



30 years of
CHUNKY
MOVE

Annual Report
2025

Chunky Move is located on the unceded lands of the Boon Wurrung and Wurundjeri peoples of the Kulin Nations. Our team respectively acknowledges the significant contributions of Australia's First Peoples and is committed to supporting the continuity of culture and relationship to this land.

Chunky Move
Annual Report 2025

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About

Established in 1995, Chunky Move is Victoria's flagship contemporary dance company. Our purpose is to create extraordinary, genre-defying dance, delivered through an annual program of new work creation and presentation, touring, artist commissions, partnership projects, and education initiatives across both metropolitan and regional settings. Since its inception, the company has performed 350 seasons to 610K+ audiences in over 130 cities worldwide.

Chunky Move
Annual Report 2025

Chunky Move
Annual Report 2025

Chunky Move
Annual Report 2025

Chunky Move
Annual Report 2025

Contents

4	Artistic Director's Reflection	12	Program Report	34	Market Development
6	Key Statistics	28	Donors & Philanthropy	36	Financial Report
8	Chairs' Report	30	Marketing Report	37	Supporters
10	People	32	Equity Action Plan		

Chunky Move
Annual Report 2025

Chunky Move
Annual Report 2025

Artistic Director's Reflection

Antony Hamilton



Antony Hamilton. Photo by Gianna Rizzo

In seeking to amplify the capital C in 'Contemporary', this is my first AI-assisted annual report. Or is it? I haven't run it through a prompting tool yet—though perhaps I will in the next paragraph. Should I disclose that, or not? And how would you ever know if I were telling the truth?

In a 2025 podcast interview, BBC documentary filmmaker par excellence Adam Curtis noted that AI—paraphrasing—is not a technology of the future, as it is so often perceived to be. It's not even a technology of the present. As a tool that can only draw knowledge from the archive of the past, AI marks a line in the sand for humanity: the internet as repository, AI as dragnet, locked together in a co-dependent model limited by yesterday's ideas. Neither has the capacity to generate genuinely new thought on its own. It can only look into the past; it cannot dream a future.

That line in the sand asks whether human beings can escape the pull of history—or find the will to leave it behind and invent the world anew. What good is it to endlessly regurgitate the politics, cultures, and ideas of the past? And where does the dancing body belong in all this?

Retrograding choreography—a technique popularised in the 1990s—may be something we choose to leave behind, as the dancing body boldly leaps into the future.

The question of the contemporary is the question at hand in my role as Artistic Director of Chunky Move. How do we address the contemporary world through a lens that is relevant, yet particular? Accessible, yet obscure? And how much does a technological culture influence who we are and what we create? I often consider how much responsibility I am willing to outsource to new technologies—and whether it would matter anymore if people knew I hadn't written my own AD's Reflection.

These issues are important to consider. Why continue to keep entrusting to human beings the task of dreaming and creating our future, if we are so ready to be AI-assisted in this task? For me, the answer is in my body, and of course in dancing. My body dancing is a meditation. It reminds me where I belong and what feels right in a world of unyielding complexity and sometimes philosophical stalemate. We'll keep dancing here at Chunky Move. Come and join in.

Whether contemporary or primitive, I'm always interested in where technology meets our bodily experience. Technology in partnership with human beings sat at the core of U>N>I>T>E>D, our major new work and co-commission with Asia TOPA, Arts Centre Melbourne, Esplanade - Theatres on the Bay and Perth Festival. Collaborating with Gabber Modus Operandi, Creature Technology Co, Future Laundry, and others, the work explored themes of machine mysticism, ritual, and collective experience. The extraordinary dancers brought these ideas vividly to life, thrilling audiences throughout 2025 with performances in Venice, Singapore, Taipei and Hong Kong. The work's international reception affirmed Chunky Move's position at the forefront of contemporary performance, and we are immensely proud of its recent nominations for the prestigious international Rose Prize for choreography and for several Green Room Awards. U>N>I>T>E>D will continue touring into 2026.

December marked another extraordinary touring moment for us with the return of *You, Beauty*, presented at Serendipity Arts Festival in Goa, India. The work's immersive scenography and finely tuned sense of wonder resonated deeply with local audiences, creating performances that felt at once intimate and expansive. Across multiple days, an atmosphere in the space was charged with curiosity and delight, as audiences encountered the work's gentle invitation to slow down, look closely, and feel together. The Goa season affirmed *You, Beauty*'s unique capacity to enchant across cultures with a sense of theatre magic that lingered long after the final image faded. We thank Asia TOPA and the wonderful Serendipity Arts Festival curators and new friends, Thukral and Tagra for their warmth and support.

Our 2023/2024 Choreographer in Residence Melanie Lane returned in 2025 with the Chunky Move commissioned *Phantasm* – a work of spooky and uncanny choreographies blending technical precision with an atmosphere of disquiet and the feminine supernatural. Critical responses highlighted its sophistication and emotional charge, cementing its place as one of the year's most distinctive works.

Our partnerships with L2R and Donsteppa strengthened pathways from street to studio. The other big capital C is for Community, which these partnership programs bring with vitality. Street dance holds its place as a contemporary dance domain that next generation voices are pioneering and shaping into the future. We can't wait to build on these relationships in 2026.

In exchange and education, I was fortunate to be invited to lead workshops and develop a new creation for Berlin's b12 Festival of dance research and training. This wonderful incubator for bold ideas and skill development enables artists to test form, structure, and authorship itself. At home, our own Practice Lab deepened our connection to local emerging artists with a week-long intensive sharing just about everything I know about making work and being an artist. It is always such a pleasure to share knowledge, and see it grow into something new.

Our classes program, led by an exceptional group of teachers, continued to nurture dancers at every stage of their practice. These spaces of shared learning remain central to Chunky Move's purpose, and I extend sincere thanks to the artists who hold them with such care and rigour.

I've taken this space this year to shed some light on what keeps me ticking as an artist and artistic leader. Of course this isn't everything we do, and the full picture is made possible by the Chunky Move team, our collaborating artists, extraordinary partners, generous donors, and funders. Everyone plays a part in the Chunky Move story, and anyone who does is, without question, an excellent human being.

