

A photograph of three dancers in a dark space illuminated by blue light. They are surrounded by a complex web of red laser beams that crisscross the frame. The dancer on the left is a man with long blonde hair, wearing a dark tank top and pants, with his arms extended. The dancer in the center is a man with long dark hair and a beard, wearing a dark patterned tank top and pants, with his hands near his face. The dancer on the right is a woman with long dark hair, wearing a dark tank top and pants, with her arms extended. The overall mood is dramatic and artistic.

Annual Report

2020

ADT

AUSTRALIAN
DANCE
THEATRE

Acknowledgement of Country

Australian Dance Theatre respectfully acknowledges the traditional lands of the Kurna people and pays respect to their spiritual relationship with their Country. We acknowledge the Kurna people as the traditional custodians of the Adelaide region and recognise that their cultural and heritage beliefs are still important to the living Kurna people today. Australian Dance Theatre acknowledges other Traditional Owners of Country throughout Australia and recognises their continuing connection to land, waters and community. We pay our respects to them and their cultures, and to Elders past, present and emerging.

Contents

Chair’s Report	4
Executive Director’s Report	5
Artistic Director’s Report	6
Productions & Events	9
Awards & Screenings	12
Learning Program	13
Engagement & Statistics	14
Partnership & Support	16
Staff & Board	18
Financial Report	20
Connect With Us	24



Chair's Report

A message from
David Stobbe



2020 started like any other year. There was plenty of excitement with well laid plans, which included both national and international touring. These plans were soon abandoned, however, as the novel coronavirus (COVID-19) resulted in a pandemic. Like many organisations, ADT was heavily affected by the impact of the virus; however, the company readily demonstrated its values of being both ingenious and audacious, and was able to continue to create and perform work, engaging audiences in ways it hadn't previously.

Our ability to evolve and adapt across the year was aided by the generous support of our partners, and we sincerely thank both the State and Federal Governments for their support through various COVID-19 assistance measures. I would also like to highlight the great lengths that Arts SA and the Premier Steven Marshall, as Arts Minister, went to ensure that arts organisations and artists were supported throughout the pandemic. Funding from Arts SA, via their COVID-19 Arts Organisations Collaborations Grant, enabled us to create and present *The World's Smallest Stage*, which directly supported ten local choreographers to work with ten local musicians and create ten new works at the height of the pandemic.

In addition to the support we received throughout 2020 off the back of COVID-19, I would like to acknowledge the ongoing operational funding we receive from both Arts SA and Australia Council for the Arts, noting that in 2020 the company was successful in securing four-year funding from 2021 from Australia Council. Obtaining long-term funding ensures the company can properly plan as we head towards our 60th anniversary in 2025.

In 2020 we had a number of changes to the ADT Board, with Anita Ewing resigning in November; we thank Anita for her valuable contribution over many years. Jane Burton was appointed to the Board late in the year and brings with her skills and expertise that complement the rest of the Board. 2020 certainly brought with it many challenges and strategic considerations for the Board; I would like to thank my fellow Board members Nathan Bennett, Chloe Benton, Belinda Jefferys, Deborah Kingsbury, Jeff Meiners, Ruth Rentschler and Peter Seltsikas for their contributions.

In what was a year like no other, with many organisations grappling with the effects of COVID-19, I was so proud of all that ADT's staff and dancers were able to accomplish. On behalf of the Board, I applaud their efforts and congratulate them on what they achieved.

As we turn our attention to 2021, I am very much looking forward to the year ahead. Although COVID-19 has meant international touring will not occur, we will undertake our most extensive and most ambitious program in Adelaide in 25 years, celebrating what will be Garry Stewart's last year as Artistic Director with the company.

Above:
Colony by Garry Stewart
© Sam Roberts Photography.

Right:
Screenshot from
The Circadian Cycle film,
directed by Garry Stewart.

Executive Director's Report

A message from
Nick Hays



In 2020, my first year with the company, I was afforded an extraordinary opportunity to work with the Board and the ADT team to reshape how the company operates and performs, one that will have lasting impacts for the company. It was a deeply rewarding experience, even if it was not the way I'd planned my first 12 months with ADT to be.

