

# CHUNKY MOVE



**Annual Report  
2023**

**Located on the unceded lands of the Boon Wurrung and Wurundjeri people of the Kulin Nations, Chunky Move creates bold, genre-defying dance through rigorous collaboration and fearless experimentation. Internationally renowned for ambitious and highly original work, our award-winning company maintains a reputation for being at the forefront of contemporary dance globally.**

Our purpose is to transform how contemporary dance is experienced, valued and understood. We achieve this through our high-quality artistic program that honours artform legacy, provokes future-focussed and interdisciplinary artistic practices, and encourages audiences and participants to think differently about themselves and our world.

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 our dense program of major works, commissions, residencies and education offerings. Over the last 28 years, Chunky Move has performed in 138 cities in 150 festivals throughout the world, engaged over 376 artists and independent creatives and captivated over 600K+ audiences.

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# Artistic Director's Reflection

## Antony Hamilton

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Antony Hamilton. Photo by Gianna Rizzo

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In 2023, Chunky Move brought audiences back to our home precinct. Much of our program utilised our glorious studios as a place to gather, share and be captivated once again by unique excursions into contemporary dance. It was a year of immense ambition and collaboration with many peers in our sector. But it was the supercharged, ground-breaking dance performances by our world class artists that took the limelight.

March programming launched the year with three distinct outcomes as part of the collective sector-driven pilot festival, FRAME: A biennial of dance, the annual edition of our Choreolab workshop series, the tenth Activators small-scale commission, and a one-night-only presentation of Harrison Ritchie-Jones' electric work CUDDLE. We are proud to have been a partner for FRAME. It was a moment of critical importance for Naarm/Melbourne dance. Given the troubling absence of a funded national dance festival, it signified what the dance community in our state is capable of with grass-roots determination, goodwill, and collective resourcefulness—while however demonstrating that dedicated funding is required to make such efforts sustainable in the long-term.

Now or Never, Naarm's newest festival of art, sound, ideas and technology presented our Token Armies iterative work NON\_TA\_Response. The performance brought to life the forecourt between Melbourne Museum and the adjacent Royal Exhibition Building, supporting the late-night music program that included electronica luminaries Autechre and Giant Swan. It was a thrill to be part of the maiden outing of this exciting new calendar event for the city, with our signature integration of choreography and 'speculative future' design.

We also began developing two new major works. In February we undertook studio creation for the dually intimate and voluminous love letter to dance, You, Beauty which will premiere in RISING 2024. In September, partnerships were established with our international collaborators for the forthcoming 2025 major work U>N>I>T>E>D. We travelled to Bali to undertake a light research period with the prodigal sons of Balinese experimental techno and trance culture, Gabber Modus Operandi. For the last few years, GMO have been at the forefront of a new wave of emerging underground dance, live-art and club culture born from the Asia-Pacific region. We are so excited to explore 'machine mysticism' in global contemporary culture with GMO, alongside previous collaborators Creature Technology Co.

In August we presented the premiere of my major work, 4/4—a work two years in the making—in our beloved precinct at the Malthouse Theatre. We were thrilled to finally share the rigorous work of our outstanding artistic team, and the show was met with the most rapturous response from audiences. 4/4 is the culmination of some of my most enduring choreographic interests: meticulous movement with nonchalant accuracy, and a profound synthesis between material forms. I was moved by the reception to this work, and I am elated that it will have a continued six week run internationally next year.

Finally, we had the great pleasure of announcing our 2023/2024 Choreographer In Residence, Melanie Lane. Melanie is one of Australia's most in-demand choreographers of her generation. We can't wait to facilitate a space of deep creative exploration as she undertakes the two-year residency period towards the delivery of her brand-new major work Phantasm.

Our 2023 program demonstrates that Chunky Move continues to be an important institution, nurturing Naarm's thriving dance community and platforming incredible local and international talent. Our mission to create genre-defying dance for audiences both new and established is in good health, and we are excited to continue our return to international stages in 2024 and beyond after limited engagement across the pandemic years. My deep thanks to the many dancers, staff, Board, patrons and supporters who ensure Chunky Move thrives. This is your company.

**– Antony Hamilton, Artistic Director / Co-CEO**

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# Key Statistics

**4** New work premieres

**23** Performances

**4** Green Room Award Nominations

**8,238** Attendance

**119** Number of creative practitioners engaged

**\$572,419** Total investment in creative practitioners

**1.7M+** Total online reach

**433** Workshops & Classes

**4,787** Total number of attendees at workshops and classes

**75** Professional development opportunities



# Chairs' Report

## Leigh O'Neill

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Leigh O'Neill speaking at 4/4 Opening Night. Photo by Isabella Oliveria

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In Antony's report, as he reflects on 2023, he highlights the breadth and depth of our program - confirming Chunky Move's mission to create genre-defying dance for audiences both new and established is thriving. 4/4 was a particular highlight for me personally, both for the incredible skill and passion that the dancers demonstrate and also for the joy with which Antony and the company talk about the work.

Our impact extends far beyond our artistic program and continues to evidence our commitment to diversity and community engagement. Chunky Move's seed investment in the production of a new documentary feature film acting as a companion outcome to the company's 2022 major work, Rewards for the Tribe, resulted in the film also titled Rewards for the Tribe, debuting at the Adelaide Film Festival in October 2023. Our commission of independent artist, Fayen D'Evie who pushed the company's commitment to accessible performance to new heights, won two Melbourne Fringe Awards for Sound & Technical Excellence and Innovation in Dance. Our ongoing commitment to First Peoples initiatives continues through our Youth Workshop Program in regional Victoria led by the wonderful Ngioka Bunda-Heath in her role as First Peoples Partnerships Coordinator who also curated a special classes program BlakOut in partnership with and for YIRRAMBOI First Nations Arts Festival in May.