When I reached the end of this reflection, I realised I still had it in me to go it alone, without the technology. I didn't end up giving it the AI once-over after all.

So you can be assured: the Artistic Director of Chunky Move is still capable of leading unassisted.

Trust me.

– Antony Hamilton, Artistic Director & Co-CEO

Key Statistics

3

New work premieres

55

Performances

5

Number of Award Nominations

18,746

Attendance

152

Number of creative practitioners engaged

\$774,818

Total investment in creative practitioners

1.3M+

Total online reach

413

Number of Workshops & Classes

4,579

Total number of attendees at workshops & classes

2

Number of small-midscale project commissions

123

Number of professional development opportunities for independent artists

Chair's Report

Sally Calder



Sally Calder. Board Chair.

It is a great pleasure to present my second report as Chair of Chunky Move in its 30th year. Before I joined the Board, I admired the company for many years as an audience member. I continue to be amazed by its capacity to challenge, move and surprise. To serve Australia's leading contemporary dance company in Melbourne—Australia's cultural capital—is both an honour and a privilege.

At the heart of Chunky Move's work are values that continue to define us: fearless experimentation, rigour in practice, deep collaboration, and leadership within the dance sector. In 2025, these values were vividly expressed on stages at home and abroad.

This was a year of bold artistic ambition and growing international reach. Our major work *U>N>I>T>E>D* ignited Jeff Khan's inaugural Asia TOPA festival, transforming the Sidney Myer Music Bowl with a young, diverse and visibly energised audience—an unmistakably Melbourne moment and a defining work in the company's evolving artistic legacy.

The work's impact extended well beyond Australia. In 2025, *U>N>I>T>E>D* toured to La Biennale di Venezia's Biennale Danza, Esplanade – Theatres on the Bay in Singapore, Taipei Performing Arts Center, and West Kowloon Cultural District in Hong Kong. Across these engagements, Chunky Move delivered performances, workshops and talks to more than 3,000 international audience members, with strong interest in the work's collaboration with Gabber Modus Operandi and its striking integration of choreography and technology.

You, Beauty also travelled internationally for the first time, reaching more than 6,000 people at Serendipity Arts Festival in Goa, extending the company's presence and influence on the world stage.

Closer to home, our First Nations youth program in regional Victoria, led by Ngioka Bunda-Heath (Wakka Wakka, Ngugi, Birrpai), continued to grow in strength and participation. We were also proud to partner with YIRRAMBOI First Nations Arts Festival to present *Mythosoma* by Kelly Nash and Nancy Wijohn / Body Island, reaffirming our commitment to First Nations-led work and new voices shaping the future of contemporary dance.

In a challenging environment for arts organisations, Chunky Move has remained clear and confident in its purpose: to create extraordinary, genre-defying contemporary dance, while supporting artists with the care and rigour their practice deserves. The Board and leadership continue to pursue a focused, multi-year strategy that strengthens both artistic ambition and financial resilience. We are deeply grateful to our government partners and donors, whose support enables both artistic risk-taking and long-term sustainability.

I thank my Board colleagues, our Co-CEOs Kristy Ayre and Antony Hamilton, and their exceptional teams for their leadership and dedication. I also acknowledge those who departed the organisation in 2025—Jasmin Sheppard (Tagalaka), Elyse Cox, Hannah Brown and Liv Walker—each of whom has left a meaningful imprint on the company.

As we enter 2026—the Year of the Fire Horse—we do so with confidence, momentum and a clear ambition: to continue shaping the future of contemporary dance and to keep astonishing audiences locally, nationally and internationally.

– Sally Calder, Chair, Chunky Move

People



Board

Chair, Sally Calder
Treasurer, Lili Pachey
Jasmin Sheppard (until 10 Feb)
Lauren Donazzan
Brad Macdonald
Tam Nguyen
Sophie Travers
Gabrielle Cummins

Staff

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

Senior Producer
Kristina Arnott

First Peoples Partnerships Coordinator
Ngioka Bunda-Heath (until Nov)

Producer and First Peoples Projects Lead
Ngioka Bunda-Heath (from Nov)

Office and Program Coordinator
Hannah Brown (until 2 Jun)
Nic Ramsay (from 2 Jun)

Development Manager
Elyse Cox (until 9 May)

Marketing and Communications Manager
Jahlia Solomon

Marketing and Development Coordinator
Eloise Coomber (26 May–22 Aug)

Finance Manager
Tammy Currie / FAME Group

Production and Operations Manager
Ashley Buchanan

Production and Operations Coordinator
Olivia Walker (until 28 Mar)
Benjamin Beare (from 16 Apr)

Program Report



U>N>I>T>E>D

Dates

World Premiere Season
Asia TOPA
Sidney Myer Music Bowl, Melbourne
27 February–2 March

Creative Team

Artistic Direction & Choreography
Antony Hamilton

Sound Design & Composition
Gabber Modus Operandi

Costume Design
Future Laundry

Exoskeleton Design & Fabrication
Creature Technology Co.

Lighting Design
Benjamin Cisterne

Performers & Choreography
Ashley McLellan, Melissa Pham, David Prakash,
Samakshi Sidhu, Robert Alejandro Tinning, Jayden Wall

Understudy
Madeleine Bowman

Rehearsal Director
Rachel Coulson

Stage/Set Design/Fabrication and Art Finishing
Ashley Buchanan and Antony Hamilton

Set & Costume LED Fabrication, System Engineer and Head Electrician
Shiv Geaney

Outside Eye
Melanie Lane

Production Manager
Ashley Buchanan

Sound Consultant
Byron Scullin

Lighting Programmer & Re-lighter
Nicholas Moloney

Sound Engineer & Technical Coordinator
Ethan Hunter

Stage Manager
Zsuzsa Gaynor Mihaly

Executive Director/co-CEO
Kristy Ayre

Senior Producer
Kristina Arnott

U>N>I>T>E>D is the latest work in the canon of Antony Hamilton’s ‘speculative future’ performances, created in collaboration with Balinese experimental techno duo, Gabber Modus Operandi, Bali-based streetwear label Future Laundry, Australian global leaders in animatronic design, Creature Technology Co., and award-winning lighting designer Benjamin Cisterne.

