Indigenous contexts internationally and throughout the world. The company is dedicated to Indigenous and non-Indigenous Australians working together to develop new dance languages that are restless, transformative and unwavering.

Workshop Dates

Chunky Move Studios
14–16 July 2022

Participants

Amaara Raheem, Karlia Cook, Enzo Nazario, Efren Pamilican, David Prakash, Sami-Jane Smith, Joshinder Chaggar, Ngioka Bunda-Heath, David Biondi-Odo, Jenn Ma, Antony Hamilton, Iris Elgar, Amelia O'Leary, Aba Bero

14

Total participants

25

Attendance at Lecture

Photo by Nick Robertson.



Education & Residencies

Classes

Following three years of immense disruptions and class cancellations, our public class program was able to enjoy an uninterrupted stay throughout our 2022 calendar, bringing familiar and new faces through our doors. From January to December, Chunky Move ran 374 classes, all led by independent dance artist. We welcomed 452 first time class attendees, growing our class attendance average by 12% over the last 12 months.

Classes from Home was an initiative created in 2020 in response to the pandemic. The series of 7 videos have continued to reach audiences at home, with 658 views recorded in 2022 alone.

Our public class program supports the dance practice of many independent professional artists both local and international, as well as dance newcomers and hobbyists. We offer beginner and intermediate-advanced classes, and complete beginner series in a schedule of 9 classes each week across 45 weeks in 2022.

Thanks to our 2022 Teachers

Aimee Schollum, Alice Dixon, Amber McCartney, Antony Hamilton, Benjamin Hurley, Briana Kell, Brooke Stamp, Chimene Steele-Prior, Damian Meredith, David Prakash, Deanne Butterworth, Georgia Rudd, Jack Riley, Jayden Wall, Jenni Large, Jo Lloyd, Julie Ann Minaai, Kara Burdack, Kimball Wong, Kyall Shanks, Lilian Steiner, Linda Sastradipradja, Luigi Vescio, Mason Kelly, Ngioka Bunda-Heath, Nikki Tarling, Prue Lang, Rachel Coulson, Rebecca Jensen, Richard Cilli, Robert Alejandro Tinning, Sarah Aiken, Sebastian Geilings, Thomas ES Kelly

Experiences for Schools

In 2022, Chunky Move delivered 18 Experiences for Schools workshops to 185 students from 9 schools across 3 states. Our Experiences for Schools program provides these workshops as online, incursion or excursion sessions, enabling us to engage with students beyond our state borders and support youth dance through the lens of school curriculum.

Minimax Residencies

Minimax is Chunky Move’s studio space offering for independent artists, supporting the research and development of works and choreographic practices.

In 2022 Chunky Move provided 14 residencies to 11 artists, bringing a total 38 independent artists and creatives into our studios.

Minimax Recipients

Alice Dixon
Benjamin Hurley
Jayden Wall
Jenn Ma
Jo Lloyd
Michaela Tancheff
Nikki Tarling
Pia Lauritz
Rachel Coulson
Rebecca Jensen
Kyall Shanks
Shelley Lasica

374
Classes Delivered

1,913
Total Class Attendance

1,347
Online Class Views

25
Workshops Delivered

646
Total Workshop Attendance

196
Total Hours of Studio Space Provided

\$6,012
Total Value of In-Kind Studio Space provided

11
Experiences for Schools Workshops Delivered

185
Total Experiences for Schools Attendance



Workshop with Michelle Ryan at Chunky Move Studios. Photo by Nick Robertson.

First Peoples Youth Dance Workshops

2022 saw the continuation of our partnership with Goolum Goolum Aboriginal Co-operative and Wotjobaluk community members in Horsham and Dimboola. We'd like to thank Robyn Lauricella and family for their dedication and support of this program. Without their valuable input and cultural leadership, this program would not be possible.

Running in the April, July and September school holidays in 2022, our First Peoples Youth Dance Workshop Program involved over 40 First Nation participants (aged 5–15) from Dimboola, Horsham, Donald, Stawell and Halls Gap. We were thrilled to be joined by guest First Nation artists / facilitators Theo Cassidy, Baden Hitchcock and Dylan Singh, who joined our wonderfully talented First Peoples Partnerships Coordinator and artist, Ngioka Bunda-Heath to lead the program.

Other Highlights

Market Presence

After the disruption to travel and touring caused by the pandemic, in 2022 we began to reignite our global networks and partnerships. In August, Artistic Director Antony Hamilton and Program Producer Kristina Arnott attended Düsseldorf's Tanzmesse, the largest professional meeting for contemporary dance, connecting with artists and presenters from Germany, Norway, Lithuania, Hungary, Italy, Scotland and Slovakia.