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This annual report marks my final as Board member and Chair for the company. I am excited to pass the role of leading our Board to Sally Calder, a passionate advocate for the arts and the art form, who has served on our Board since 2020. As I think about the far reaching and lasting impact of Chunky Move, I wanted to use this opportunity to reflect back on the ten years of my term, and the collective impact of this incredible company.

One thing I have always loved about this role is engaging with the incredibly talented creative community - which turns out to be nearly 400 unique artists and creatives employed or supported by Chunky Move since 1995, and the company continues to engage an average of 102 creatives each year.

Chunky Move is about dance, supporting professional artists and non-professional dance enthusiasts - 23,182 of them honing their skills with us (since our records began in 2018!) who have busted their moves in our public classes.

We've provided employment to over 40 arts producers, managers and administrators since 2018, many of whom have grown their skills and gone on to leading roles in the creative industries. We also have benefited from the gift of time and strategic thinking of 19 Board members since the commencement of my tenure in 2013.

This company has had three Artistic Directors, two through my tenure - genre-defying Antony Hamilton and fearless Anouk Van Dijk, as well as founding Director, Gideon Obazarnek, before my time yet a source of experience I have regularly drawn on. Chunky Move is stronger for their different strengths, the contemporary dance world is stronger for their skills and passion, and I am stronger and always grateful for the way each of them has challenged me to be better. Antony, together with the outstanding Kristy Ayre, continues to lead the company with courage and empathy.

In reflecting on the breadth of impact of the company I am reminded we would not be here without the support of our long-standing funders Creative Victoria, Creative Australia and the City of Melbourne alongside a number of significant Trusts and Foundations, our generous individual donors, kind sponsors and ticket buying audiences. Thank you for backing our work, we would not be able to fulfill our ambitions without you.

In closing, I would like to pay special recognition and give a huge thank you to Rose Hiscock, Deputy Chair and force of nature, and Sean Jameson, Board member and voice of our people, who are also stepping down after committing ten years to the company. The company would not be where it is without your huge contributions. It's been brilliant to work alongside you both.

And so, as I return to being an audience member I also look forward; an international tour of 2023's critically acclaimed 4/4, new major work You, Beauty premiering in the 2024 Rising festival, dance classes busier than ever, Film Festival screenings, First Nations community initiatives going from strength to strength and I know I'll be cheering loudly.

**- Leigh O'Neill, Chair, Board of Directors**



4/4 Opening Night. Photos by Isabella Oliveria



## Board

Leigh O'Neill, Chair  
Rose Hiscock, Deputy Chair  
Lili Pechey, Treasurer  
Jasmin Sheppard  
Sally Calder  
Lauren Donazzan  
Sean Jameson  
Brad Macdonald  
Wendy Martin  
Tam Nguyen  
Sophie Travers