Much has been said and written about all the trials and tribulations of 2020, many of which have continued well into 2021. As with any year, at the start of 2020 ADT was poised to travel and perform on stages around Australia and the world; however, like all of our colleagues, audiences and supporters, we left the studios and office in March to work from home. With the full effort of everyone in the company, we refocused and recalibrated at lightning speed – a relatively easy task for those of us behind the scenes, but a little more complex for our incredible dancers. This wonderful group of artists – Harrison Elliot, Christopher Mills, Darci O'Rourke, Rowan Rossi, Sophie Stuu, and Kimball Wong – continued to train and take morning classes, and also created short films for our *Microfilms* project.

This digital work continued with the swift creation and screening of our *ADAPT* season; as most dance companies shifted to holding online classes, ADT wanted to do something that only we could, which was to present seven of Garry Stewart's acclaimed works – *Birdbrain*, *The Age of Unbeauty*, *Held*, *Devolution*, *Be Your Self*, *G*, and *The Beginning of Nature* – via an international online viewing platform, free of charge. The feedback that we received from audiences across the world was incredibly heartening, and we hope to be able to screen more works in a similar manner in coming years.

In addition to *ADAPT*, we presented *The World's Smallest Stage*, which resulted in ten new short works from South Australian choreographers being shown online in May and live in The Odeon in October. We were one of the first dance companies in the world to get back on stage, and we are all so proud that this opportunity was given over to new works from local artists at a time when their livelihoods were in such a precarious state.

While we had to postpone our season of *Objekt* until 2021 and our international touring until some unknown time in future, we remained hopeful that a new work from Alison Currie – *Of All Things* – would have its world premiere in 2020. Everything was on track for a successful season until the sudden "circuit breaker" lockdown in South Australia in November sent everyone home again from The Odeon. Utilising the ingenuity and resilience the company had also shown in March, we were able to return to the theatre only two weeks later, presenting Alison's wonderful new work to enthusiastic live audiences in early December.

Throughout 2020, we received such incredible support from many individuals across the country, who supported our education programs, new works, and the health and wellbeing of our dancers. I would like to say a big thank you to all of our fantastic supporters, including the Tanja Liedtke Foundation, Sarah Rohrsheim, Jane McMahon, and Nunn Dimos Foundation. Our corporate supporters were also with us throughout 2020 and provided extraordinary financial and in-kind support – Adelaide Airport Corporation, SA Power Networks, Adelaide Hills Distillery, Boileau, Enoki, Freerange Future, Harlequin Floors, Henschke, National Storage, Novatech, Out In The Paddock, and Woodside Cheese Wrights.

And of course, huge thanks must go to all of the ADT team who weathered many a stormy moment, and to the ADT Board, led by David Stobbe. Making it through 2020 required a group effort unlike that needed in any year before it, and hopefully not in any year to come.

Artistic Director's Report

A message from
Garry Stewart

It's an understatement to say that 2020 was a year like no other. Yet in spite of cancelled performances and touring, and within the panorama of a generally devastated arts sector, ADT managed to mitigate some of these negatives by doing what artists often do best – working creatively within profound limitations.

Our year began with rehearsals for *Colony*, a work commissioned by the Art Gallery of South Australia (AGSA) for the 2020 Adelaide Biennial of Australian Art – *Monster Theatres*. On the very eve of our first performance of the new work, SA Health issued a directive sending Adelaide into lockdown due to the pandemic. Prior to this, we managed just one studio showing of the work at The Odeon to an intimate audience, which included Rhana Devenport and Leigh Robb from AGSA and South Australian Premier Steven Marshall.

Following the cancellation of *Colony's* season, the entire company worked from home for the next several months.

Given the company's history of working with technology, we realised rather quickly that we could indeed deliver a substantial digital program to audiences online. *ADAPT* was centred upon the presentation of eight extant works of the company – my own works *Birdbrain*, *The Age of Unbeauty*, *Held*, *Devolution*, *Be Your Self*, *G* and *The Beginning of Nature*, and Tanja Liedtke's *construct*. The screening of these works attracted substantial international and national audiences and we received generous written responses from viewers around the world. For some, *ADAPT* represented a nostalgic journey through a body of works enjoyed in the past, and for others it provided an exciting introduction to the company.