With thunderous fury, U>N>I>T>E>D offers audiences an epic vision of machine mysticism. A synthesis of body, machine and spirit is embodied by six masterful dancers who give life to lurking energies latent within the industrial environment of our world. Drawing from its artists’ individual artistic and cultural practices, U>N>I>T>E>D is an exhilarating melding of sophisticated movement, infectious music, science fiction-inspired design, and transcendent performances.

Commissioned by Asia TOPA, Esplanade - Theatres on the Bay and Perth Festival, U>N>I>T>E>D had its world premiere season at the iconic Sidney Myer Music Bowl for Asia TOPA 2025, wowing 2,000+ audience members who responded to the dancers’ precise and energetic performances with cheers and whoops throughout the show and standing ovations each night. U>N>I>T>E>D received glowing media responses, additional invitations to tour immediately following the premiere, and nominations for Sadler’s Wells Rose International Dance Prize as well as Green Room Dance Award nominations for Outstanding Creation, Outstanding Visual Design and Outstanding Performer (Ashley McLellan).

★★★★ “the pride and product of ambitions beyond the capabilities of our biological bodies.”
— ArtsHub

“U>N>I>T>E>D’s interdisciplinary collaborations make it highly unique and point to an exciting future for dance and technology to come together. The endless formal possibilities of human and machine, combined with otherworldly sound, light, and set created an engaging dance experience as spectacular as it was stylised.”
— Dance Australia

10/10 “Never seen anything like it – AMAZING!”
– Audience member

2,028
Total Attendance

5
Performances

\$157,708
Total artist and crew investment

19
Creatives, performers and production team engaged



Visual Story
Access services provided

U>N>I>T>E>D International Touring

★★★★ “Hamilton’s vision is bold and compelling, and his ensemble fully commits to the creation of a world both alien and recognisable”
– Bakchormeeboy

3,027
Total Attendance

11
Performances

4
Countries

12
Artist talks and workshops

\$156,705
Total artist & crew investment

11
Creatives, performers and production team engaged

Dates

Biennale Danza 19th International Festival of Contemporary Dance
Teatro alle Tese, Venice, Italy
17–18 July

Da:ns Focus 2025: Connect Asia Now
Esplanade - Theatres on the Bay, Singapore
26–28 September

Camping Asia
Taipei Performing Arts Center, Taiwan
20–21 November

Freespace Dance
WestK, Hong Kong
27–30 November

Tour Party

Artistic Direction and Choreography
Antony Hamilton

Performers & Choreography
Ashley McLellan (Venice), Madeleine Bowman (Singapore, Taipei, Hong Kong), Melissa Pham, David Prakash, Samakshi Sidhu, Robert Alejandro Tinning, Jayden Wall

Camping Asia Workshop Facilitator
Rachel Coulson

Understudy
Joshua Faleatua

Production Manager
Ashley Buchanan

Lighting Programmer and Re-lighter
Nicholas Moloney

Sound Engineer & Technical Coordinator
Ethan Hunter

Stage Manager
Zsuzsa Gaynor Mihaly

Company Manager
Kristy Ayre (Venice, Taipei, Hong Kong)
Kristina Arnott (Singapore)

Even several months prior to its triumphant premiere season, anticipation for U>N>I>T>E>D was building, with three commissioning partners on board and several presentation invitations secured from several prestigious institutions. In 2025, we delivered successful tours to the Biennale Danza 19th International Festival of Contemporary Dance, organised by La Biennale di Venezia; Esplanade – Theatres on the Bay’s Connect Asia Now: da:ns focus program; Taipei Performing Arts Center’s Camping Asia program; and West Kowloon Cultural District’s Freespace Dance festival.

Across these tours, we delivered 11 performances, 4 dance workshops, and 8 artist talks and behind-the-scenes experiences, reaching a over 3,000 international audiences. Particularly in Singapore, Taipei and Hong Kong, audiences were fascinated by the collaboration with Gabber Modus Operandi, and by U>N>I>T>E>D’s integration of technology and choreography via the performers’ transformation through Creature Technology Co.’s mechanical exoskeleton suits.

With many of our performance seasons aligning with gatherings of international presenters and good attendance by existing European contacts at the Venice season, U>N>I>T>E>D is on course for future touring in 2026.

PHANTASM

Dates

World Premiere Season
Chunky Move Studios
7-16 August

Creative Team

Choreography
Melanie Lane and collaborators

Performers
Nikki Tarling, Rachel Coulson, Ashley McLellan, Georgia Rudd

Music Composition and Performance
Rama Parwata

Costume Design
Paula Levis

Lighting Design
Bosco Shaw (Additive)

Set, Video and Olfactory Design
Eugene Teh

Double Ended Spike
Jemima Lucas

Lighting Programmer
Drew Thompson

Stage Manager
Shiv Geaney

Operator
Ethan Hunter

Costume Intern
Reuben Baron

Set Design Intern
Maya Anderson

Production Manager
Ashley Buchanan

Production Coordinator
Benjamin Beare

Producer
Kristina Arnott

Producer – Corps Conspirators
Freya Waterson

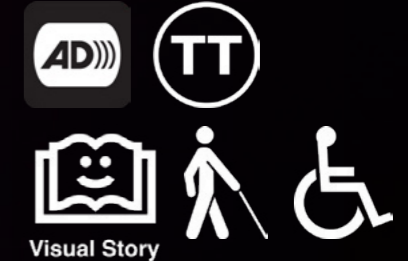
★★★★1/2 “Startling, terrifying and thrilling”
– ArtsHub

“Such an incredible and breathtaking work. So rich an experience for the audience, from the immersive percussion, to the smells, and deep consideration for world building. Such powerful performance. Incredible rigour from the artists involved.”
– Audience member

1,124
Total Attendance

\$75,652
Total Artist Investment

13
Creatives, performers and production team engaged



Access services provided

In August we were thrilled to present the world premiere season of acclaimed choreographer Melanie Lane's work PHANTASM, commissioned by Chunky Move as part of Melanie's 2023/2024 Choreographer in Residence tenure.