## Staff

### Co-CEOs

Kristy Ayre, Executive Director  
Antony Hamilton, Artistic Director

**Choreographer in Residence**  
Melanie Lane

**Program Producer**  
Kristina Arnott

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

**Office & Program Coordinator**  
Hannah Brown

**Production & Operations Manager**  
Ashley Buchanan

**Production & Operations Coordinator**  
Olivia Walker

**Marketing & Communications Manager**  
Isabella Oliveria

**Development Manager**  
Elyse Cox

**Finance Administrator**  
Tammy Currie / FAME Group



~~~~~ "...derelict in uncharted space...". Photo by Gianna Rizzo

# 4/4

★★★★★ "Embodied, rigorous and sensorially spectacular, **Chunky Move's** latest dance work will linger long past the final beat." – ArtsHub

## Dates

**World Premiere Season**  
Presented by Chunky Move  
Malthouse Theatre, Southbank  
8–12 August

## Creative Team

**Concept & Direction**  
Antony Hamilton

**Choreography**  
Antony Hamilton with Mason Kelly, Melissa Pham, David Prakash, Harrison Ritchie-Jones, Aimee Schollum, Michaela Tancheff, Nikki Tarling, Jayden Wall

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

**Understudies**  
Samakshi Sidhu, Kyall Shanks, Harshil Vora

**Costume Design**  
Paula Levis

**Costume Fabricator**  
Fiona Holley

**Sound Design**  
Alisdair Macindoe

**Lighting Design**  
Bosco Shaw

**Associate Lighting Designer**  
Nick Moloney

**Production Design**  
Ashley Buchanan & Antony Hamilton



4/4 is a stunning and unrelenting display of Antony Hamilton's theory of complex movement in time and space, that calls upon his unique street-dance informed movement language. Eight dancers perform a stark symphony of mesmerising movement against the backdrop of minimalist design. As episode after episode builds upon the last, quartets and duets converge and diverge in ever more hypnotic configurations.

Presented at Malthouse Theatre, the world premiere season was met with five-star and four-star reviews, received standing ovations each night from thrilled packed houses, and as of March 2024, 4/4 is a nominated contender for Green Room Awards for Best Ensemble and Best Sound Design.

Following the highly successful initial season, the company received a number of invitations to present the work in Europe. In November/December 2024, we will embark on a minimum-5-stop tour, with presentations confirmed in London, Brussels, Oslo, Porto, and Luxembourg.

4/4 was supported by Creative Victoria, Creative Australia and City of Melbourne. Venue Partner: Malthouse.

**1,994**  
Total Attendance

**\$187,387**  
Total Artist Investment

**19**  
Creatives, performers and production team engaged



Access services provided



# ~~~~~ “...derelict in uncharted space...”

★★★★ “Ethereal music and interstellar eruptions are felt in reverberation. A trippy, immersive piece, it opens with a reminder: space exploration requires a highly designed environment, so it should be accessible to all.”  
– The Age

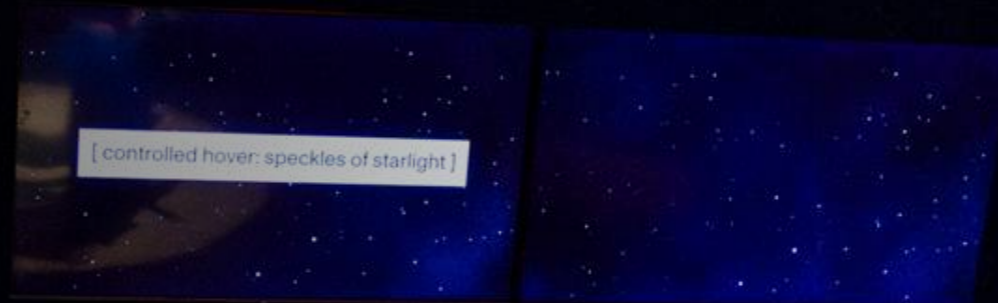
In 2023, Chunky Move partnered with Melbourne Fringe to co-commission a new work by a Deaf or Disabled artist working with dance or movement, as part of Fringe’s Radical Access initiative in partnership with Arts Access Victoria.

The selected project was ~~~~~ “...derelict in uncharted space...”, conceptualised by Fayen d’Evie and Benjamin Hancock. Created with a stellar collective of dancers, artists, writers, musicians, and designers, “...derelict...” paid homage to Project Communicator, a 1970s Trekkie fan club project that aimed to bring the wonderment of Star Trek to Blind audiences through descriptive radio plays.

Engaging with the idea of ‘radical access’ in content, form, and method of creation, the artists experimented with inter-sensorial translations of a Star Trek episode, embedding access offerings as crucial aesthetic and conceptual elements of the work. The resulting live performance season at Chunky Move studios, and subsequent digitally broadcast audio-described season, featured live and projected movement performances by Fayen, Benjamin, Luke D. King and Georgina Kleege; Rebecca Bracewell’s live sound, which manipulated radio astronomy telescope recordings, Rebecca’s hearing aid feedback, and audio generated by a cane used by Fayen; pre-recorded and live creative open captions; and live creative audio description by a shifting cast of describers.

Audiences and industry peers described “...derelict...” as “richly multi-sensory”, “thought-provoking” and “ground-breaking,” and, having won Melbourne Fringe’s Innovation in Dance and Sound and Technical Excellence awards, the work has since received Green Room Awards nominations for Outstanding Work and Design/ Technical Achievement from the Contemporary and Experimental Performance panel.

Chunky Move are very proud to have supported this trailblazing project, the legacy of which continues through Fayen and collaborators’ establishment of Access Lab and Library, which will prototype inter-sensory access innovations and publicly share case studies and guides to artist-led access strategies.



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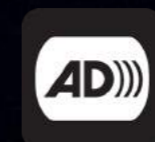
Total Audience

## \$41,746

Total Artist Investment

## 18

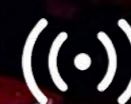
Creatives, performers and production team engaged



Visual Story



OC



Access services provided

### Dates

**World Premiere Season**  
Chunky Move, Southbank  
11–14 October

**Audio Described Digital Broadcast season**  
Digital Fringe / accesslab.world  
25–28 October

### Creative Team

**Concept**  
Fayen d’Evie and Benjamin Hancock

**Created by**  
Fayen d’Evie, Benjamin Hancock, Rebecca Bracewell, Luke D. King, Georgina Kleege, Nelly Kate, Andy Slater, Lloyd Mst, Jon Tjhia, Alex Craig, Anastasia La Fey, Aaron McPeake, Anna Seymour, Sheereen Perrin, George Thomas, Lorena Zapiain and Sheri Wells-Jensen

**In association with**  
Antony Hamilton, Vitae Veritas, Bryan Phillips, Madeleine Flynn and Charles Gushue

**Radio adaptation**  
Jon Tjhia with additional engineering by Marco Cher-Gibard

**Caption design and live implementation**  
Lloyd Mst, George Thomas and Jake Bonin

**Audio describers**  
Jon Tjhia, Kalinda Vary, Khalid Warsame, Lorena Zapiain, Madeleine Flynn, Milly Cooper, Nilgün Güven, Rachel Edward, Rosemary Forde, Xinyuan (Caesar) Li, Zeno d’Evie and Zoe Scoglio

# NON\_TA\_Response

NON\_TA\_RESPONSE. Photo by Gianna Rizzo



## Dates

**NOW or NEVER Festival Season**  
Presented by NOW or NEVER  
Melbourne Museum Plaza, Carlton  
25–26 August

## Creative Team

**Concept, Direction & Choreography**  
Antony Hamilton

## Performers

Tra Mi Dinh, Amber McCartney,  
Melissa Pham, Kyall Shanks, Michaela  
Tancheff, Jayden Wall

## Costume Design

Paula Levis

## Original Design & Fabrication

Creature Technology Co.

## Original Concept Art

Peter Gregory

## Additional Design & Fabrication

Antony Hamilton & Ashley Buchanan

## Stage Manager

Natasha Noel

NON\_TA\_Response was a reimagining of components of Antony Hamilton's 2019 major work *Token Armies* for Melbourne's newest large-scale festival celebrating digital art and future thinking, *Now or Never*.

Placing elements of the universe of Antony Hamilton's 2019 work *Token Armies* into the Melbourne Museum forecourt amidst the throng of *Now or Never's* festival hub, NON\_TA\_Response created a point of visual interference between the postmodern Melbourne Museum and the

Italianate Melbourne Exhibition Building, considering the long passage of time that separates them in their design, construction and cultural significance. The performance explored the relationship between biology and technology, and the uncanny connections and dissonances between the living and the inanimate, fascinating thousands of festival goers.

*Presented as part of Now or Never in partnership with City of Melbourne.*

**4,660**  
Total Attendance

**\$18,911**  
Total Artist Investment

**8**  
Creatives, performers and production team engaged

# FRAME Programming

**“Bringing the beauty and value of contemporary dance into the spotlight. It was a wonderful celebration of dance being an art form for everyone.”**  
– Festival attendee

FRAME: A biennale of dance was an exciting pilot festival created through the collective capacity of local artists and partner organisations in Naarm. Chunky Move were proud to present three programs as part of FRAME in March 2023, as well as hosting End FRAME—a party to close out the festival at Chunky Move studios—and offering a week of free morning classes.