Following this, we embarked on a filmmaking project entitled *Microfilms*. Each dancer in the company made their own short dance film while in lockdown, employing mobile devices and free editing software to produce their works. The project involved a partnership with the Department of Screen & Media at Flinders University, allowing our dancers to be guided through the process of filmmaking by a Department of Screen & Media staff member and an Honours student. Music SA also partnered with the company, providing affordable music created by local, independent electronic music composers.

Subsequent to the initial stage of the project, our dancers then became teachers themselves as they guided dance students at the Adelaide College of the Arts through the same process. At the end of the *Microfilms* project, 24 new short dance films had been created.

Thanks to the SA Government's Arts Recovery Fund, ADT was awarded a major grant which permitted us to commission ten independent choreographers and composers to create *The World's Smallest Stage*. The short works that made up this season – both solos and duets – were created in lockdown via Zoom and later performed on a 2m x 2m stage at The Odeon. This squared constriction was provided in order to echo the confines of choreographing and dancing at home.

Once we were able to work in the studio again, we began the redevelopment of *Objekt*, a work I had originally created in Germany for tanzmainz in 2015. In 2020, we had planned on presenting *Objekt* in both Adelaide and Perth as a collaboration with Co:3 Contemporary Dance Australia. Owing to the pandemic, Co:3 decided they could not continue with the collaboration; however, we further developed the work with our ensemble dancers in preparation for a 2021 season in Adelaide. At the conclusion of the rehearsal period, we presented *Objekt* in our studios for a private showing to company supporters and partners.

The company spent several weeks developing material for *Supernature* in preparation for our 2021 Adelaide Festival season. Again, at the conclusion of the rehearsal period we held a studio showing for our supporters, as well as the directors of the Adelaide Festival.

Left:
Artistic Director Garry Stewart
© Sam Roberts Photography.

We were delighted to then work with Alison Currie, a local choreographer who was commissioned to make *Of All Things* on the company. The project was developed in partnership with Enoki, an Adelaide-based design house who sponsored *Of All Things*, contributing the design and materials for the work. *Of All Things* was performed in-the-round at The Odeon to a socially distanced audience in early December, with the season featuring outstanding work by composer Sascha Budimski and lighting designer Chris Petridis.

Our two new short films – *The Circadian Cycle* and *The Choreography of Emotions* – both screened at the 2020 Adelaide Film Festival, with the screenings being the Australian Premiere and World Premiere of the films respectively. *The Circadian Cycle* has subsequently been programmed in numerous film festivals around the world, including the Brooklyn Film Festival where it won Best Experimental Film, and the Imagine Science Film Festival in New York where it won the award for Best Cinematography.

Activities for our International Centre for Choreography (ICC) continued throughout 2020, including a very well-attended online dramaturgy discussion and workshop series titled *What Matters Most: Dance and Dramaturgy in Turbulent Times*. The workshop series included presentations by eight highly regarded national and international dramaturgs, followed by online workshops between pairs of dramaturgs and Australian choreographers who were given the opportunity to workshop a specific project in a “speed dating” format. Part Two of this event will occur in 2021.

Local choreographer Tanya Voges was our Artist in Residence in late 2020. She spent six weeks developing material for a new project exploring the confluence of drawing and dance. The project included input from a paleo-archaeologist researcher from the SA Museum who specialises in fossils from the Ediacaran period.

Our 2019 / 2020 Associate Artist, Matt Shilcock, finished up his work with the company in December. Matt's associateship was supported by Australia Council for the Arts through their disability arts mentorship scheme. During his time with ADT, Matt developed his choreographic methodology – “Osteogenuine” – which he used to facilitate movement generation through principles of alchemy, astrology and Wicca, and by working with his disability, Osteogenesis Imperfecta. Indigenous choreographer Adrienne Semmens has been named our 2021 Associate Artist.

Through the ICC, the company supported our former ensemble dancer Thomas Fonua with a studio presentation of his solo work *Brown Cissy Boy*, a new work which explored issues of personal identity, including the intersection of Thomas’ Samoan and Tongan cultural heritage and his drag persona Kween Kong. Several performances of the work were presented in the Tanja Liedtke Studio to enthusiastic audiences.

The International Choreographic Competition Hannover was held as an online event only in 2020. Generously supported by the Tanja Liedtke Foundation, ADT is able to offer a 3-week residency to one of the competition finalists each year. In 2020, I selected Vietnamese-born, Netherlands-based choreographer Tu Hoang for his outstanding duet, *Trial*.