PHANTASM explores the terrain of the supernatural. Ghosts, jinns and heroines emerge from the underworld, drawing from stories of feminine spirits and fictions. Unpacking the roots of these stories and re-visiting them as bodies of resistance and knowledge, PHANTASM creates a world where there is slippage between the seen and the unseen, and where the spirit realm permeates through a dance that transforms and transcends.

PHANTASM was ambitious in its creative integration of set, scent, costume, sound, light and video, expertly woven together by Melanie and collaborators Eugene Teh, Rama Parwata, Paula Levis and Bosco Shaw.

Presented in-house at Chunky Move Studios, the premiere season was highly successful, with enthusiastic audience responses each show – 73% of surveyed audiences gave PHANTASM a rating of 9/10 – excellent critical reviews, and Green Room Dance Award nominations for Outstanding Ensemble and Outstanding Sound Design. We are so proud to have supported Melanie and her creative team to develop and present this complex, multisensory work of scale.

PHANTASM was commissioned through Chunky Move's 2023/24 Choreographer in Residence program. PHANTASM was supported by the Victorian Government through Creative Victoria, the Australian Government through Creative Australia, its principal arts investment and advisory body, the City of Melbourne, and Project 11, and delivered through Corps Conspirators.

You, Beauty Serendipity Arts Festival

Dates

Serendipity Arts Festival
Directorate of Accounts, Goa, India
14–21 December

Tour Party

Artistic Director
Antony Hamilton

Performers
Enzo Nazario
Samakshi Sidhu
Ashley Buchanan

Production Manager
Ashley Buchanan

Executive Director / Producer
Kristy Ayre

Producer Asia TOPA
Nisha Madhan

11,800
Total Attendance

423
Show Attendances

\$11,852
Total Artist Investment

3
Creatives, performers and
production team engaged

In December, the company were thrilled to present a reworked, bespoke version of 2024 work You, Beauty as part of Serendipity Arts Festival on invitation from Delhi based curators Thukral and Tagra.

With the support of our friends at Asia TOPA and the Centre for Australia-India Relations Maitri Grant Program, we performed 21 shows and outside of performance times presented the work as an installation across eight days. You, Beauty was presented as part of Thukral and Tagra's Multiplay exhibition in the historic Old Directorate of Accounts building alongside a large number of esteemed local and international artists.

Time Remaining (in development)

\$120,886
Total Artist Investment

11
Creatives, performers and
production team engaged

Creative Developments

Chunky Move Studios

17 March–4 April

19–30 May

2 October–7 November

Artistic Direction & Choreography

Antony Hamilton

Costume Design

Paula Levis

Lighting Design

Nick Moloney

System/Laser Design

Nick Roux

Laser/System Design Consultant

Robin Fox

Performers & Choreography

Madeleine Bowman, Joshua Faleatua,
Melissa Pham, Samakshi Sidhu, Jayden
Wall, Jareen Wee

Antony Hamilton's latest creation, *Time Remaining*, is an ensemble work for six dancers exploring sophisticated choreographic arrangements between the body, materials, light and sound, akin to recent major work successes *4/4* (2023) and *U>N>I>T>E>D* (2025). In *Time Remaining*, Hamilton shifts tone, creating space for audiences to contemplate a more fragile and reflective environment, examining at its core the intricacies of relationships: human to human, and human with technology.

Created for a world premiere in 2026 as part of *Now or Never*, Melbourne's bold winter festival of art, ideas, sound and technology, *Time Remaining* will assemble an esteemed team of collaborators including Paula Levis (Costume Design), Nick Moloney (Lighting Design) and Nick Roux (System / Laser Design).

First Peoples Partnerships

In 2025, Chunky Move continued its deep commitment to First Nations self-determination, cultural leadership, and youth wellbeing through a suite of First Peoples-led projects spanning regional Victoria, outer-metro Melbourne, and National and International partnerships. Guided by First Peoples Elders, Artists and Community organisations, these programs centred cultural authority, intergenerational exchange, and access to high-quality dance experiences.

All First Peoples projects were led or overseen by Ngioka Bunda-Heath (Wakka Wakka, Ngugi, Birrpai), First Peoples Partnerships Coordinator, ensuring cultural integrity, continuity of relationships, and alignment with community-identified priorities.

Workshop Dates

<p>Wyndham Vale 4 February, 4 March & 1 April Wunggurrwil Dhurrung</p>	<p>Horsham 1-3 October Horsham Town Hall</p>	<p>Lead Artist / Facilitator Ngioka Bunda-Heath (Wakka Wakka, Ngugi, Birrpai)</p>
<p>Horsham 8-10 April Horsham Town Hall</p>	<p>Partners Goolum Goolum Aboriginal Co-operative and Wotjobaluk community Robinvale and Latje Latje community Aboriginal Wellness Foundation</p>	<p>Co-Facilitators Mitchel Harrison-Currie (Mununjali, Bundjalung, Gunggari) Brooklyn Bond (Yorta Yorta, Dja Dja Wurrung)</p>
<p>Robinvale 18-20 April Off Coach Road</p>	<p>Guidance Aunty Hazel Macdonald (Wotjobaluk) Aunty Thelma Chilly (Latje Latje)</p>	<p>Project Assistant Bianca Lauricella (Wotjobaluk)</p>
<p>Stawell 15-17 July North Park Community Sports Centre</p>		



First Peoples Youth Dance Workshop. Photo by Kristy Ayre

Chunky Move Annual Report 2025

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Chunky Move Annual Report 2025

Chunky Move Annual Report 2025

Chunky Move Annual Report 2025

Chunky Move Annual Report 2025

“The children have learned cultural and contemporary dancing and had a lot of fun while doing it.”
– Parent feedback

“A beautiful program for our youth to feel proud of who they are.”
– Parent feedback

This year, the First Peoples Youth Dance Workshops Program (FPYDW) was delivered across Horsham and Stawell in consultation with Wotjobaluk Elders and in continued partnership with our friends at Goolum Goolum Aboriginal Co-operative, as well as in Wyndham Vale alongside the Aboriginal Wellness Foundation in Robinvale in consultation with Latje Latje community Elders. The program provided free, high-quality dance and cultural workshops for First Nations youth aged 5-16 across regional Victoria, culminating in community performances in Robinvale and Horsham.