In September, Antony and Executive Director Kristy Ayre took advantage of the UK tour of Rewards for the Tribe to meet with The Factory International / Manchester International Festival, Southbank Centre, The Barbican, and Dance Umbrella.

We're also excited to have engaged reputable and experienced US-based agent Cathy Pruzan, who had a highly successful working relationship with the company during founding Artistic Director Gideon Obarzanek's tenure.

This year, the workshops culminated in a public presentation for families and community as part of Goolum Goolum's Hand Up! event in Horsham on Friday 30 September.

In addition, Ngioka and ED / co-CEO, Kristy Ayre toured to south-west Victoria in August to build new relationships with Gunditjmara community. Ngioka facilitated workshops in Warrnambool, Portland and Heywood and delivered a special one-off performance of her 2021 Green Room Award winning work Birrpai at Heywood Hall.

Our 2022 First Nations Youth engagement activities were generously supported by the Australian Government's Restart Investment to Sustain and Expand (RISE) Fund.

53

Total Participants

FRAME: A biennial of dance

In 2022, Chunky Move continued to participate in planning meetings as a partner for the new co-designed dance festival, FRAME: A biennial of dance, which will have its first iteration in March 2023. The company also engaged independent dancer Rachel Coulson to participate in the FRAME Independent Artistic Curatorium alongside 20 other artists.

Victorian Dance Festival

From 22–24 April, Chunky Move participated in the 2022 Victorian Dance Festival, which was attended by 2K+ attendees. On Saturday 23 April, Artistic Director Antony Hamilton led a professional contemporary dance masterclass to 64 enthusiastic participants as part of the Energetiks program. The company also had a booth in the VDF Market, chatting to attendees about the upcoming season of Rewards for the Tribe and our classes program, showing footage of the impressive Yung Lung (with accompanying merch on-hand), and encouraging attendees to follow Chunky Move on social media.

“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.”
– Guardian Feedback,
First Peoples Youth Dance Workshop



First Peoples Youth Dance Workshops participants performing at Hand Up!, Horsham. Still by Eva Otsing.



Rewards for the Tribe Opening Night Function. Photos by Nick Robertson.

Philanthropy & Development

On behalf of Chunky Move, thank you

Chunky Move champions the spirit of artistic adventure, and our donors help drive the creation of our future-historic work, honour the company’s illustrious 26-year legacy, and sustain our community through our dance education and vital sector support programs. In 2022, we invited new and existing supporters into our imaginative space to stand beside, us as we launched our new Annual Giving Program and accompanying Creative Partnerships Australia Plus1 campaign.

The development of our Annual Giving Program represents a maturation of the company as a cultural leader. Through our new tiered structure of giving, our 2022 philanthropy program gave supporters opportunities to connect with the company through exclusive pre-season showings, studio performances, and final dress rehearsals, as well as quarterly newsletters giving the inside scoop on all the company’s latest activities.

Additionally, we prioritized moments to connect with new and returning supporters by hosting three major donor events: In April, we launched the Annual Giving Program and Plus1 matched funding campaign with a private soirée at the home of out two most generous donors, Phil Rounsevell & Nelson Estrella.

In May, we hosted a Canapés and Cocktails night at our local café, Betwixt, to open the RISING season of Rewards for the Tribe. At the close of the year, we held a Dinner & Dance gala at Sofitel Melbourne on Collins, that celebrated the outstanding Melbourne season of Garabari and inspired donors for year ahead.

We met so many new Chunky Move supporters and strengthened our relationships with our loyal returning patrons. Through our robust philanthropy program and our informal coffee catch-ups with donors, we gained tremendous insights on our supporters’ interests, values, and generosity.

Our ambition can only be fulfilled with the help of our supporters’ belief in us, and the generosity that is at the heart of philanthropy. Thank you to all our donors who boldly joined our 2022 vision and commitment to making a bright future for Australian dance, together.

Annual Giving Program

At the heart of philanthropy at Chunky Move is our Annual Giving Program. This new program launched in 2022 and inspired many new and returning patrons to donate. It is because of their support that we can secure a sustainable future for Chunky Move.