## **CUDDLE by Harrison Ritchie-Jones Saturday 11 March Chunky Move Studios**

Presented for one free sold-out performance only, Harrison Ritchie-Jones' CUDDLE was a riotous and tender work in which he and collaborator Michaela Tancheff charmed a captivated audience with a bizarre and satirical assemblage of Australiana career-criminal livery and daredevil, circus-grade partnering tricks. A hit of the festival, CUDDLE elicited a rapturous response, and has gone on to enjoy a follow-up season at Arts House in 2024.

## **Choreolab 2023: Δ (Change from Aotearoa)**

### **Workshops**

22–24 March, Chunky Move Studios

### **Performance**

25 March, Dancehouse

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. Presented as part of Δ (Change From Aotearoa), a project centring Street Dance curated by Jonathan Homsey and Efren Pamilacan, Choreolab 2023 featured three of Aotearoa's leading dance innovators grounded in Vogue, Waving, Creature Movement work and World-Building: Jahra Wasasala, Ooshcon and Jaycee Iman.

During the workshops, each artist shared their individual practices and built choreographic worlds with a group of 36 eager participants.

Choreolab culminated in the celebratory public performance outcome Δ (Change from Aotearoa): Archipelago, a moment of pure ecstatic expression at Dancehouse to the sounds of acclaimed music artists live from Basement Theatre in Tāmaki Makaurau (Auckland).

## **Activators 10: TADRA, and other visions Jahra Wasasala in collaboration with Henry Lai-Pyne and Oliva Luki (Spewer)**

### **Residency**

27–31 March

### **Performance**

31 March  
Chunky Move Studios

TADRA, and other visions was a one-off showing following an intensive residency and collaboration between Jahra Wasasala, Naarm-based multimedia artist and designer Henry Lai-Pyne and Aotearoa-based music producer and MC Oliva Luki (Spewer). This powerful performance platformed Jahra's visceral world building practice, drawing on geographic and cultural relationality from their Fijian heritage, thematically exploring nightmares, human-data, and drowning worlds.

*Presented by Chunky Move as part of FRAME: A biennial of dance.*

*CUDDLE was supported by Lucy Guerin Inc. through a studio residency at WXYZ Studios and by Arts Merri-bek. Δ (Change from Aotearoa) was supported by the Australia Council of the Arts, Chunky Move, Dancehouse, and Basement Theatre.*

**\$21,990**  
Total Artist Investment

**14**  
Creatives, performers and  
production team engaged

**35**  
Total Choreolab participants

**461**  
Attendance at performances and events

**652**  
Attendance at free classes



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# U>N>I>T>E>D (Work in Development)

U>N>I>T>E>D assembles a diverse cohort of exemplary artists from Australia, Indonesia and Aotearoa in a cross-cultural creation led by Antony Hamilton. The collaboration draws influence from the diverse perspectives of the creative team, including prodigal sons of Balinese experimental techno, Gabber Modus Operandi, Bali-based streetwear fashion label, Macan Studio, renowned global experts in animatronic puppetry Creature Technology Co., Matthew Adey of experimental multi-disciplinary art collective House of Vnholy, and a stellar line up of dancers hailing from Melbourne and Aotearoa.

Working with an interdisciplinary approach to integrate multiple artistic mediums, the team will generate a fascinating and highly engaging performance: dance manipulated by mechanical apparatus weaving with Gabber Modus Operandi's influence of Javanese Jathilan trance, in a work that honours technologies both ancient and contemporary; both inner and collective. Created over several research and development periods in Bali and Melbourne, U>N>I>T>E>D has been commissioned by Asia TOPA for its 2025 festival.

## Dates

**Exo-skeleton Design and Fabrication with Creature Technology Co.**

August–September

**Research and Development Residency, Bali**

12–18 September

**Creative Development, Melbourne**

2–5 October

## Creative Team

**Artistic Direction & Choreography**  
Antony Hamilton

**Sound Design & Composition**  
Gabber Modus Operandi  
Exo-skeleton Design & Fabrication  
Creature Technology Co.

**Performers & Choreography**  
Ooshcon, Melissa Pham,  
Samakshi Sidhu, Jayden Wall,  
Jahra Wasasala

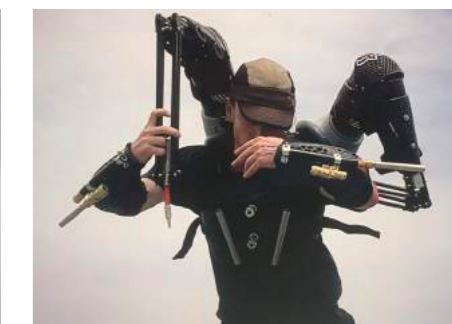
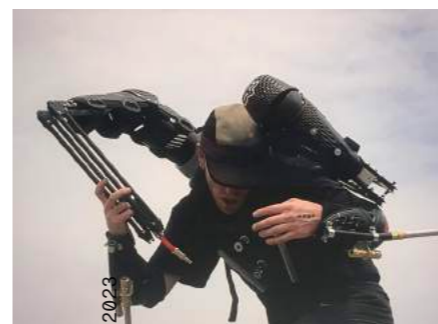
**Dramaturg**  
Melanie Lane

**\$40,503**

Total Artist Investment

**8**

Creatives, performers and production team engaged



U>N>I>T>E>D research residency, Bali (ID) with Gabber Modus Operandi

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# You, Beauty (Work in Development)

You, Beauty is a dually voluminous and intimate performance that moves between hard exteriors and soft interiors. A large, gently undulating inflatable is both a sculptural form viewed from the outside and a theatre visited by the audience, in a moving dialogue with dancers Samakshi Sidhu and Enzo Nazario. Premiering at **RISING 2024**, this intimate performance experience will be performed to 40 audience members at a time three times a day.

## Development Dates

6–24 February

## Artistic Director

Antony Hamilton

## Performers

Samakshi Sidhu, Enzo Nazario

**\$10,995**  
Total Artist Investment

**2**  
Creatives, performers and  
production team engaged



You, Beauty. Photo by Eva Otsing

# Choreographer in Residence



Melanie Lane. Photo by Nick Robertson

Following the successful tenure of 2021/2022 Choreographer in Residence Joel Bray, in 2023, we welcomed award winning choreographer, Melanie Lane.

Across 2023/2024 Melanie will receive a \$25,000 annual stipend; a dedicated production budget and production, producing and marketing support to enable the realisation of a new, full length commission; regular access to Chunky Move's studios and office; and extensive opportunities for structured and informal professional and practice development.

As part of her residency, Melanie commenced work on her Choreographer in Residence commission, **Phantasm**, which will premiere in 2025 at the completion of her tenure.

## Development Dates

13–24 February  
26–30 June  
14–25 August

**\$48,643**  
Total Artist Investment

**9**  
Creatives, performers and  
production team engaged

# Education & Residencies

**“Being able to offer my students such enriching experiences, with such creative and talented artists, it's just the absolute highlight of my job and they really loved their experience.” – Teacher feedback**

## Classes

Dance education is a cornerstone of Chunky Move's programming. Our public classes program supports the practice of emerging and professional dance artists—both local and visiting—as well as inviting newcomers to the form through our beginner-friendly options. In 2023 we welcomed 580 new class goers through our doors. March was our busiest month with 31 free classes offered as part of FRAME. Most of these classes ran at full capacity, bringing in many new and familiar faces to join the excitement.

## Masterclasses

In addition to our regular class program, Chunky Move hosted several masterclasses by international guest artists, providing local dancers the opportunity to engage with unique, specialised dance methodologies.

Former Chunky Move Artistic Director Anouk van Dijk led a sold-out workshop in her Countertechnique movement system, which continues to feature within our regular class offerings.

Artistic Director Kuik Swee Boon and Company Artist Fiona Thng delivered a HollowBody workshop, the signature methodology and movement philosophy of their company, The Human Expression Dance Company (Singapore).

A week-long Klein Technique Intensive series was also led by Berlin-based dancer choreographer, dramaturg, and teacher Alice Heyward.

## 2023 Teachers

Sarah Aiken, Joel Bray, Zoe Brown, Ngioka Bunda-Heath, Kara Burdack, Deanne Butterworth, Tristan Carter, Rachel Coulson, Alice Dixon, Benjamin Hurley, Rebecca Jensen, Mason Kelly, Melanie Lane, Prue Lang, Jo Lloyd, Amber McCartney, Ashley McLellan, Julie Ann Minaai, Callum Mooney, David Prakash, Georgia Rudd, Aimee Schollum, Kyall Shanks, Brooke Stamp, Chimene Steele-Prior, Lilian Steiner, Nikki Tarling, Robert Alejandro Tinning, Sophia van Gent, Jayden Wall.