In 2025, FPYDW engaged 125 First Nations participants across Antwerp, Ararat, Dimboola, Donald, Horsham, Halls Gap, Robinvale, Stawell and Wyndham Vale, with strong retention of previous year’s participants in Horsham and Stawell. The program maintained 100% First Nations participation, with boys representing up to 41% of attendees, and reached approximately 100 community members through public performances, reinforcing its impact on cultural connection, confidence and community wellbeing.

NAISDA Dance College Secondment Partnership

The second year of Chunky Move's First Nations secondment partnership with NAISDA Dance College, supported emerging Indigenous artists through professional development, skills exchange, and exposure to contemporary company practice. NAISDA student Brooklyn Bond (Yorta Yorta, Dja Dja Wurrung, Latji Latji) rejoined the FPYDW to continue her secondment with the company (commenced in 2024), and after her mid-year graduation was employed by Chunky Move as co-facilitator.

The secondment reinforced Chunky Move’s role in forging and strengthening national First Nations dance pathways and knowledge-sharing, and we look forward to continuing this important partnership with NAISDA with a secondment position to be offered in 2026.

125
Total Workshop Attendance

30
Total New Participants

88%
Total percentage of returning participants

14
Total Workshop Sessions Delivered

~100
Attendance at community performances

5
First Nation Artists supported

\$40,000
Investment in First Nation Elders, Artists & Project support

YIRRAMBOI Partnership

Mythosoma by Body Island

Dates

World Premiere Season

8–10 May

Chunky Move Studios

Creative Team

Vision, Direction & Co-Producer

Kelly Nash (Māori)

Collaborator, Performer & Co-Producer

Nancy Wijohn (Māori)

Collaborators, Performers:

Ooshcon (Samoan)

Jada Narkle (Noongar)

Moana Ete (Samoan, Māori)

Mentor

Scotty Cotter (Māori/Fijian)

Design Collaborator and Lighting Designer

Rob Larsen

Electronic Engineer Consultant

Dan Willdridge

Stage Manager

Jenny Le

Chunky Move were proud to expand our partnership with Naarm's festival of incredible First Nations Art, YIRRAMBOI this year, through a co-presentation of Mythosoma by Body Island (Aotearoa).

Mythosoma is a living symbiotic ritual where healing, creation, and reciprocity unfold in real time. An entanglement of sophic artistic collaboration across the waves of the Pacific, this work features the dynamically charged talents of Ooshcon, Jada Narkle, Nancy Wijohn, and Moana Ete. The performance flows through a stunning interplay of Indigenous mythologies, street dance, and contemporary somatic practices.

Chunky Move was honoured to support the world premiere of Mythosoma through provision of our venue, technical expertise and production management, delivering a dynamic and polished presentation at Chunky Move Studios. The season welcomed audiences across three performances, reaching 88% capacity and generating an electric atmosphere. Deeply engaged post-show conversations and enthusiastic peer response reflected the resonance of the work, while the artists spoke of the experience as one grounded in genuine care, cultural integrity and creative generosity. The Melbourne premiere marked a powerful moment of connection between Pacific and First Nations performance communities and a standout highlight of our 2025 program.

We look forward to continuing our partnership with YIRRAMBOI into the future, supporting First Nations-led international performance practice and expanding Melbourne audiences' engagement with Indigenous futurism and embodied storytelling.

381
Total Attendance

3
Performances

\$29,701
Total Cash Investment



Visual Story
Access services provided

Class Program Takeover

Classes Takeover

1–10 May

In partnership with YIRRAMBOI, Chunky Move delivered a full First Nation teacher takeover of our class program for 10 days over the duration of the festival. Curated and led by First Nation national and international artists, this culturally specific offering foregrounded First Nations pedagogy, embodiment, and leadership.

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

– Participant Feedback

9
First Nations-led classes

10
First Nations teachers engaged

106
Total Participants

8
Total First Nations Participants

\$1,335
First Nation Teacher
Investment

Equity Action Plan

Policy

This year the company finalised our 2025–2028 Equity Action Plan, informed by the successes, challenges and learnings of our 2021–2024 EAP. We also continued implementation of policies, actions and goals continued from the previous plan, and began to implement new ones.

Leadership, Employment, Programming

In October 2025, we were thrilled to expand staff member Ngioka Bunda-Heath's role from part-time First Peoples Partnerships Coordinator role into a full-time Producer and First Peoples Projects Lead position. In addition to continuing to manage existing relationships and program with YIRRAMBOI, Goolum Goolum Aboriginal Co-Operative, NAISDA and other partners, in her new role Ngioka will bring her experience, passion, leadership and commitment to community to Chunky Move's producing team and suite of education programs.

Across nine artistic programs delivered in 2025, 2 were led by First Nations artists; 1 by an artist who identifies as culturally and linguistically diverse; and 3 were led by women – including key highlights Mythosoma by Body Island, and PHANTASM by Melanie Lane.

We also continued to encourage crossover with the street dance community including younger dancers, welcoming them into our studios through hosting L2R's Igniting Legends 'Resonance' Dance Battle in November, as well as street dance collective Donsteppa's Autumn Hip Hop Battle.

Creative personnel engaged across projects:

- 12% First Nations, Aboriginal and/or Torres Strait Islander
- 18% Culturally and/or linguistically diverse
- 26% were born overseas
- 2% identified as Neurodivergent
- 15% identified as LGBTQIA+
- 45% identified as male
- 32% identified as female
- 9% identified as non-binary, gender fluid or preferred to self-describe

Consultation & Audience

In our efforts to provide audiences and other stakeholders with opportunities to engage with Chunky Move in ways that meet their needs and interests, we continue to rely on feedback from partner organisations as well as from audiences directly via surveys as well as informal feedback. For example, in 2026 we will be tweaking our mode of delivery for our First Peoples Youth Dance Workshops program in Western Victoria, in response to feedback from First Nations Elders and community.