Collaborators (\$15,000+)
 †Phillip Rounsevell & Nelson Estrella

Leaders (\$5,000+)
 †Alexandra & Lloyd Martin Family Foundation
 *Leigh O’Neil

Experimenters (\$2,000+)
 Christopher Reed
 Mark Henry
 Patrick Rundle
 Roger Donazzan
 †Rosemary Forbes & Ian Hocking
 *Rosemary Hiscock
 Rosemary Walls

Activators (\$1000+)
 Cameron Lewis
 Gillian & Ian McDougall
 Ken Hamilton
 Luke McKinnon
 Michael Agar
 Min Li Chong
 Pdraig Donnelly
 Sean Jameson

Movers (\$250+)
 Amber Stuart
 Anonymous
 Anthony Oliver
 Barbara Roux
 Bruce Griffiths
 Clive Scott
 Dennis Freeman
 Di Jenkins
 Di Trewenack
 Elena Berkovich
 Gaye Murray
 Dr. Jackie Smith
 Jason Craig
 Jenny Kinder
 Jill Carter
 *Jeremy Blackshaw
 Lauren Donazzan
 Loie Roux
 Margaret Parker
 Megan Bony
 Miles Lackmann
 Pinky Watson
 Robyn Lain
 Sue Westwood
 Tiffany Lucas
 Wendy Batchelor

**Lifetime giving of \$10,000+*
†Lifetime giving of \$20,000+

Foundations
 Besen Family Foundation
 The Tanja Liedtke Foundation

Corporate Sponsors
 The Sofitel Hotel on Collins
 Konpira Maru Wines
 Creative Framing

\$120,302
 Total philanthropic income

\$60,302
 Received from individual donors

63
 Total donors

24
 New donors

Equity Action Plan

Garabari by Joel Bray. Photo by Tiffany Garvie.

In 2022, the Chunky Move team continued to deliver actions and strategies identified in our 2021-2024 Equity Action Plan. Key achievements against EAP Goals included:

Training

In 2022 we continued ongoing accessibility and cultural competency training, with key staff taking part in Arts Access Victoria’s Cultural Safety in a Disability Context workshop, and Cultural Literacy Yarn facilitated by The Wilin Centre. Marketing & Commutations Manager, Caitlin McNaughton, also attended a workshop by 520 Melbourne, gaining key insights into Chinese-speaking international student audience and marketing and programming strategies to reach them.

Policy

Informed by our First Peoples Engagement Framework and with the guidance of peers at BlakDance, we undertook a process of appropriately recording engagement activity with Wiradjuri Elders and community throughout the development of Garabari, and researched and created our first Indigenous Cultural and Intellectual Property agreements with First Nations collaborators.

Consultation

Meaningful consultation with relevant community leaders, accessibility experts and Elders was embedded in project planning and budgets for all projects, with most significant engagement of cultural and access advisors across Garabari, the First Peoples Youth Dance Workshops program, and Rewards for the Tribe.

Leadership, Employment, Programming

Of 13 program elements delivered in 2022, including major works, small–mid scale commissions, workshop/ professional development programs, and paid residencies, three were led by First Nations artists, two by artists who identified as Culturally and Linguistically Diverse, two by LGBTQIA+ artists, and one by an artist who identified as Neurodivergent.

Creative personnel engaged across program elements

- 10% First Nations, Aboriginal and/or Torres Strait Islander
- 7% Culturally and/or Linguistically Diverse
- 5% identified as Disabled/Person with Disability
- 2% identified as Neurodivergent
- 16% identified as LGBTQIA+

Audience

2022 audience surveys across major works and in-house seasons showed that 15% of attendees identified as Culturally and Linguistically Diverse, 4% identified as First Nations people, 3% identified as Disabled, 7% as Neurodivergent, and 32% as LGBTQIA+. We successfully implemented targeted marketing and outreach strategies for Garabari and Rewards for the Tribe seasons, including delivering a free ‘community night’ for local First Nations people to attend Garabari and meet with Joel Bray before the show; and a Relaxed Performance and Auslan Interpreted show for Rewards for the Tribe audiences.

Key audience demographic stats

- >8% Garabari audience members who identified as First Nations people
- 11% Rewards for the Tribe audience members who identify as Disabled or Neurodivergent

"I attended this show with my young daughter who has Down syndrome. I loved the show, and my daughter was transfixed the entire time. It was powerful for her to see dancers with Down syndrome. And there was so much respect shown to her from Chunky Move staff and from other patrons. It was an utterly validating experience, as both a creative and a social event."

– Audience Member, Rewards for the Tribe Melbourne season

Marketing Report

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

Chunky Move’s 2022 programs and commissions were well-received by audiences for their originality, inclusivity, and contribution to contemporary dance as an art form. Our Melbourne-based audiences came out in force, with Yung Lung and Rewards for the Tribe seasons selling out and Garabari hitting capacities between 92–100% for five out of seven performances. These major works generated significant media coverage across the year, totalling four print and seven online features, 10 radio interviews, and 26 online and print mentions.