All in all, 2020 was an incredibly challenging year for the performing arts the world over. It was very confronting having to cancel our 2020 international touring schedule, as well as more recently our 2021 international and national touring schedules, representing dozens of performances across Australia and the globe and thousands of audience members. Nonetheless we have managed to hone our focus on new skill-sets and direct our irrepressible urge towards creativity through new modalities and processes that, hopefully, continue to positively impact audiences and communities.

As ever, art has been our indispensable salve during these strange, unprecedented times. At ADT, we are privileged to have been able to continue to connect with our community of artists and audiences throughout 2020 and into the future.



Right:
Screenshot from *The Circadian Cycle* film, directed by Garry Stewart.

Far Right:
Held by Garry Stewart, as featured in *ADAPT* © Lois Greenfield.



ADAPT

ADT's first digital-only season, created for audiences in response to 2020's COVID-19 lockdown, *ADAPT* featured seven of Garry Stewart's acclaimed works – *Birdbrain*, *The Age of Unbeauty*, *Held*, *Devolution*, *Be Your Self*, *G* and *The Beginning of Nature* – as well Tanja Liedtke's *construct*, streamed free online for audiences around the world. Launched on 20 April, these iconic works were screened via YouTube once a fortnight for a window of 48 hours, offering international audiences the chance to see some of the most popular ADT works from the past two decades.

Viewing figures by work	
WORK	VIEWS
<i>Birdbrain</i>	1080
<i>The Age of Unbeauty</i>	712
<i>Held</i>	820
<i>Devolution</i>	937
<i>Be Your Self</i>	1589
<i>G</i>	1194
<i>The Beginning of Nature</i>	1753
Tanja Liedtke's <i>construct</i>	872

Productions & Events

- *ADAPT*
- *The World's Smallest Stage*
- *Of All Things*

ADAPT season statistics

2,714

total unique sign-ups during the season

10,284

total video streams

53%

of online audiences aged 50+

23%

of online audiences aged 23-50

48%

of online audiences based in South Australia

9%

of online audiences based internationally

The Beginning of Nature

most popular video work



The World’s Smallest Stage

Devised as a platform to support local artists during one of the most difficult years ever for the cultural industry, *The World’s Smallest Stage* brought together ten choreographers, all based in South Australia, to create ten new, short dance works for twelve dancers via Zoom, which were broadcast online in May and then restaged live at The Odeon in October.

The soundtracks for each new work were created by ten local musicians, connected with each choreographer via a partnership with Music SA. Dancers from ADT, Restless Dance Theatre and Kurruru Arts and Culture Hub were tasked with bringing the new works to life.

Each work was confined to a performance space of four square metres, referencing social distancing regulations that became a major part of everyone’s lives during 2020, as well as the confined spaces within which the participating choreographers and dancers had to rehearse at home.

The World’s Smallest Stage was generously supported by the Government of South Australia through the Department of the Premier and Cabinet, the Tanja Liedtke Foundation and Music SA, and was presented by Henschke and Harlequin Floors.

3

number of public ticketed live performances

The World’s Smallest Stage season

PERFORMANCE	DATES AND TIMES
Dress Rehearsal	Wednesday 1 October, 8pm (tickets not on sale to the public)
Show 1	Thursday 2 October, 8pm
Show 2	Friday 3 October, pm
Show 3	Friday 3 October, 8pm

Audience attendance figures for the season *

ATTENDANCE	CAPACITY
244 people	81%

* Due to COVID-19 social distancing regulations, audience capacity at The Odeon was limited to 100 people per show during this season.

Credits

– Designer: Wendy Todd

Shapeless/Formless

– Choreographed by Felicity Boyd
– Performed by Rowan Rossi
– Music by Collarbones (Marcus Whale & Travis Cook)
– Track title: *Shapeless*

Unconscious Bias

– Choreographed by Gina Rings
– Performed by Rikki Milera-Wilson
– Music by PKA Trials (Daniel Rankine)
– Track title: *Unconscious Bias*

Preliminary

– Choreographed by Matt Shilcock
– Performed by Kimball Wong
– Music by David Gibson
– Track title: *I Will Not Return*