In 2025, we once again worked with Vitae Veritas, a not-for-profit arts company that explores the role of artistic experimentation and how this directly informs co-designing accessible creative and aesthetic innovations and strategies for collaboration. Vitae Veritas provide accessibility consultation services, delivered audio description and tactiles for U>N>I>T>E>D and PHANTASM seasons, and supported our outreach to Blind and low vision (BLV) networks to advertise these services. For PHANTASM, this resulted in an interview with Melanie Lane and Senior Producer Kristina Arnott on Vision Australia Radio to promote the show, highly positive feedback from a BLV audience member of PHANTASM who attended the tactile tour, and feedback from Vitae Veritas that true equity in access had been successfully achieved. We look forward to commencing a formalised partnership with Vitae Veritas in 2026 to build on our successes.

U>N>I>T>E>D and PHANTASM surveyed audiences:

- 30% identified as LGBTQIA+
- 20% identified as Neurodivergent
- 14% were born overseas
- 11% identified as CALD
- 5% identified as Disabled
- 2% identified as First Nations
- 62% identified as female
- 25% identified as male
- 9% identified as gender fluid or non-binary
- 29% were aged 18–24

Training

In 2025 our staff training opportunities had a focus on providing access to audiences, artists and other stakeholders with disability. Jahlia Solomon, Nic Ramsay, Eloise Coomber and Benjamin Beare attended with Arts Access Victoria's Creating Welcoming Environments workshop, and the whole team attended a training session with Vitae Veritas on creating accessible documents, building on learnings from the premiere season of U>N>I>T>E>D to implement improved practices for the season of PHANTASM later in the year.

Key: Access Service Symbols

The following Access Symbols are used on pages 15 and 17 to indicate accessibility offerings provided for public outcomes:



Audio Description



Auslan Interpreting



Visual Story
Access Pack Available



Wheelchair Accessible



Sighted guide provided



Tactile Tour

Education & Residencies

Classes

Chunky Move offer professional and beginner level dance classes year-round. These classes are led by independent dance artists generously sharing their practice, expertise and insight week by week. Participants include local and visiting professional and emerging artists, alongside dance hobbyists and newcomers to the contemporary form.

In 2025, we welcomed 548 new visitors to our classes program, and our open classes supported practice sharing for over 430 artists in studio. We provided 229 intermediate-advanced classes, 131 beginner classes, alongside masterclasses in Kathak with Vikram Iyengar and Klein Technique with Alice Heyward. Our annual classes program provided employment for 41 class facilitators.

Experiences For Schools

Chunky Move offers a range of school workshops designed to expand students' understanding of contemporary dance. These workshops are structured to align with the state curriculum, whilst affording students an opportunity to engage with experienced teaching artists working in the dance sector in Melbourne. In 2025, we delivered 13 workshops to 12 schools, connecting with 191 students between the ages of 11–18 years.

“It was great to see the students in awe of the teachers' skills, and to see them challenged by new pathways and ideas. The artists were warm, articulate, professional, supportive, knowledgeable and inspiring.”

– School Teacher Feedback

Victorian Dance Festival

Chunky Move were pleased to return and participate in the 2025 Victorian Dance Festival, which ran 24–25 May. VDF sees choreographers, dance educators, companies and creatives come together to deliver a program that includes workshops, auditions, teacher conferences and a market expo, all to connect and inspire younger, up-and-coming dancers. On 25 May, company dancers Jayden Wall and Melissa Pham led two floorwork workshops at the Melbourne Showgrounds to 50+ participants.

AYDF

We were thrilled to be part of the Australian Youth Dance Festival program in 2025. This year students were invited to check out Chunky Move Studios and enjoy a presentation about the company's history and current program as well as a special in-studio Q&A with Melanie Lane about her work Phantasm. Chunky Move regular artists Kyall Shanks and Nikki Tarling also led a stimulating 4/4 repertoire workshop, introducing 40 students to Antony Hamilton's counting choreographic process.

Practice Lab

This year, Practice Lab returned, with 27 emerging artists (including dedicated sponsored places for two First Nations artists and two L2R members) participating in a weeklong intensive led by Artistic Director, Antony Hamilton. Engaging in daily contemporary dance masterclasses, participants worked through bespoke choreographic tasks and techniques informed by Antony's unique counting systems. Participants were enabled to develop their movement language, approach to collaboration, devising and performance creation.

b12

Chunky Move was honoured to participate in b12 – the Summer festival of contemporary dance and performance art in Berlin. Artistic Director Antony Hamilton, alongside company dancers Jayden Wall and Melissa Pham, delivered a 6-day dance and choreographic masterclass, as well as spending two weeks creating a short performance project alongside 13 artists. This collaborative exchange incorporated the key foundations, choreographic tools and improvisational strategies of Antony's practice, culminating in three performances of the newly devised work at Berlin's DOCK 11 Theater.

U>N>I>T>E>D On Tour Workshops

Alongside our international tours of U>N>I>T>E>D in 2025, Chunky Move were pleased to connect with local dancers and artists through delivering workshops or masterclasses in each location.

- Workshop by Antony Hamilton for Biennale Danza: 18 July, Sala D'Armi Arsenale, Venice
- Workshop with Antony Hamilton for Esplanade's da:ns focus program: 27 September, Esplanade – Theatres on the Bay, Singapore
- Workshop with U>N>I>T>E>D Rehearsal Director Rachel Coulson for Camping Asia: 11–14 November, Taipei Performing Arts Center, Taipei
- Counting Workshop with Antony Hamilton for Freespace Dance, 24 November, Xiqu Centre, WestK, Hong Kong

Artist Residencies

Chunky Move's Minimax residency program offers independent artist's studio space for research, creative development, and to evolve their choreographic works and processes. In 2025, we supported 47 collaborating artists across 75 days in-studio to the value of \$17,227. Resident artists included Zoë Bastin, Caroline Bowditch, Rachel Coulson, Jill Crovisier, Tyrel Dulvarie, Rebecca Jensen, Katerina Kokkinokos-Kennedy, Prue Lang, Caroline Meaden, Melissa Pham, Harrison Ritchie-Jones, Brooke Stamp, Jayden Wall.