## Minimax Residencies

Chunky Move's Minimax program offers studio space for independent artists to support in the research and development of choreographic processes and works. 2023 artists include Zoe Bastin, Alice Dixon, Ruby English, Jonathan Homsey, Ben Hurley, Mason Kelly, Amber McCartney, Enzo Nazario, Harrison Ritchie-Jones and Yandall Walton.

**383**  
Classes Delivered

**149**  
Total EFS Participants

**4059**  
Total Class Attendance

**288**  
Total Hours of Studio Space Provided

**908**  
Unique Class Attendance

**\$4,224**  
Total Value of In-Kind Studio Space provided

**9**  
EFS Workshops Delivered

# First Peoples Youth Dance Workshops

**“The children have learned cultural/hiphop dancing and had a lot of fun while doing it. It's a program the children always look forward attending every school holiday and interacting with other children.” - Feedback from participant's parent**

This year our First Peoples Youth Dance Workshops were delivered in Wyndham Vale, Donald, Stawell and Horsham continuing our partnership with Goolum Goolum Aboriginal Co-operative and Wotjobaluk community members in addition to a new partnership with Aboriginal Wellness Foundation. The program promotes and fosters positive self-esteem and social interaction, builds confidence, and reinforces connection to culture and community.

The program was coordinated and led by Ngioka Bunda-Heath (Wakka Wakka, Ngugi, Birrpai) together with guest facilitators Chandler Connell (Wiradjuri, Ngunnawal)

and Dylan Singh (Wiradjuri). The workshop participants (aged 4–16) engaged in contemporary and hip-hop technique movement workshops. As in 2022, the program culminated in a performance as part of Goolum Goolum's Hand Up! Event in Horsham on 21 September.

In partnership with the Aboriginal Wellness Foundation, Ngioka also led 12 dance workshops for groups of First Nations youth and for teens and Elders at Wyndham Vale's Wunggurrwil Dhurrung Community Centre.

Supported by VicHealth.

**207**  
Total Workshop Attendance

**56**  
Total New Participants

**151**  
Total Returning Participants

**21**  
Total Workshop Sessions Delivered

# YIRRAMBOI BlakOut

**“It was a time when I could dance with my heart, not my technique.”**

**“...grounded in First Nations pedagogy and facilitated with grounded, connected presence.” - Participant feedback**

For the 2023 YIRRAMBOI Festival, First Peoples Partnerships Coordinator Ngioka Bunda-Heath (Wakka Wakka, Ngugi, Birrpai) curated an electric line-up of First Nations guest teachers to take-over morning classes across festival dates. The classes, offered free for participants were led by Joel Bray (Wiradjuri), Zoe Brown-Holton ((Th)Dunghutti, Gomeroi), Tyrel Dulvarie (Yirganydji, Djirrabul, Kalkadoon, Umpila), Thomas E.S. Kelly (Minjungbal-Yugambah, Wiradjuri, Ni-Vanuatu), Amelia Jean O'Leary (Gamilaroi), Rheannan Port (Lama Lama, Aiyapathu, Eastern Kuku Yalanji) and Jasmin Sheppard (Tagalaka).

**7**  
YIRRAMBOI Classes

**121**  
YIRRAMBOI Class Participants

## Rewards for the Tribe Documentary World Premiere Adelaide Film Festival

*"This beautiful, character-led arts documentary traces the first collaboration between Restless ... and Victoria's Chunky Move. The documentary celebrates human connection and reminds us of the value of engagement and sharing."*

– South Australian Film Corporation

Years in the making, Rewards for the Tribe is a new documentary directed by award-winning filmmaker, Rhys Graham, that charts the remarkable creation of Chunky Move and Restless Dance Theatre's 2022 collaborative dance work of the same name.

The film premiered on Sunday 22 October at Palace Nova Cinemas Eastend as part of Adelaide Film Festival with Antony Hamilton, Chunky Move dancer Benjamin Hancock and the Restless Dance Theatre team in attendance.

## Forever & Ever

*"Hamilton is known for works more performance art than straight dance, engaging hip hop, club culture and pop references. Forever & Ever has all those things and is one of his best works. It's a brilliant finish to Ascent's diverse line up..."*

– Australian Stage

Antony Hamilton's Helpmann Award-winning dance work for Sydney Dance Company, Forever & Ever, made its return to stages in 2023, following its 2018 premiere at Sydney's Roslyn Packer Theatre. Presented as part of Sydney Dance Company's triple bill Ascent, Forever & Ever was presented at Arts Centre Melbourne along with 13 other locations across Australia and two European locations, and has since been nominated for six Green Room Awards.

## National and International Market Development

In 2023, we invested in strategic market development via attendance at prominent local and international markets including APAX (Cairns, AU), APAM (Melbourne, AU), ISPA and APAP (New York City, US), PAMS (Seoul, KR) and ChinaSPAF (Shanghai, CN). This was in addition to continued artistic research and development in Bali, ID for new work U>N>I>T>E>D.

## Victorian Dance Festival

Chunky Move were delighted to participate once again in the 2023 Victorian Dance Festival the weekend of 14–16 April. On the Sunday, Artistic Director Antony Hamilton led a professional contemporary dance masterclass to 90 enthusiastic participants as part of the Energetiks program, with Jayden Wall and Rachel Coulson co-facilitating. The company also had a booth in the VDF Market, selling merchandise and chatting to attendees about our suite of works and programs.

## Performances at Chunky Move

Across the year, we were pleased to open our doors to host performances by peer arts companies and collectives, who brought new audiences to Chunky Move studios.

**Deep Soulful Sweats – Tenth Anniversary**  
by Sarah Aiken and Rebecca Jensen  
24 June

**Polar Force & Array**  
by Speak Percussion  
Presented by Now or Never  
30 August–2 September

**Insert Self**  
by L2R Dance  
1–2 December





# Marketing Report



NON\_TA\_RESPONSE. Photo by William Hamilton-Coates

In 2023, Chunky Move audiences consistently praised our dedication to delivering cutting-edge yet accessible contemporary dance and putting more artists from underrepresented backgrounds on stage. 71% of surveyed respondents rated 4/4 a perfect score of 10 out of 10, describing the work as “playful, joyous, heartbreaking and intense” and commenting that “seeing more BIPOC with street dance backgrounds in theatre spaces feels good.” 4/4 also garnered substantial media attention, with notable highlights including a 5-star review, 84 online media mentions, 6 radio interviews and 3 print features.

Similarly, the season of ~~~~~ “...derelict in uncharted space...”, which received a 4-star review from The Age and was described by audiences as “delicate,” “sensorial,” and “intelligent”, hailed as a benchmark for access as an integrated, vital component of performance art and “what all-inclusive design and performance should be.” Fayen d’Evie and collaborators were interviewed for radio programs including ABC’s The Stage Show, 3CR Radical Radio and Vision Australia Radio, and the project was featured in articles Liminal Magazine, Beat Magazine and ArtsHub.

Key programs delivered as part of FRAME: A biennial of dance brought in die-hard dance fans. 461 attended CUDDLE, Activators 10, Change from Aotearoa: Archipelago and END Frame; 35 artists (approximately half of whom were new to Chunky Move) enjoyed the Choreolab professional development program, and 105 first-time class attendees came along to our Free Morning Classes alongside 177 regulars.

Our social media presence continued to grow steadily, with substantial increases in profile visits, paid reach, and impressions. Instagram alone saw a remarkable 267% increase in reach and a 55% rise in profile visits, while Facebook paid impressions surged by 294%, with profile visits increasing by 171%. Our social media following continues to be predominantly female, accounting for 73% on Facebook and 75% on Instagram, with most falling within the 24-35 age group.

**160,935**  
Vimeo Views

**15,675**  
Instagram Followers

**120,714**  
Instagram Reach

**10,275**  
Youtube Views

**61,591**  
Facebook Reach

**9,650**  
E-news Subscribers

**17,156**  
Facebook Followers



NON\_TA\_RESPONSE. Photo by William Hamilton-Coates

# Equity Action Plan

In 2023, the Chunky Move team continued to deliver actions and strategies identified in our 2021-2024 Equity Action Plan. Key achievements against EAP Goals are outlined below.

**6%**

