

CHAMBER
MADE



Annual Report 2019



★★★★★ ‘... an exhilarating visually and sonically immersive sci-fi experience – a fathomlessly strange encounter with the future as essentially “other”, but also intimately of the moment. More people should get a chance to see it.’

—*THE AGE (Diaspora)*

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Artistic Director's Report

Tamara Saulwick

In 2019 Chamber Made consolidated a number of exciting artist and artform initiatives and got busy with a raft of new works, collaborations and projects in development. I was fortunate to collaborate with a range of remarkable artists to develop works and ideas that are pushing the company and artform development boldly into the future.

Our small team of staff keeps the Chamber Made engine running, with Kylie McRae leading the charge as Executive Producer, Emilie Collyer continuing in her position as Communications Manager and Dan Sheehan joining us in January as Operations and Finance Coordinator. We said farewell to Finance Officer Sally Goldner at the start of the year and thank her for many years of great work as part of the Chamber Made team.

MAKING ART

The premiere of *Diaspora*, a Chamber Made work by Robin Fox and a crack team of collaborators, presented in association with The SUBSTATION and Melbourne International Arts Festival, proved to be a hit. For my part, I enjoyed being involved in this creative process enormously. It stands as a shining example that the invitation Chamber Made offers to artists to extend their practice through a process of

collaboration is one that artists embrace with relish. The *Diaspora* season sold out so quickly we added an extra show. And critics and audiences alike responded with great enthusiasm.

Diaspora also had an accompanying Salon: Future human, hosted by ACMI X, which saw Robin Fox and bioethicist Dr Evie Kendal in conversation with Emilie Collyer about transhumanism, ethics and representations of possible futures in artistic works.

I spent many weeks of the year in creative development for new works which is always a privilege and a pleasure. We have two new works set for premiere seasons in the next 18 months and others still percolating in development.

Dragon Ladies Don't Weep is a cross-cultural collaboration featuring new music icon Margaret Leng Tan and compositions by Erik Griswold. The project which brings together a stellar team of Australian and Singaporean artists will premiere at Arts Centre Melbourne in February 2020 as part of Asia TOPA.

In *SYSTEM_ERROR* I join forces to collaborate with dance maker and instrument designer Alisdair Macindoe exploring questions of systems, how and why they work and what it means when they fail. This

project has an incredible multi-disciplinary team that includes data visualisation artist Melanie Huang, writer Emilie Collyer, and renowned choreographer Lucy Guerin who will join the team as director in 2020. Co-commissioned by Arts House, the work will premiere there in 2020.

Also in development has been *My Self in That Moment*, an exciting collaboration with Experimenta, supported by the Australian Centre for Robotic Vision and QUT's Creative Lab. I've been joined by composer Peter Knight, vocalist Jessica Aszodi, dramaturg Martyn Coutts and creative coder Steve Berrick to create an audio-visual work for live and mediated performance.

In August we were thrilled to host The Letter String Quartet as our Little Operations for the year: *All that you hear is all that is heard*. The quartet have been developing a work in Melbourne's Nicholas Building and the presentation of the work in progress was well attended and attracted a hugely enthusiastic response.

CHAMPIONING SECTOR DIVERSITY WITH A FOCUS ON WOMEN AND NON-BINARY ARTISTS

Two initiatives that we launched in 2018 went from strength to strength in 2019. Gender representation is slowly improving across many areas of the performing artists and at Chamber Made we continue to take a leadership role in ensuring women and non-binary artists are seen, heard and supported.

Our second Orange House by the Sea Artist Residency, made possible by the Hugh Williamson Foundation and the ongoing commitment of Margaret Cameron's family to make the house available as an artist's retreat, saw sound artist Thembi Soddell collaborating with writer and cross-disciplinary artist Onyx B Carmine to investigate ways in which they might work together.

Hi-Viz returned, with a whole additional day of workshops and was well attended by a great cohort of artists who listened, shared practice insights, seeded ideas for work and came together for two stimulating days in September, hosted again by The SUBSTATION. We must thank the Helen Macpherson Smith Trust for their invaluable support of this project across 2019 and 2020.

LEADERSHIP AND ADVOCACY

Staying connected with our community, rising to new leadership challenges and continually building on the strengths of our team is a fundamental part of the culture at Chamber Made.

In 2019 Executive Producer Kylie McRae was part of the Australia Council's Arts Leader's Program. This has been a rich and rewarding program of events, discussions, networking and an immersive time in Tasmania and Indonesia delving into models of leadership and collaboration.

In December I attended the first Gender Equity and Diversity in Opera Summit hosted by The Australia Council for the Arts and the Australian Music Centre. Convened in response to an open letter written by artists Sally Blackwood, Liza Lim, Peggy Polias and Bree van Reyk which called for systemic change in opera, the summit was moderated by Professor Julianne Schultz AM FAHA and attended by 29 invited participants including composers, singers, producers, and administrators from across the country.

This event marked what we hope will be a significant turning point in the lack of gender equity and diversity evidenced in major opera organisations across the country.

THANK YOU

As always, I finish my annual reflection with thanks. Chamber Made has been part of the Australian arts landscape for more than thirty years and our sustainability as an organisation is possible because of the people who work with us, support us, believe in us and advocate for us.

To our collaborating artists, our audiences both loyal and new, our producing and presenting partners, our funding partners, our Navigators, and our wonderful and hard-working Board, we say a huge thank you. We simply wouldn't exist without you. The art we make, the programs we create and the space we make for art and artists happens because of your contributions and faith.