363

Classes delivered

4,034

Total in-house class attendance

41

Teaching artists employed

13

EFS workshops delivered

191

EFS participants

5

International workshops

540

Total hours of in-kind studio use

\$17,227

Total value of in-kind studio use

Donors & Philanthropy

"Philanthropic support is fundamental to sustaining dance as a vital part of our city's cultural life and to enabling the creation and sharing of ambitious artistic work with audiences locally and internationally. We extend our sincere thanks to our individual donors and philanthropic supporters."

– Kristy Ayre, Executive Director & Co-CEO

\$296,318

Total Philanthropic Income

59

Number of donors

11

Number of first-time donations



2025 Program Launch Photo by Brandon Armstrong

Philanthropy Program 2025

2025 marked a significant milestone for philanthropy at Chunky Move, with total contributions reaching \$296,318 an increase of 22.8% on the previous year. This strong result reflects both the effectiveness of our fundraising approach and the generosity of our donor community.

A standout achievement was the receipt of the largest individual gift in the company's history: a \$200,000 contribution that established a new benchmark for major giving.

Chunky Move also proudly took part in the inaugural AusArt Day, launching our 'Art is in the Hours, Effortless Takes Effort' campaign. The campaign was endorsed by Creative Australia, with content featured in their highlights reel and shared across their YouTube and other social media platforms. We secured 11 new donors, reflecting a 37.5% increase on new donors from 2024.

At a time when the sector continues to face reduced public funding and heightened competition for private support, Chunky Move has remained resilient, underscoring the essential role philanthropy plays in sustaining artistic practice. Through broadening our networks and deepening relationships with individual donors and foundations, we have secured ongoing investment in contemporary dance.

Key Philanthropy Events

Special events played a crucial role in strengthening donor relationships. 2026 highlights included:

- January:** 30th Anniversary & 2025 Program Launch (~120 guests)
- February:** U>N>I>T>E>D World Premiere & pre-show VIP reception (~150 guests)
- May:** Annual Donor Soirée (~40 guests)
- August:** PHANTASM World Premiere & post-show reception (~140 guests)

Alongside our major events, we held a series of smaller, invitation-based gatherings that created new opportunities to connect with donors beyond performance seasons. These thoughtful and personal moments of engagement have become a valued part of our philanthropic approach, strengthening relationships and deepening supporter connection to our work.

Looking ahead, sustained philanthropic support will play an increasingly important role as the funding landscape grows more competitive. We extend our warmest thanks to our donors for their generosity, belief in contemporary dance, and their vital contribution to the ongoing strength and evolution of our artistic program.

Collaborators (\$15,000+)

Phillip Rounsevell & Nelson Estrella

Antony Hamilton

Lili Pechey
Jackie Smith

Leaders (\$5,000+)

Michael Agar
Gabrielle Cummins

Movers (\$250+)

Wendy Batchelor
Nancy Black
Jeremy Blackshaw

Experimenters (\$2,500+)

Sally Calder
Min Li Chong
Luke McKinnon
Christopher Reed
Rosemary Walls

Megan Bonny
Jill Carter
Elyse Cox
Jason Craig
Bruce Griffiths
Lucy Guerin
Nick Hays

Activators (\$1000+)

Lauren Donazzan
Roger Donazzan
Padraig Donnelly
Dennis Freeman
Ken Hamilton
Rosemary Hiscock
Nicholas Houseman
Cameron Lewis
Bradley Macdonald
Jane MacIsaac & Peter MacIsaac
Ian McDougall

Sean Jameson
Jenny Kinder
Tiffany Lucas
Anthony Oliver
Margaret Parker
Barbara Roux
Loie Roux
Amber Stuart
Leigh O'Neill
Sue Westwood

Lifetime giving of \$20,000+
 Lifetime giving of \$50,000+
 Lifetime giving of \$250,000+

Marketing Report



U>N>I>T>E>D. Photo by Andrea Avezzu

103,745[^]
Instagram Reach

16,996
Facebook Followers

9,896
Youtube Views

83,049
Facebook Reach

19,158[^]
Instagram Followers

10,332[^]
E-news Subscribers

[^] = increase on previous year

In 2025, Chunky Move continued to expand its reach, engaging new audiences across Australia and internationally. Our major works attracted extensive media attention, generating 194 online mentions and 32 print mentions overall, with 23 dedicated online features and 5 print features.

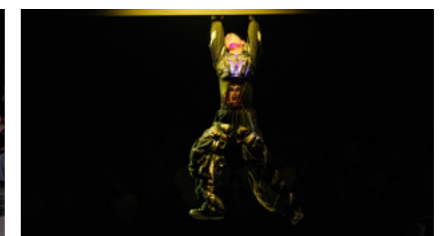
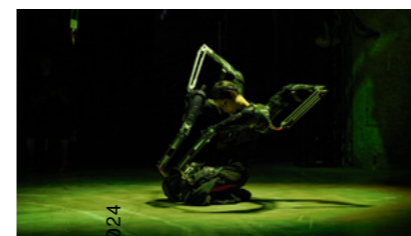
The world premiere of U>N>I>T>E>D at Asia TOPA 2025 was a resounding success, selling out on opening night and filling the stage at the Sidney Myer Music Bowl consistently throughout the season. The work was described as “the pride and product of ambitions beyond the capabilities of our biological bodies” and received a four-star review from ArtsHub. Dance Australia praised the work as “visually arresting and full of possibility,” while Dance Informa described it as “cautionary and transcendent.” The production received extensive press coverage (118 media hits), including features in The Age, Broadsheet, and Beat Magazine.

Following its Melbourne debut, U>N>I>T>E>D toured to Italy and across Asia, generating strong international media attention. Singapore publication Bakchormeeboy gave U>N>I>T>E>D four stars, praising the work for “push[ing] audiences into new imaginative territory, conjuring visions of what humanity might become.” Coverage also appeared in Broadway World, Republica IT, and Venezia News, which described the work as “an immersive and hypnotic creation.”

In 2025, we also premiered PHANTASM, the major work outcome by our 2023/2024 Choreographer in Residence, Melanie Lane. An early-bird ticket offer resulted in the highest volume of ticket sales occurring on the first day of release, contributing to an overall highly successful ticket sales strategy. The season was well received by media, with features appearing in Beat Magazine, Dance Life Australia, Melbourne Observer, Limelight, Dance Informa, and ArtsHub. The opening night of PHANTASM also showcased a collaborative wine range created with Konpira Maru. We also partnered with beverages brand, TINA, and sold perfumes designed by PHANTASM collaborator Eugyeene Teh.