~~~~~ "...derelict in uncharted space..." audience members who identified as Deaf, Disabled, Neurodivergent, or having access requirements

**24%**

4/4 audience who identified as Culturally and/or Linguistically Diverse, First Nations, Deaf, Disabled or Neurodivergent

## Key: Access Service Symbols

The following Access Symbols are used on pages 14 and 16 to indicated accessibility offerings provided for public outcomes:

- AD** Audio Description
- AI** Auslan Interpreting
- OC** Open Captions
- SFP** Sensory Friendly Performance
- QR** Quiet Room Available
- RA** Remote Access
- SG** Sighted guide provided
- WA** Wheelchair Accessible
- MSO** Multiple Seating Options
- AP** Access Pack Available
- TT** Tactile Tour
- ADW** Assistance Dogs Welcome

## Training

To deepen understanding in areas of accessibility and cultural competency, 9 company staff and 2 collaborating artists attended Arts Access Victoria's Cultural Safety in a Disability Context Masterclass. Executive Director & Co-CEO Kristy Ayre also undertook Mental Health First Aid training via the Arts Wellbeing Collective. For the season of ~~~~~ "...derelict in uncharted space...", core Chunky Move staff undertook Sighted Guide training led by Vitae Veritas, and Front of House staff were briefed in providing positive and accessible experiences to Deaf or Disabled audience members.