Message from the Chair

Michael Bink

Chamber Made lives its mission. It is a company that takes risks, operating at the unique intersection of music, sound and performance. It is a company that challenges audiences without losing sight of what makes art relevant and resonant.

This was our first full year with Tamara Saulwick leading the company. Yet again, the Chamber Made team produced remarkable, artistically rigorous work that also engaged and captivated audiences. It is a rare combination, one that the Board cherishes for its capacity to allow us to fulfill our mission with a growing audience.

For me, there was a remarkable moment sitting in the audience at the world premiere of *Diaspora*. As subsonic waves pushed through my body and a scene that was simultaneously dystopic and mystic emerged, the audience experienced a unique moment connecting present possibilities with an unexpected yet somehow feasible future. We rarely have these experiences, yet Chamber Made had achieved this – on a small budget, with exceptionally talented artists working in a partnership that only Chamber Made could have created.

The Board is excited to support our artistic team to deliver more of this. We also understand the important role the company plays in nurturing future talent, driving the dialogue about how to bring different artistic practices together, and also embracing, celebrating and supporting the emergence of diverse artistic voices. Our Hi-Viz program, which ran for a second year, epitomises this approach. We are committed to this initiative for women and non-binary artists working across performance, sound and music, as we are to our residency program, Orange House by the Sea. OHBTS is the enduring legacy of Margaret Cameron, who co-created the Minotaur Trilogy with then Artistic Director, David Young, and who also gave us *Opera For A Small Mammal* – a remarkable artistic jewel – just months before her untimely death. I am sure she would be quietly pleased to see her home now providing a creative space for mid-career women and non-binary artists. The company has worked hard to bring these opportunities to life.

2019 saw the Board take a deeper look at its practices. Working with an external consultant, we undertook a full Board review, including assessing capability against

a matrix of skills, backgrounds and experiences. This in turn has led to a commitment to develop and expand governance policies and to recruit new Board members to strengthen our governance.

This was also the year the company went through an extensive strategic planning process, one that included an externally facilitated staff and Board workshop to support a rethink of the organisation's Mission, Vision and broader suite of activities. This work was finished in early 2020, culminating in our Strategic Plan 2021–2024. This Plan will help drive and inform the company's activities over the next four years, not just artistically, but in how we engage with audiences, funders, and with current and future donors, in how the organisation is governed, and in how we better support a diverse range of audiences and artists.

It has been my good fortune throughout my time as Chair, coming up to 9 years now, to once again confirm the company has delivered a modest surplus. Many small arts companies have had times of real financial struggle – unsurprising in the financially constrained environment in which we are forced to operate – but Chamber Made continues to successfully work with limited budgets to deliver great art and while remaining financially viable. This is a particular testament to the company's staff. However, the Board notes that this can come with the risk of overwork and burn-out – an ever-present issue for small companies. Under-funding sits at the heart of this issue. The Board remains committed to addressing this through seeking better funding from our core funders and our active support of the company's fundraising activities.

Thanks once again to Creative Victoria and the City of Melbourne, whose funding support of the company over many years has provided the solid financial foundations for our artistic success. The Australia Council also has played a critical role through supporting the development and presentation of the vast bulk of our work. And thanks also to those trusts, foundations and generous individuals who continue to see value in both our art-making and our broader work. To paraphrase Brian Eno: artists provide the ideas, but it is communities that make art possible. We are nothing without our community of artists, partners and donors.

Vision and Values



Vision

Reimagining artistic horizons to transform and enrich art, artists and audiences.

Purpose

To interrogate the intersections of music, sound and performance with risk-taking artists and adventurous audiences to discover new forms of expression that reflect and articulate the themes of our times.

Values

Collaboration

We nurture a culture of inquiry, dialogue and exchange, prioritising artists' agency and the empowerment of independent voices.

Complexity

We create spaces to engage with the exploratory, the unfamiliar and the unknown.

Curiosity

We seek the most prescient questions and then ask them again with the courage to take risks.

Equity

We champion fairness and activate opportunities that reflect, respect and celebrate difference.

Chamber Made 2019

STAFF

Tamara Saulwick
Artistic Director & CEO

Kylie McRae
Executive Producer

Emilie Collyer
Communications Manager

Sally Goldner
*Finance Officer
(until February)*

Dan Sheehan
*Operations and Finance
Coordinator*

Lara Tumak
Project Manager

COMMITTEE OF MANAGEMENT

Michael Bink
Chair

Greer Evans
Treasurer

Kylie Trounson
Secretary

Rod Macneil

David Maney

Erin Milne

Michael Roper

ARTISTIC ADVISORY GROUP

Madeleine Flynn

Genevieve Lacey

Freya Waterson

2019 ARTISTIC COLLABORATORS

Oliver Altermatt,
Photographer

Keith Armstrong
Artist & researcher

Jessica Aszodi
Vocalist

Steve Berrick
*Creative coder
& programmer*

James Beyerle
Crew

Sally Blackwood
Writer in residence

John Byrne
*Production &
stage manager*

Onyx B Carmine
Artist in residence

Moses Carr
Sound assistant

Pier Carthew
Photographer

Emilie Collyer
Panel moderator

Biddy Connor
Musician

Carolyn Connors
*Workshop facilitator
& assessor*

Martyn Coutts
Dramaturg

Georgie Darvidis
Vocalist

Leo Dale
*Videographer &
sound recordist*

Marguerite Eudes
Videographer

Madeleine Flynn
*Sound artist & musician,
presenter, workshop
facilitator & assessor*