Yung Lung was praised by attendees as "supreme art" that showcased the distinctiveness and exceptionalism of Melbourne's contemporary dance, with 72% of audience members surveyed giving the show an 'Excellent' rating, the highest possible score. Yung Lung t-shirts and caps, designed by costume designer and Melbourne streetwear label PAM were a hit, and through their popularity amongst our dance and arts community in particular continue to generate brand awareness.

For our collaboration with Restless Dance Theatre, Rewards for the Tribe, targeted marketing strategies were employed to attract new audiences to this compelling and beautiful work, and promote Chunky Move as an inclusive space. For the world premiere season in Melbourne, cross promotion of the season from disability activist and influencer, Carly Findlay to her 44,000 followers, combined with direct community outreach from RISING’s Access Coordinator Tom Middleditch, assisted in achieving 12% of surveyed audience members identifying as Disabled or Neurodivergent.

To promote the World Premiere season of Garabari, we utilised the stunning imagery and video trailers captured during on-Country creative developments in Wagga Wagga, reaching over 36,000 people across Facebook and Instagram. 77 people accessed discounted BLAKTIX, contributing to >8% of audience members identifying as First Nations people.

Chunky Move’s own marketing channels continued to be a successful tool in drawing audiences to our seasons, with 35% of people saying they found out about our events through the company directly. We reached a further 35% through our presenting partners’ channels, demonstrating the strength of collaborating with organisations like Sydney Festival, RISING, The Substation and Arts House, among others.

Our community of artists, peers, and audiences continued to engage strongly with Chunky Move’s Instagram account, with a 90% increase in reach through this platform since 2021, making it a highly effective tool for expanding our audience. People aged 25–34 represent the majority of our followers on social media, making up 43% of our Instagram audience and 37% of our Facebook audience.

159,315
Vimeo Views

88,173
Facebook Reach

42,432
Instagram Reach

17,204
Facebook Followers

14,164
Instagram Followers

11,707
Youtube Views

10,254
E-news Subscribers

Statement of Changes in Equity for the year ended 31 December 2022

	Retained earnings \$	Total \$
Balance at 1 January 2017	842,794	842,794
Surplus (deficit) attributable to members	114,594	114,594
Balance at 31 December 2017	957,388	957,388
Surplus (deficit) attributable to members	(39,846)	(39,846)
Balance at 31 December 2018	917,542	917,542
Surplus (deficit) attributable to members	(40,588)	(40,588)
Balance at 31 December 2019	876,954	876,954
Surplus (deficit) attributable to members	162,069	162,069
Balance at 31 December 2020	1,039,023	1,039,023
Surplus (deficit) attributable to members	9,186	9,186
Balance at 31 December 2021	1,048,209	1,048,209
Surplus (deficit) attributable to members	(15,306)	(15,306)
Balance at 31 December 2022	1,032,903	1,032,903

Statement of Profit or Loss and Other Comprehensive Income for the Year Ended 31 December 2022

	2022 \$	2021 \$
REVENUE		
Project Income		
Contract Fees	456,484	75,000
Other Project Income	64,520	31,264
Project Grant Income		
Creative Victoria – Strategic Investment Fund Stage 2	-	30,500
Creative Victoria – Operational Infrastructure Funding	-	54,500
City of Melbourne – Annual Arts Grant	41,520	40,000
Other Commonwealth Grants	384,050	-
Core Income	138,449	156,950
Core Grant Income		
Creative Victoria – Core	878,015	878,016
Australia Council – Core	434,300	320,000
Other Income		
Covid-19 Government Support	-	55,579
Total comprehensive income for the year	2,397,338	1,641,809
EXPENSES		
Wages & Fees	1,544,294	1,119,699
Production Expenses	422,521	148,700
Marketing & Promotion	161,140	110,392
Administration & Management	284,689	253,832
Total expenditure for the year	2,412,644	1,632,623
Surplus (deficit) for the year	(15,306)	9,186
Total comprehensive income (loss) attributable to the members of the entity	(15,306)	9,186

Government Partners



Project Partners



Australian Government
RISE Fund



Australian Government
Indigenous Languages and Arts



tanja liedtke foundation
inspiring dance



creative
partnerships
australia



RISING :



THE SUBSTATION /



restless
DANCE THEATRE

ARTS HOUSE



JOEL · BRAY



acca

Corporate Sponsors

S O F I T E L
HOTELS & RESORTS



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