## Policy

To conclude ~~~~~ "...derelict in uncharted space..." and the Radical Access co-commission, Chunky Move staff held two internal debriefing sessions, feedback from the project's artists and audiences as well as the team's own observations and learnings regarding improving access and equity for Deaf and Disabled people engaging with Chunky Move were collated and discussed. In 2024, key takeaways from these sessions will be distilled into a draft Access and Inclusion Framework, which will be further developed via consultation with and input from Deaf and Disabled artists.

## Consultation

In 2023, we continued our partnership with Goolum Goolum Aboriginal Co-operative, embedding extra opportunities for reflection and evaluation of the First Peoples Youth Dance Workshops program. We also collaborated with Jonathan Homsey and Efren Pamilacan, who together with artists Jahra Wasasala, Ooshcon and Jaycee Iman, worked to devise the 2023 Choreolab program and shape its performance outcome.

The Radical Access Commission generated a natural focus on accessibility throughout the year, beginning with a selection panel for the commission including Disabled artists/arts workers, and extending throughout the project via regular informal consultation and feedback gathering from the ~~~~~ "...derelict in uncharted space..." artistic team, Melbourne Fringe's Access Advisor Carly Findlay, and access consultants Vitae Veritas.

## Creative personnel engaged across projects:

- 4% First Nations, Aboriginal and/or Torres Strait Islander
- 11% Culturally and/or linguistically diverse
- 33% were born overseas
- 9% identified as Disabled/Person with Disability
- 7% identified as Deaf
- 6% identified as Neurodivergent
- 23% identified as LGBTQIA+
- 43% identified as male
- 40% identified as female
- 17% identified as non-binary, gender fluid or preferred to self-describe

## Leadership, Employment, Programming

44% of 2023 program elements—including major works, small-to-mid scale commissions and presentations, and Choreolab—were led by artists from underrepresented backgrounds, well and truly exceeding our EAP target of 10-15%. Of the 14 lead artists contracted, eight were born overseas or identified as Culturally and/or Linguistically Diverse, three identified as LGBTQIA+, and one identified as Disabled/Person with a Disability.

## Audience

For 4/4, we worked with access consultants Vitae Veritas to deliver an Audio Described performance and accompanying pre-show Tactile Kinaesthetic Tour for Blind and low vision audience members. In the promotion of DIUS, Vitae Veritas supported direct outreach to their network of Blind and low vision arts goers, and we included image and video descriptions alongside all Chunky Move social media posts.

100% of Chunky Move supported works were performed in accessible venues, with wheelchair access, dedicated spaces for mobility users, availability of quiet rooms, welcoming of assistance animals including guide dogs, trained FOH staff, connection through the National Relay Service, and readily available detailed information regarding venue's accessibility and transport options.

To inclusively and authentically engage more diverse audiences, we developed marketing campaigns to include specific access strategies to reach audiences who identify with having a disability.

# Philanthropy & Development

“Every generous gift made through the generosity of donors is invested towards artistic projects and artists. It cannot be understated how precious this is in ensuring Chunky Move remains the beating heart of Melbourne’s contemporary dance community. In 2023, our donors’ contributions have secured career pathways for gifted young dancers. They have built a platform for regional First Nations children to be empowered with expressive physical confidence. They have breathed life into new artistic works, born out of the realm of imagination and into being. Our donors have made accommodation for the dreams and reveries of artists. They have invested in profound and monumental experiences of great majesty and drama. We would like to sincerely thank them for joining us in our creative adventure.”

– Antony Hamilton, Artistic Director & Co-CEO



4/4 Opening Night. Photo by Isabella Oliveria

**\$128,295**

Total philanthropic income

**\$108,295**

Received from individual donors

**78**

Total donors

**31**

New donors

Through our tiered structure of giving, our 2023 philanthropy program saw unprecedented growth in private giving for the company. Our Annual Giving Program gave supporters opportunities to connect with the company, our artists, and the work we do through exclusive pre-season showings, studio performances, and visits to rehearsals.

We prioritised moments to connect with new and returning supporters through three major donor events. In April, we held our Annual Giving Program private soiree at the home of our two most generous supporters, Phil Rounsevell and Nelson Estrella, where they announced their matched gift of \$50,000 alongside our 2023 EOFY campaign.

In August, we hosted an exclusive donor night during the world premiere season of 4/4. Guests were treated to canapes and wine and met with Artistic Director and choreographer, Antony Hamilton before viewing a special performance of 4/4. Later that month, we held a fundraising event, Dinner & Dance, to help raise funds for the company’s 2024 program. Tickets to the event treated guests to a delicious three-course meal at the Sofitel Melbourne on Collins, followed by attending Antony’s 2019 work, Forever & Ever, performed by Sydney Dance Company at Arts Centre Melbourne. Dinner & Dance was a new approach for Chunky Move, and marked a maturation of the company’s philanthropic community and growth.

Thank you to all our donors who have invested in profound and monumental ways to contemporary dance, artists, and cultural institutions like Chunky Move. Your contributions make the creation of art a reality.