Emah Fox
Workshop facilitator

Robin Fox
Creator & composer

Leo Gester
Production manager

Matthew Gingold
Crew

Justin Green
Design consultant

Erik Griswold
Musician & composer

Monique Grbec
Writer in residence

Cat Hope
Presenter

Melanie Huang
Data visualisation artist

Nick Ilton
Builder

Pia Johnson
Photographer

Dr Evie Kendal
Panellist

Peter Knight
Composer

Kok Heng Leun
Dramaturg

Takeshi Kondo
Videographer

Amelia Lever-Davidson
Lighting designer

Andy Lim
Lighting designer

Liza Lim
*Presenter &
workshop facilitator*

Alisdair Macindoe
*Co-creator, composer
& performer*

Nick Moloney
Crew

Roslyn Oades
*Presenter &
workshop facilitator*

Emily O'Brien
Production manager

Steph O'Hara
Musician

Cobie Orger
Videographer

Shio Otani
Costume designer

Alice Pollard
Production manager

Jonathon Roberts
Robotics

Nick Roux
*Technical designer
& media artist*

Tamara Saulwick
*Performance maker
& dramaturg*

Gian Slater
Workshop facilitator

Lauren Squire
*Workshop facilitator
& crew*

Thembi Soddell
Artist in residence

Kate Sulan
Workshop facilitator

Margaret Leng Tan
Musician

Erkki Velthiem
Musician & composer

Sarah Walker
Photographer

Lizzy Walsh
Musician

Matthew Wilson
Crew

Yuan Zhiying
Costume designer

Jane Zhang
Photographer

INTERNS

Emma Fawcett
*Dragon Ladies
Don't Weep*

Caitlin Overton
Diaspora



★★★★★ “The sci-fi themes are apparent throughout, but it’s the visceral experience of this work that will stick in its audience’s minds.’

—*TIME OUT (Diaspora)*

The Year at a Glance

JANUARY

Tamara attends MONA FOMA, Hobart

FEBRUARY

My Self in That Moment development, QUT Kelvin Grove Campus, Brisbane

Kylie attends Australia Council Leadership Residency, Launceston

MARCH

Dragon Ladies Don't Weep development, Melbourne

Orange House the by Sea application assessments, Melbourne

Emilie and Kylie attend Creative Victoria Fair Play Symposium, Melbourne

APRIL

Kylie attends Australia Council Leadership Program, online

MAY

My Self in That Moment development, QUT Kelvin Grove campus, Brisbane

Orange House by the Sea artist residency, Bellarine Peninsula

JUNE

Dragon Ladies Don't Weep dramaturgy development, Melbourne

Tamara attends Barunga Festival, Barunga NT
Strategic planning day, staff and board, Melbourne

JULY

SYSTEM_ERROR development, Arts House, Melbourne

Arts Access consultancy, Melbourne

AUGUST

My Self in That Moment development, Melbourne

Kylie attends Australia Council Leadership Program, Indonesia

Little Operations: *All that you hear is all that is heard*, Melbourne

Multicultural Arts Victoria consultancy, Melbourne

SEPTEMBER

Hi-Viz Practice Exchange (2 day event), The SUBSTATION, Melbourne

Diaspora final development, The SUBSTATION, Melbourne

Salon: *Future Human*, ACMI X, Melbourne

Kylie attends Day 1 Creative Victoria Arts Access ADAPT Training, Melbourne

Kylie attends Australia-Singapore Arts Group Cultural Leaders Forum, Melbourne

OCTOBER

Diaspora world premiere presentation, Melbourne International Arts Festival, The SUBSTATION, Melbourne

SYSTEM_ERROR development, Arts House, Melbourne

Tamara attends Liveworks, Sydney

Tamara presents at Experimenta Social, ACMI X, Melbourne

Kylie attends Day 2 Creative Victoria Arts Access ADAPT Training, Melbourne

NOVEMBER

Dragon Ladies Don't Weep development, Melbourne

DECEMBER

My Self in That Moment development, Melbourne

Tamara attends Gender Equity and Diversity in Opera Summit, Sydney

Tamara, Kylie and Emilie participate in Creative Victoria Respectful Workplaces project consultation

Works 2019





A Chamber Made work by Robin Fox and collaborators

Presented as part of Melbourne International Arts Festival in association with The SUBSTATION.

Inspired by the concepts found in the first chapter of Australian author Greg Egan’s legendary science fiction masterpiece of the same name, *Diaspora* plunges audiences into an intensely strange and transfixing world of sound and vision.

Set amidst an uncanny visual world of projections, holograms and lasers, *Diaspora* presents a uniquely utopian reading of what life might be like if we surrender to the fact that software can be, and in fact is already, superhumanly organic.

Employing an array of instrumentation, from the seat-shaking sub-bass pulsations of old school synthesizers, to ethereal electric violin lines and the purity of the acoustic human voice, this ensemble of extraordinary musicians evoke the complex and multi-layered build of a digital life-form. Hallucinatory. Visceral. Exhilarating

Diaspora received four Green Room Association Award nominations and won in two categories:

- Production (Winner)
- Visual Design (Winner)
- Sound Performance and Design
- Ensemble

World Premiere

3 – 6 October 2019 at *The SUBSTATION* as part of *Melbourne International Arts Festival*

The project was assisted by the Australian Government through the Australia Council, its arts funding and advisory body. This project was also assisted by the Besen Family Foundation, The SUBSTATION and the Melbourne International Festival of the Arts.