Here, Now

– Choreographed by Kaine Sultan-Babij
– Originally performed by Derik Lynch; performed live by Kaine Sultan-Babij
– Music by Michael Ross of Electric Fields
– Track title: *Here, Now*

The Weeping Warrior

– Choreographed by Thomas Fonua
– Performed by Zoë Dunwoodie
– Music by Neon Tetra
– Track title: *So Far From Me*

Accession

– Choreographed by Lina Limosani
– Performed by Christopher Mills and Darci O’Rourke
– Music by Oisima
– Track title: *Where The Light Is*

Hammer

– Choreographed by Tobiah Booth-Remmers
– Performed by Sophie Stuut
– Music by Gabriella Smart
– Track title: *Hammer*

Ricky and Me

– Choreographed by Michelle Ryan
– Performed by Michael Hodyl
– Music by Mario Späte
– Track title: *Ricky and Me*

Thread

– Choreographed by Adrienne Semmens
– Performed by Janelle Egan
– Music by Bree Tranter
– Track title: *Threads*

A New Scene Begins in the Dark

– Choreographed by Jo Stone
– Performed by Gabrielle Nankivell and Harrison Elliott
– Music by Kiah Gossner
– Track title: *Space Between*



Of All Things

Created by independent Adelaide-based artist, Alison Currie, *Of All Things* saw ADT’s home, The Odeon, transformed into a surreal, otherworldly space in which our dancers brought Alison’s unique choreographic voice to audiences venturing back into theatres for one of the first major live dance shows of 2020.

In collaboration with award-winning, multi-disciplinary South Australian design firm Enoki, Alison created a tangible middle ground between the animate and inanimate, the mobile and fixed, all within the historic space of The Odeon. Her distinctive new work investigated the very nature of matter, as ADT’s dancers and the theatre space morphed, melded, fused and disconnected.

Of All Things was presented by the Tanja Liedtke Foundation and supported by Enoki.

5

number of public ticketed live performances

Of All Things season

PERFORMANCE	DATES AND TIMES
Media Preview	Wednesday 2 December, 8pm (tickets not on sale to the public)
Opening Night	Thursday 3 December, 8pm (tickets not on sale to the public)
Show 3	Friday 4 December, 8pm
Show 4	Saturday 5 December, 6.30pm
Show 5	Saturday 5 December, 9.30pm
Show 6	Sunday 6 December, 2pm
Show 7	Sunday 6 December, 5pm

Audience attendance figures for the season *

ATTENDANCE	CAPACITY
462 people	92%

* Due to COVID-19 social distancing regulations, audience capacity at The Odeon was limited to 100 people per show during this season.

Credits

Concept, Choreography & Direction – Alison Currie	Wardrobe Supervisor – Tammy Wheeler
Creative Consultant & Rehearsal Director – Sarah-Jayne Howard	Production Manager – Hugh Covill
Outside Eye – Garry Stewart	Venue & Stage Manager – Briony Hunt
Set Design & Construction – Susanna Bilardo, Jacky Spencer, Amber Lewis and Cindy Chay from Enoki	Production Coordinator & Technician – Johnathon Edwards
Lighting Design – Chris Petridis	Lighting Programmer – Lucy Mitchell
Sound Design – Sascha Budimski	Dancers – Harrison Elliot – Christopher Mills – Darci O’Rourke – Rowan Rossi – Sophie Stuut – Kimball Wong
Costume Design – Alison Currie and Susanna Bilardo	

Left:
Rowan Rossi in *Shapeless/ Formless* by Felicity Boyd, from *The World’s Smallest Stage*
© Sam Roberts Photography.

Above:
Of All Things by Alison Currie
© Sam Roberts Photography.



Awards & Screenings

Awards Won by ADT

Australian Dance Awards presented by AusDance

Outstanding Performance by a Company

The Beginning of Nature in 2018

Outstanding Performance by a Male Dancer

Kimball Wong in *The Beginning of Nature* in 2018

Outstanding Achievement in Choreography

Garry Stewart for *South* in 2019

Awards for *The Circadian Cycle*

Best Experimental Film

Brooklyn Film Festival 2020

Best Cinematography

Imagine Science Film Festival 2020

Film Festival Screenings

<i>The Circadian Cycle</i> FESTIVAL	SCREENING
Brooklyn Film Festival New York, USA	May
Experimental, Dance & Music Film Festival Toronto, Canada	August
Imagine Science Film Festival Brooklyn, USA	October
Adelaide Film Festival Adelaide, Australia	October (Australian Premiere)
kNowBOX Dance Film Festival USA	November
Athens Video Dance Project Athens, Greece	December
<i>The Choreography of Emotions</i> FESTIVAL	SCREENING
Adelaide Film Festival Adelaide, Australia	October (World Premiere)

Learning Program



Secondment Week

ADT remains committed to providing opportunities to young dancers who are passionate about a career in dance; unfortunately, due to COVID-19, we were unable to provide as many opportunities to young dancers in 2020.