## Annual Giving Program

Our Giving Program is at the heart of philanthropy at Chunky Move. This program is a critical element in the creation of our high-quality performance and contributes immeasurably to the livelihood of the many artists we work with. It is because of the generous support of our donors that we can secure a sustainable future for Chunky Move and our mission.

### Collaborators (\$15,000+)

‡Phillip Rounsevell & Nelson Estrella

### Leaders (\$5,000+)

Roger Donazzan  
†Leigh O’Neill  
†Alexandra & Lloyd Martin Family Foundation

### Experimenters (\$2,000+)

†Rosemary Forbes & Ian Hocking  
\*Rosemary Hiscock  
Christopher Reed  
Rosemary Walls

### Activators (\$1000+)

Michael Agar  
\*Jeremy Blackshaw  
Sally Calder  
Min Li Chong  
Jason Craig  
Lauren Donazzan  
Padraig Donnelly  
Renee Estrella  
Dennis Freeman  
Antony Hamilton  
Ken Hamilton  
Margaret Jackson  
Sean Jameson  
Kym & Miles Lackmann  
Cameron Lewis  
Jane & Peter Macisaac  
Gillian & Ian McDougall  
Lili Pechey

### Movers (\$250+)

\*Jane Badler-Hains  
Mim & Mike Barlett  
Wendy Batchelor  
Elena Berkovich  
Megan Bonny  
Jason Craig  
Matt Donazzan  
Ian Ferguson  
Bruce Griffiths  
Lucy Guerin  
Michael Kendall  
Jenny Kinder  
Tiffany Lucas  
Tony Mathews  
Brad Macdonald  
Caitlin McNaughton  
Bradley Medcroft  
Gaye Murray  
Nithya Nagarajan  
Tony Oliver  
Margaret Parker  
Loie Magnolia Roux  
Emily Sexton  
Amber Stuart  
Clive Scott  
Jackie Smith  
Sue Westwood  
Pinky Watson

\*Lifetime giving of \$10,000+

†Lifetime giving of \$20,000+

‡Lifetime giving of \$50,000+

### Foundations

Besen Family Foundation

### Corporate Sponsors

Sofitel Melbourne on Collins  
Konpira Maru  
Creative Framing  
MinterEllison

## Statement of Profit or Loss and Other Comprehensive Income for the Year Ended 31 December 2023

|                                       | 2023 \$   | 2022 \$   |
|---------------------------------------|-----------|-----------|
| <b>REVENUE</b>                        |           |           |
| <b>PROJECT INCOME</b>                 |           |           |
| Contract Fees                         | 169,353   | 456,484   |
| Other Project Income                  | 81,947    | 64,520    |
| <b>PROJECT GRANT INCOME</b>           |           |           |
| City of Melbourne - Annual Arts Grant | 30,000    | 41,520    |
| Other Commonwealth Grants             | -         | 384,050   |
| <b>CORE INCOME</b>                    | 175,906   | 138,449   |
| <b>CORE GRANT INCOME</b>              |           |           |
| Creative Victoria – Core              | 878,015   | 878,015   |
| Australia Council – Core              | 438,644   | 434,300   |
| <b>TOTAL</b>                          | 1,773,865 | 2,397,338 |
| <b>EXPENSES</b>                       |           |           |
| Wages & Fees                          | 1,457,938 | 1,544,294 |
| Production Expenses                   | 152,170   | 422,521   |
| Marketing & Promotion                 | 131,479   | 148,700   |
| Administration & Management           | 195,594   | 284,689   |
| <b>TOTAL</b>                          | 1,937,181 | 2,412,644 |
| <b>SURPLUS (DEFICIT) FOR THE YEAR</b> | (163,316) | (15,306)  |

## Statement of financial position as at 31 December 2023

|                                  | 2023 \$   | 2022 \$   |
|----------------------------------|-----------|-----------|
| <b>ASSETS</b>                    |           |           |
| <b>CURRENT ASSETS</b>            |           |           |
| Cash and cash equivalents        | 1,277,467 | 1,369,345 |
| Trade and other receivables      | 7,114     | 55,712    |
| Inventories                      | 11,209    | 10,399    |
| Other current assets             | 52,171    | 52,971    |
| <b>TOTAL CURRENT ASSETS</b>      | 1,347,961 | 1,488,427 |
| <b>NON-CURRENT ASSETS</b>        |           |           |
| Property, plant and equipment    | 19,545    | 17,661    |
| <b>TOTAL NON-CURRENT ASSETS</b>  | 19,545    | 17,661    |
| <b>TOTAL ASSETS</b>              | 1,367,506 | 1,506,088 |
| <b>LIABILITIES</b>               |           |           |
| <b>CURRENT LIABILITIES</b>       |           |           |
| Trade and other payables         | 122,454   | 111,604   |
| Provisions                       | 98,743    | 68,975    |
| Other current liabilities        | 246,941   | 269,322   |
| <b>TOTAL CURRENT LIABILITIES</b> | 468,138   | 449,901   |
| <b>NON-CURRENT LIABILITIES</b>   |           |           |
| Provisions                       | 29,781    | 23,284    |
| <b>TOTAL LIABILITIES</b>         | 497,919   | 473,185   |
| <b>NET ASSETS</b>                | 869,587   | 1,032,903 |
| <b>EQUITY</b>                    |           |           |
| Retained earnings                | 869,587   | 1,032,903 |
| <b>TOTAL EQUITY</b>              | 869,587   | 1,032,903 |

## Government Partners



## Project Partners



NOW OR NEVER



YIRRAMBOI



MinterEllison.



MALTHOUSE

## Corporate Sponsors

SOFITEL  
HOTELS & RESORTS



CREATIVE  
FRAMING



**Website**

[www.chunkymove.com](http://www.chunkymove.com)

**Archive**

[www.cmarchive.net](http://www.cmarchive.net)

**Socials**

[@chunkymove](https://www.instagram.com/chunkymove)