Artistic Credits

Robin Fox <i>Concept, creation, composition, electronics & lasers</i>	Amelia Lever-Davidson <i>Lighting design</i>
Erkki Veltheim <i>Co-composition & violin</i>	Shio Otani <i>Costume Design</i>
Tamara Saulwick <i>Dramaturgy & co-direction</i>	Leo Gester <i>Production management</i>
Madeleine Flynn <i>Ondes musicales & Moog synth</i>	Caitlin Overton (VCA intern) <i>Production assistant</i>
Georgina Darvidis <i>Vocals & theremin</i>	Matthew Gingold Lauren Squire Matthew Wilson Nick Moloney James Beyerle <i>Crew</i>
Nick Roux <i>Video art & system design</i>	

★★★★★ ‘... handled brilliantly. You know you’re not in Kansas anymore when you hear the most bizarre rendition of *Somewhere Over the Rainbow* ever performed.’

— THE AGE

‘... a visceral experience that transcends and overwhelms the senses.’

— STAGE WHISPERS



Dragon Ladies Don't Weep

Music, text, performance and image

A work that sweeps across the senses, *Dragon Ladies Don't Weep* is a sonic portrait of new music icon Margaret Leng Tan – an evocative exploration of memory, time, control and loss.

New York-based Singaporean pianist Tan forged a path as a major force within the American avant-garde, serving as muse for such giants as John Cage and George Crumb, and transforming the toy piano into a serious instrument. Her stellar career is a touchstone for the past 40 years of experimental musical innovation.

Dragon Ladies Don't Weep combines spoken and recorded text, projected images and original music for prepared piano, toy piano, toys and percussion by Tan's long-term collaborator Erik Griswold.

Created by a team of Singaporean and Australian artists, including director Tamara Saulwick, video designer Nick Roux, and dramaturg Kok Heng Leun and performed by Tan, this cross-cultural collaboration is an evocative collage of the forces that have shaped Tan's life and how music has been both her passion and her refuge.

Creative Development

March

November

Dragon Ladies Don't Weep will premiere at Arts Centre Melbourne as part of the Subsonic program curated by Brad Spolding at The SUBSTATION on Friday 28 February 2020 as part of Asia TOPA.

Dragon Ladies Don't Weep is a Chamber Made and CultureLink Singapore co-production and is co-commissioned by Asia TOPA and Esplanade – Theatres on the Bay. This activity received grant funding from the Australian Cultural Diplomacy Grants Program of the Department of Foreign Affairs and Trade and is supported by Creative Victoria, Australia Council for the Arts, National Arts Council (Singapore), The SUBSTATION, Playking Foundation, Sidney Myer Fund and the Robert Salzer Foundation. Asia TOPA is a joint initiative of the Sidney Myer Fund and Arts Centre Melbourne and is supported by the Australian and Victorian Governments. Thanks to Orchestra Victoria and VCA for hosting our 2019 creative development.

Artistic Credits

Margaret Leng Tan
Musician & performer

Tamara Saulwick
Director

Erik Griswold
Composer


Kok Heng Leun | Drama Box
Dramaturg

Nick Roux
Video artist

Andy Lim | ARTFACTORY
Lighting designer

Yuan Zhiying
Costume designer





‘Diaspora is quixotic, atmospheric,
visually and sonically spectacular ... a profoundly
moving out-of-body experience.’

—*THE CONVERSATION*



SYSTEM_ERROR

A performance work for bodies and electronics

What would a perfect system look like, what would it mean, and would we really want it?

No system is immune to failure. Biology and technology alike are vulnerable to malfunction and breakdown. Set against a backdrop of transhumanist aspirations, *SYSTEM_ERROR* contemplates our shared disquiet around the frailties and imperfections that make us human, and interrogates the increasingly dependent and integrated relationship between human bodies, brains and technology.

Chamber Made Artistic Director Tamara Saulwick comes together with contemporary dance-maker, composer and instrument designer Alisdair Macindoe to create and perform this new hybrid performance work. In 2019 they were joined by data visualisation artist Melanie Huang and writer Emilie Collyer, followed by director Lucy Guerin in 2020 to form a uniquely interdisciplinary team.

Central to the work is a bespoke instrument designed by Macindoe that sees electrically conductive tape function as a live audio mixing circuit activated through touch. Extending technology from content into form speaks directly to this pivotal time in human evolution as we grapple with the implications of technology's centrality to our everyday lives.

Creative Development

July

October

Development of *SYSTEM_ERROR* has been supported by Arts House Listening Room residency and CultureLAB. The project has also been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Artistic Credits

Tamara Saulwick
Co-creator & performer

Alisdair Macindoe
Co-creator & performer

Melanie Huang
*Data visualisation artist
& creative coder*

Moses Carr
Sound assistant

Emilie Collyer
Writer & text consultant



My Self in That Moment

A live performance work for solo and distributed voice and body

Referencing the history of Western portraiture, *My Self in That Moment* reflects upon the depiction of women through time – from canvas to hand-held device – to interrogate and disrupt the gaze that so dominates this lineage.

Composition by Peter Knight will see Aszodi's mediated voice fractured, processed and distributed amongst 64 speaker/screens set on moving robotic platforms creating an ever-shifting spatialised sonic and visual landscape. Eventually the live performer becomes the site for her own embodied voice, giving articulation to what may have been silenced, disrupted or absent.

Creative Development

July

September

My Self in That Moment is based on a co-producing partnership between Experimenta and Chamber Made, with support from the Australian Centre for Robotic Vision and QUT's Creative Lab.

The project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Artistic Credits

Tamara Saulwick
Concept & direction

Peter Knight
Composition

Jessica Aszodi
Vocalist

Steve Berrick
*Creative coding
& programming*

Martyn Coutts
Dramaturgy

Jonathon Roberts
Robotics

Keith Armstrong
Artist & researcher



Artform & Sector Development 2019

Hi-Viz

Hi-Viz is Chamber Made's initiative for women and non-binary artists working across performance, sound and music. The event has been created to deepen dialogue, build networks, and nurture new understandings between performance makers, theatre directors, composers, and sound artists.