Our digital platforms experienced significant growth in 2025, driven by a refined content strategy that emphasised behind-the-scenes, to-camera video storytelling across our programs and productions. On Instagram, we achieved a 73% increase in reach, a 100% increase in content interactions, a 27.7% rise in profile visits, and gained 3,700 new followers. Facebook performance also improved, with an 11.2% increase in page visits and a 185.8% rise in link clicks.

Our audiences on social channels have stayed consistent. Facebook audience continues to skew predominantly female aged 35-44 (73.6%), while Instagram users skew younger, with 73.8% identifying as women aged 25-35. Our Mailchimp audience aligns closely with Facebook, consisting mainly of women aged 35-44.



U>N>I>T>E>D. Photo by Andrea Avezzu

Other highlights

Day Tripper at RISING

In June, Chunky Move were excited to present a short bespoke performance as part of RISING's much hyped Day Tripper 'festival-within-a-festival' line up. Alongside a line-up of 26 other music and performance art acts, performers Jayden Wall and Madeleine Bowman took over the Melbourne Town Hall stage with Chunky Move's signature brand of stage ruckus, complete with glam rock-inspired makeup and costuming.

~250
Total attendance



Daytripper at Rising. Photo by Shanny Higgins

Rewards for the Tribe Documentary

We were proud to see the legacy of our 2022 major collaboration with Restless Dance Theatre, Rewards for the Tribe, continue through screenings of Film Camp & director Rhys Graham's documentary about the work in regional Victoria. Rewards for the Tribe was screened at Geelong's Pivotonian Cinema on Wed 9 July and at Ballarat's Palace Regent Theatre on Thu 10 July, with each screening accompanied by a Q&A with the filmmakers.

2
Regional Victoria Screenings

In a significant milestone for the film, Rewards for the Tribe made it to the small screen, with a live screening on SBS on 5 December and ongoing availability via SBS On Demand. Having a home on this national platform will further amplify the film's reach, and affirms the cultural importance of the performance work itself.



Rewards for the Tribe Documentary. Stills by NON Studio



Donsteppa. Photo by Amelia Minh Vu

Peer Company Performances and Workshops

Chunky Move Studios hosted performances, workshops and events by industry peers throughout the year, including:

- Donsteppa Autumn Edition, 31 May
- The Act by Amrita Hepi with Mish Gregor and Tilly Lawless, presented by RISING, 11–14 June
- Incite Masterclass by Force Majeure, 30–31 August
- Resonance by L2R Igniting Legends, 22–23 November

Market Development



In 2025, we continued our multi-year national and international market development strategy through attendances at markets and forums in Australia and internationally.

Senior Producer Kristina Arnott led two round table conversations with producers and presenters of dance on the topic of Developing Audiences for Dance at the Australian Performing Arts Exchange in Darwin, while Executive Director & Co-CEO Kristy Ayre spoke on panels including the India & Australia Creative Industries Network online forum and the Australia-Singapore Cultural Leaders Forum in Adelaide.

The company was also represented at international arts markets and platforms across Singapore, South Korea, Hong Kong and India.

Speaking Engagements & Pitches

Round Table: Developing Audiences for Dance
Australian Performing Arts Exchange (APAX), Darwin

Pitch: U>N>I>T>E>D
Performing Arts Market Seoul (PAMS) South Korea

India & Australia Creative Industries Network Forum
Online

Attendances
Showcase Victoria, Melbourne
APAX, Darwin
da:ns focus / Connect Asia Now, Singapore
PAMS, South Korea
Australia-Singapore Cultural Leaders Forum, Adelaide
Freospace Dance, Hong Kong

Panel Discussion: Leveraging technology in the arts and culture sector
Australia-Singapore Cultural Leaders Forum, Adelaide

Statement of Profit or Loss and Other Comprehensive Income for the Year Ended 31 December 2025

	2025 \$	2024 \$
REVENUE		
Government Funding Revenue		
Creative Victoria grant	878,015	903,015
City of Melbourne Grant	40,000	-
Creative Australia grant	552,696	530,334
Commonwealth grants	80,000	40,000
Other local government grant	-	31,350
TOTAL GOVERNMENT FUNDING REVENUE	1,572,711	1,504,699
TOTAL BOX OFFICE AND PERFORMANCE INCOME	517,494	442,642
TOTAL DONATIONS INCOME	296,318	222,904
TOTAL OTHER INCOME	65,848	56,777
TOTAL REVENUE	2,410,277	2,227,022
EXPENSES		
Wages & Fees	1,589,330	1,499,237
Depreciation Expense	9,180	9,368
Production Expense	439,566	370,765
Marketing & Promotion Expense	143,711	126,843
Administration & Management Expense	238,792	209,125
Other Expenses	6,509	943
TOTAL EXPENSES	2,427,088	2,216,281
SURPLUS (DEFICIT) FOR THE YEAR	(16,811)	10,741

Statement of financial position as at 31 December 2025

	2025 \$	2024 \$
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	1,310,307	1,302,985
Trade and other receivables	121,261	154,908
Inventories	3,947	7,775
Other current assets	48,189	39,714
TOTAL CURRENT ASSETS	1,483,704	1,505,382
NON-CURRENT ASSETS		
Property, plant and equipment	8,724	15,632
TOTAL NON-CURRENT ASSETS	8,724	15,632
TOTAL ASSETS	1,492,428	1,521,014
LIABILITIES		
CURRENT LIABILITIES		
Trade and other payables	171,540	136,245
Provisions	314,504	84,759
Other current liabilities	87,504	380,996
TOTAL CURRENT LIABILITIES	573,548	602,000
NON-CURRENT LIABILITIES		
Provisions	55,362	38,686
TOTAL LIABILITIES	628,910	640,686
NET ASSETS	863,518	880,328
EQUITY		
Retained earnings	863,518	880,328
TOTAL EQUITY	863,518	880,328

Government Partners



Project Partners



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