After an extremely well-attended pilot Hi-Viz in 2018, we expanded the 2019 Hi-Viz to be a two day event.

Much of the feedback we garnered from Hi-Viz 2018 indicated that participants were keen for more engagement and a workshop element to the program.

We designed Hi-Viz 2019 as one day of panel discussions presentations, practice interrogation, networking and art dates, followed by an extension day of hands-on, interactive workshop with some of Australia's leading artists working at the intersections of performance, sound and music.

'I had such a super time at the first event that I had very high expectations, and they were absolutely met! It's rare and a privilege to be in an ongoing dialogue/discussion dedicated to practice, and to hear such articulate and thoughtful words from artists about what they consider and how they think about what they make.'

— PARTICIPANT

'Coming to both days was important for me in that the commonalities of the first day presentations laid out common ground, and provided context and a framework for deeper thought in workshops on the second.'

— PARTICIPANT

3 – 4 September 2019
The SUBSTATION

Hi-Viz is supported by the Helen Macpherson Smith Trust and The SUBSTATION and in 2019 by The Van Straten and Turley Foundation.

Artistic Credits

Cat Hope, Madeleine Flynn, Roslyn Oades, Pippa Dickson & Fayen d'Evie (Asialink)
Presenters

Thembi Soddell
Orange House by the Sea Residency report

Emah Fox, Lauren Squire, Madeleine Flynn, Carolyn Connors, Liza Lim, Roslyn Oades, Gian Slater & Kate Sulan
Workshop facilitators

Sally Blackwood & Monique Grbec
Writers-in-residence



Orange House by the Sea Artist Residency

The Orange House by the Sea Artist Residency program is for mid-career women and non-binary artists who are working at the intersections of performance, sound and music.

The three-week residency includes a \$3,000 artist fee, access to a Melbourne-based mentor if required and child care contributions if required.

Located on the Bellarine Peninsula in Victoria, the Orange House by the Sea is the beautiful home of the late artist Margaret Cameron and is generously provided by Margaret's son and daughter-in-law who now own the house: Crickneck Cottage.

2019 saw our second Orange House by the Sea resident Thembi Soddell in collaboration with Onyx B Carmine.

'The residency met my expectations and exceeded it. Onyx and I will be undertaking a second creative development residency at Arts House in 2020 to begin solidifying our discussions into a clear plan for a new work. This was a direct result of the OHBTS residency, so I have deep gratitude for the time and space Chamber Made afforded us to develop this collaboration.'

—THEMBI SODDELL

6 – 26 May 2019

The Orange House by the Sea
Bellarine Peninsula

This residency is supported by the Hugh Williamson Foundation and the family of Margaret Cameron and in 2019 by The Van Straten and Turley Foundation.

2019 Resident Artists

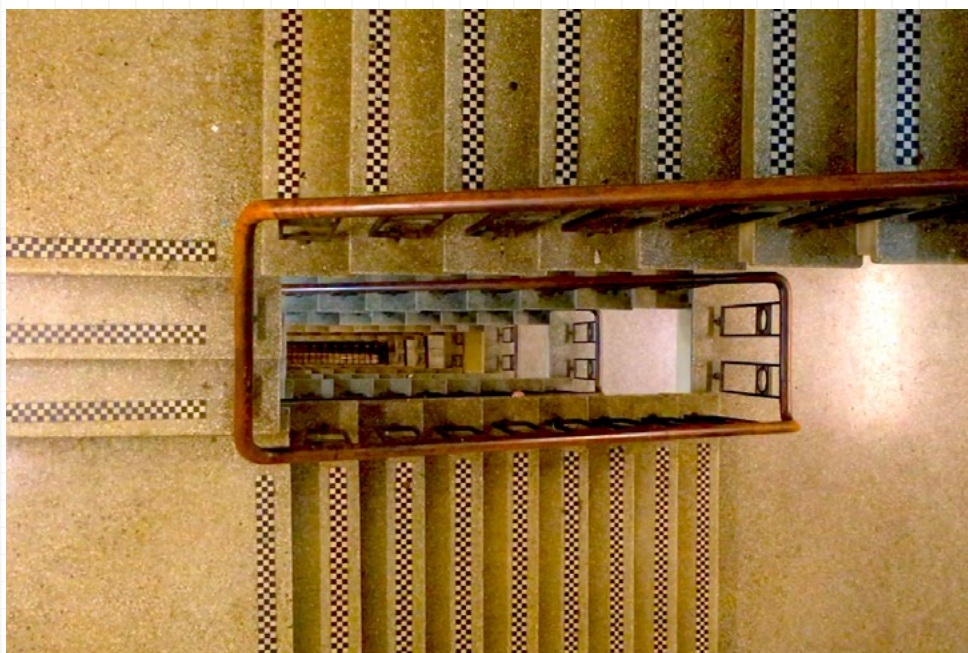
Thembi Soddell
(with Onyx B Carmine)
2019 recipient



Little Operations

Little Operations is a creative development and R&D opportunity offered to emerging and established independent artists working at the intersection of performance, sound and music to explore new ideas and approaches to practice.

An artform development hothouse, the opportunity includes producing support, mentorship, space and a stipend. Each Little Operations culminates in a public showing, introducing Chamber Made audiences to new artists, ideas and works in development.



29 August 2019
Missing Persons,
The Nicholas Building,
Melbourne

Chamber Made's Little Operations program is funded by a combination of Navigator donations and core funding and was supported in 2019 by the The Van Straten and Turley Foundation.

Artistic Credits

The Letter String Quartet
Steph O'Hara and
Lizzy Welsh (violin),
Biddy Connor (viola,
Artistic Director)

Little Operations with The Letter String Quartet: All That You Hear Is All That Is Heard

All That You Hear Is All That Is Heard, is a site specific work composed and presented by The Letter String Quartet.

Set within the Nicholas Building, *All That You Hear Is All That Is Heard* is an experiment in sound and storytelling. Since the 1920s, the Nicholas building has been a vibrant hub for creative practitioners, makers and designers. Playing with audio and musical illusions and allusions The Letter String Quartet presented interwoven stories and recordings collected from tenants of the building, past and present, in an intimate storytelling circle.

Working towards a performative work that seeks to bring people together in an act of listening, *All That You Hear Is All That Is Heard* aims to reinforce the importance of storytelling, connecting and sharing while asserting the need to preserve space for inner city studios.


'...it was a great opportunity to have some support, without too much involvement from Chamber Made. By that I mean, it felt like we had lots of space to create, but could ask them to support whenever we needed.'

—LIZZY WELSH

'A very inspiring and meditative performance piece that was well executed by the Letter String Quartet.'

—AUDIENCE MEMBER





‘Chamber Made’s Hi-Viz gathering is a really critical part of our arts ecology. It just gives so much in terms of bringing women artists together, enabling new collaborations and bonds to be forged.’

—LIZ LIM, *Composer (Hi-Viz)*



Salons

Chamber Made's Salon series continued in 2019. Salons are key to our relationship building as an opportunity for audiences to delve deeper into the content and context of our works. Each Salon is set around themes and ideas underpinning current artworks and research projects of the company.

Salon: Future human

This Salon was a panel conversation about possible visions of the future including transhumanism and bioethics, and artistic representations of these ideas, from the literary to the musical, audio-visual and performative. It was held in conjunction with the world premiere of *Diaspora* – a new Chamber Made work by and Robin Fox and collaborators, being presented as part of Melbourne International Arts Festival – and was hosted by ACMI X.

17 September 2019
ACMI X

This Salon event was hosted by ACMI X

Artistic Credits

Emilie Collyer
Panel Convenor

Robin Fox, Dr Evie Kendal
Panellists

'The panel was articulate and well-prepared, presenting thoughtful insights on the topic. The conversation and ideas it provoked continued well after the salon ended.'

—AUDIENCE MEMBER

Technology & Innovation

Through two works in development, Chamber Made is exploring new and innovative ways to bring technology into conversation with live performance.

Driven by the understanding that innovation is enabled by collaborations between the arts and other disciplines and sectors, the company nurtures rich cross-sector relationships to underpin the development of creative works. Projects that emerge from these research-focused partnerships are ambitious in scope, embrace new technologies and extend Chamber Made's reach and impact well beyond the nucleus of the performing arts sector, creating new ways, places and modes by which audiences can experience great art.

Building on the research from an ARC Linkage Project undertaken in partnership with RMIT which investigated digital platforms and modes of presentation, in 2019 Chamber Made entered into a pilot research project with QUT's Creative Lab and Centre for Robotics Vision. Through this new research inquiry and with a view to entering into an ARC Linkage Project beginning in 2020, the company is exploring and developing software tools for spatialised sound composition alongside hardware for kinetic robotics. This research underpins the making of *My Self in That Moment*, a work which bridges media arts with live performance and composition.

In *SYSTEM_ERROR*, another of our works in development, system and instrument designer Alisdair Macindoe has been supported to develop the technology to create a touch sensitive audio interface to be integrated into a live performance work.



In each of these two cases the knowledge produced through these long-form R&D processes represents an important contribution to the cultural sector, expanding understandings of how technology can be integrated into live performance and speaking in response to the ubiquity and centrality of technology in our everyday lives.

A woman with short dark hair and glasses is speaking at a podium. She is wearing a blue sweater with orange and green horizontal stripes. The background is a solid red color. The text "Leadership & Capacity Building" is overlaid on the image in a white serif font, with horizontal lines above and below it.

**Leadership &
Capacity Building**



Australia Council for the Arts – Arts Leaders Program

Across 2019 Kylie took part in the Australia Council’s Arts Leaders Program, a decade-old program created to transform knowledge in our Arts sector by developing skills and capabilities of artists and arts workers in leadership roles. Over a 12 month period that includes both residential and online sessions the program aims to impart the best contemporary thought on leadership. It is delivered via a framework of collaboratively exploring key issues facing Australia and our cultural sector, and forging deep connections between the participants.

The two 2019 residencies were intensive periods of learning and connection, where guest speakers and the program coordinators provoked rich enquiry and established foundations for personal growth. These were held in Tasmania, where participants were introduced to First Nations leaders rebuilding their culture after it was all but wiped out by colonial settlers; and in Indonesia, where participants met with cultural leaders forging pathways for creating art and cultural regeneration.

‘So many thoughts and impressions filled my head during these precious days – of what makes a good leader, in what contexts culture can flourish, about processes that can restrict or enable, and about moving forward in a spirit of generosity and openness to possibility ... I have been proud to reflect on where I see some of the qualities I admired in the approach of these Indonesians reflected in Chamber Made’s work: in the deeply collaborative and supportive practice Tamara engenders, of Hi-Viz and Orange House by the Sea and Little Operations that reach out to support female artists, and in the caring, respectful relationships within our small team.’

— KYLIE MCRAE

Capacity Building

Learning new skills and developing capacity to engage with crucial questions pertaining to access, diversity and inclusion was a key company focus for 2019. Staff participated in a number of training and consultation sessions held by a variety of key organisations and peak bodies.

Fair Play Symposium

26 – 27 March 2019
The Wheeler Centre

Hosted and presented by Creative Victoria
In March Kylie and Emilie attended Creative Victoria's Fair Play Symposium. This two day event brought artists, arts practitioners and arts organisations together to listen to panel presentations and engage in round table discussions about issues of access, equity and inclusion in the arts sector. This initiative will continue into 2020 with further training available via the Fair Play: Equity, Inclusion and the Creative Industries project that Chamber Made has applied to participate in.

Arts Access Consultation

23 July 2019

All staff attended a consultation at the Arts Access office in South Melbourne to learn more about how Chamber Made can ensure, increase and improve access for people with disabilities across all company activities and areas. This included valuable information about access pertaining to audiences, artists, staff, website and events.

Multicultural Arts Victoria Consultation

6 August 2019

Tamara, Kylie and Emilie met with Multicultural Arts Victoria for a fruitful discussion about cultural competency and engaging with artists from First Nations and cross-cultural communities in respectful, meaningful and long-term ways.

Creative Victoria Arts Access ADAPT Training

6 September & 9 October 2019

Kylie took part in Creative Victoria Arts Access ADAPT training which focussed on ways arts organisations can learn about, upskill in knowledge, and implement policies and procedures to create more and better opportunities for engagement with disabled artists, audiences and arts workers.

Creative Victoria Respectful Workplaces Project

5 December 2019

Tamara, Kylie and Emilie participated in a consultation survey with Greenshoot Consulting on the subject of respectful workplaces and what policies, protocols and procedures Chamber Made has in place in regards to issues such as bullying, harassment and safe workplace culture.



Relationships 2019



Artists and arts workers

Chamber Made exists to support, nurture, develop and showcase the work of artists. The relationships we form with artists and arts workers on each project and via each initiative, activity and event is fundamental to why we do what we do, and how we do it.

In 2019 the company created 78 artistic jobs, engaging 37 individual artists and 14 individual arts workers in a professional capacity (some of whom worked across more than one project).

Creative development and rehearsal periods were held for four works: *Diaspora*, *Dragon Ladies Don't Weep*, *SYSTEM_ERROR* and *My Self in That Moment*, providing a deep level of collaboration and engagement with a range of artists and practitioners including students and interns.

Professional engagement also included our Little Operations development and Orange House by the Sea Artist Residency.

The other key way that we engaged with artists and arts workers was via Hi-Viz Practice Exchange. This two-day event attracted 49 attendees to Day 1 (panels, networking and discussion) and 40 attendees to Day 2 (interactive workshops), with a total of 59 individual attendees across both days.

With each of these interactions, whether in a workshop space or showing of a work in development, in rehearsal leading into a presentation season, or via networking, discussion and practice sharing, we learn more about the artists we are engaged with, what their needs and priorities are, how these intersect with Chamber Made and how we can continue to build meaningful artistic relationships across a variety of platforms.



Arts enthusiasts and audiences

One of our goals at Chamber Made is to introduce audiences to new collaborations and cross-artform experiences and to bring new audiences to the work that we do.

It is through our collaborative practice and process, working with a discrete artistic team on every project, that we ensure our regular audiences keep getting exposed to new aesthetics, ideas and experiments in artform.

We reach out to new audiences in a variety of ways. Firstly, via the different artists we work with who often bring their own keen following to our collaborations and presentation seasons. Secondly, via our partnerships with presenting partners who have their own networks and existing audiences who are often seeking new experiences and are interested to engage with a Chamber Made work when it is presented by a trusted venue or associated with a favourite festival.

We try to gather feedback from our audiences at every event. Usually this involves inviting people to complete an online survey after attending an event. It also involves conversation both at events and in months following, in formal and informal settings.

Having audiences as part of our artistic conversation and feedback loop is vital to the relevance of our work and is also a way we can genuinely mark and acknowledge our deep gratitude for the people who come to our shows, support our work and advocate, often informally, on our behalf.

In 2019 we had 611 ticketed (paid) audience members at performances, 59 ticketed attendees at seminars or workshops, and 90 in total at un-ticketed (free) events.



Arts organisations and partnerships

Making the work we do would simply not be possible without the deeply valued development, producing and presenting partnerships that we establish, nurture and build year after year.

Because the work we make is bold in vision and emerges from long periods of deep collaboration it is essential that we have partners on board who also believe in our projects and who contribute in a range of ways from financial to resourcing, from artistic planning to presentation.

Recent and current partnerships include:

- The SUBSTATION (co-presenter *Diaspora* 2019, presenting partner *Dragon Ladies Don't Weep* 2020, Hi-Viz Practice Exchange 2018–2020 and beyond)
- Arts House (development partner *SYSTEM_ERROR* 2018–20)
- CultureLink Singapore (co-producer *Dragon Ladies Don't Weep* 2020)
- Arts Centre Melbourne (co-presenter Little Operations 2018, *Dragon Ladies Don't Weep* 2020)
- Esplanade – Theatres on the Bay (co-commissioner *Dragon Ladies Don't Weep*)
- Asia TOPA (co-presenter *Dragon Ladies Don't Weep* 2020)
- Experimenta (project partner *My Self in That Moment* 2018–20)
- ACMI X (co-presenter Salon 2019)
- Nicholas Building (co-presenter Little Operations 2019)
- Melbourne International Arts Festival
- QUT Creative Lab & Robotic Vision
- VCA
- Orchestra Victoria
- Lucy Guerin Inc (resource sharing across developments)



Donors

Chamber Made's donors are an invaluable part of the ecosystem that makes our work possible. The financial support and friendship offered, sometimes across many years, emboldens us to push boundaries in the work we create and support artists to experiment and extend their practice. Our relationships with donors are mutually nourishing; we enjoy bringing donors into our creative processes and connecting them with some of the fabulous artists working with the company.

Every donation is valuable in supporting the growth and success of Chamber Made, and we thank our donors – both long standing and new – for the opportunities they create.

In 2019, donors provided invaluable support to the following projects and programs:

- *Diaspora*
- *SYSTEM_ERROR*
- *My Self in That Moment*
- Hi-Viz Practice Exchange
- Little Operations: *All That You Hear Is All That Is Heard*

With an ambitious vision to reimagine artistic horizons to transform and enrich art, artist and audiences this is an exciting time to join the Chamber Made family. Donations of all sizes are welcome and are 100% tax deductible.

Donations are used to directly support:

- artists
- new work development
- artform development programs

Donating \$1000 or more each year, Chamber Made Navigators underpin our new works at the intersection of music, sound and performance and provide a foundation the company to work to its core values of collaboration, complexity, curiosity and equity.

Navigators who give amounts of \$5,000 or more are recognised as Co- Commissioners of nominated new works and projects.

Navigators that give amounts of \$10,000 are recognised as singular Commissioners of nominated new works and projects.

Media

‘The most challenging aspect of my job is that it requires me and all those around me to take a leap of faith every time we make a new work. We never know where we will end up or exactly how we will get there – so we are constantly dancing with uncertainty. The reward is the privilege of collaborating with great artists.’

— Tamara Saulwick interviewed by Benjamin Millar in STAR WEEKLY

‘Robin Fox is one artist imagining the shape of things to come, though his latest work itself stretches back decades. About 20 years ago he read the cult science fiction novel *Diaspora* by Australian writer Greg Egan. “What seeded the idea for this work was that the first chapter is this incredible description of the birth of a digital consciousness. It’s depicting a future where humans have essentially had to become software.” Fox is an electronic composer who also regularly works with lasers, and he had long wondered what the birth of a digital self would look and sound like. For contemporary arts company Chamber Made, he and violinist Erkki Veltheim began to experiment, asking what kind of music a wholly digital being might create. It would be free of the cultural baggage we humans lug around, for one thing. A hoedown would have the same value as a sonata.’

— John Bailey, THE AGE

‘An all-male panel on the creation of the contemporary operas *Fly Away Peter* and the upcoming *Oscar and Lucinda* – which didn’t include *Fly Away Peter* director Imara Savage and designer Elizabeth Gadsby – was a particular sore point for many women. It highlighted what some said were other notable absences from the event. Names suggested included composer Cat Hope, for example, whose opera *Speechless* premiered at the Perth Festival this year, Indigenous composer Deborah Cheetham, director Adena Jacobs and artistic director of Chamber Made, Tamara Saulwick.’

— Alison Croggon, WITNESS PERFORMANCE



‘FEATURE: "What a day!" Monique Grbec reports on last month's Hi-Viz Practice Exchange from @ChamberMadeOrg, a day of connection for women and non-binary artists.’
Witness @witnessperform 22 Oct

★★★★★ *‘Review in @theage for Robin Fox's Diaspora. Pray for a return season. @melbfestival @TheSubstation_ @ChamberMadeOrg’*
Cameron Woodhead @Jadedhacker00 7 Oct

1,677
Facebook Followers

At end Dec 2019.

1,996
Twitter Followers

At end Dec 2019.

649
Instagram Followers

At end Dec 2019.

1,296
E-news Subscribers

A total of eleven eNews communications sent out to subscribers with an average open rate of 35.76% and an average click rate of 11.72%.

10,200
Website Users

Including 26,308 Page Views, 13,079 Sessions, 10.8% New Visitors and 89.2% Returning Visitors in 2019.

Supporters & Partners

OUR NAVIGATORS (Donations of \$1,000 or more)

Michael Bink & Jenny O'Connor, Helen Brack, Gillian & Paul Carter, Rosemary Forbes & Ian Hocking, Mike Josephson & Rod Macneil, Sue Kirkham, Margaret Leggatt & Eugene Schlusser, Ian Lulham & Helen Symon QC, Helen & Peter Murdoch, Meredith Rogers, Anonymous (3)

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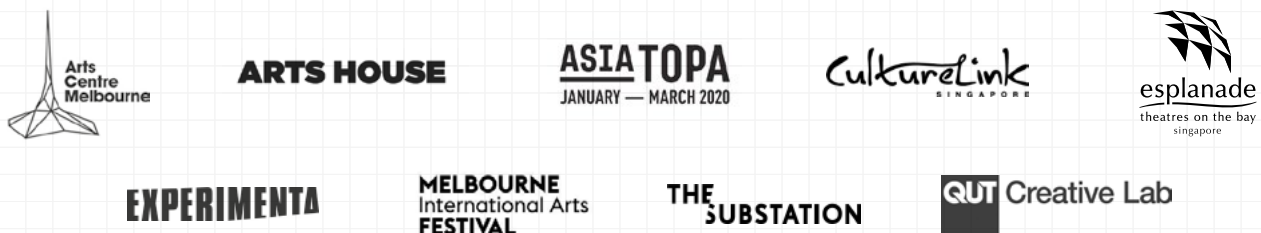
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Photographs by: Pier Carthew, Carolyn Connors, Leo Dale, Melanie Huang, Pia Johnson, Sarah Walker, Dave Williams, Jane Zhang, Australia Council for the Arts, Asia Society.

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