Our plan to host a Secondment Week from 29 September – 2 October received 25 applications; however, Government travel advice and ever-changing community health and safety practices dictated our decision to cancel this event.

Our commitment to this offering remains and we are endeavouring to return to offering a Secondment Week in 2021 when there is more confidence and certainty around interstate and potentially even international travel.

Youth Ensemble

24 dancers joined the ADT Youth Ensemble in 2020 with training beginning in February, led by Petra Szabo. As a result of South Australia's response to COVID-19, Term 1 was terminated 4 weeks early and the ensemble's first performance at the Art Gallery of South Australia for their *Monstrous Teen Takeover* event was subsequently cancelled.

Considering our young people were suddenly faced with the challenge of remote learning across their academic studies, it was decided that delivering additional online training sessions to our Youth Ensemble was not a priority for the company.

At the end of 2020, notification was given of the audition to join our 2021 Youth Ensemble program, and a fantastic amount of interest from young dancers meant the program was offered to 25 students (comprised of returning dancers as well as new enrolments).

Open Rehearsals & In-School Workshops

The Open Rehearsal & In-School Workshop programs were to be delivered in June, August and September, but these were unfortunately also cancelled in response to COVID-19.

E-Resources

The ADT online Educational Resources were designed and produced in 2020, thanks to funding from Arts SA. These resources will be available to Primary and Secondary school teachers, and were designed to allow students to explore the makings of a contemporary dance performance, unpicking the research of Garry Stewart and giving insight into his specific methodologies.

The E-Resources will be live and accessible on our website from early 2021. These downloadable E-Resources place a focus on the company's current repertoire, commencing with *The Beginning of Nature* and *South*; simpler education packs are also already available online for *Be Yourself*, *Proximity*, *G* and *Birdbrain*.

Left:
Screenshot from
The Circadian Cycle film,
directed by Garry Stewart.

Above:
Janelle Egan in *Thread*
by Adrienne Semmens, from
The World's Smallest Stage
© Sam Roberts Photography.

Engagement & Statistics



Total Audience Attendance at Live Performances

1,302  (90% Capacity) *

* Due to COVID-19 social distancing regulations, audience capacity at The Odeon was limited to 100 people per show from August 2020 onwards, once the theatre re-opened post-lockdown.

Performances by ADT

3 public seasons (online and live at The Odeon)

9 number of public, ticketed, live performances

6 number of un-ticketed creative development/preview performances

8 number of historic works broadcast online


Public Dance Class Attendance *


250  January 2020

331  February 2020

* Due to the COVID-19 pandemic, public dance classes offered by ADT were ceased in early March 2020.

Social Media Engagement

66,454  Facebook followers

32,558  highest Facebook post reach — mid-March 2020

17,028  Instagram followers

1,923  Twitter followers

3,089  YouTube subscribers

53,817  total YouTube video views

3,582  total YouTube hours viewed

Above:
Michael Hodyl in *Ricky and Me*
by Michelle Ryan, from
The World's Smallest Stage
© Sam Roberts Photography.

Our Partners

ADT thanks and acknowledges its 2020 partners for their support throughout the year.



Government Partners



Department of the Premier and Cabinet



Australian Government

Foundation Partner



Tanja Liedtke Foundation
Inspiring dance

Major Partner



Supporting Partners



Enoki



OVER 150 YEARS OF FAMILY WINEMAKING



creative event technology

OUT in the
PADDOCK



Our Supporters

ADT thanks its generous supporters for their support during 2020.



Gifts of \$20,000+

Jane McMahon
Nunn Dimos Foundation
Sarah and Geoff Rohrsheim

Gifts of \$5,000—\$10,000

Catherine and Philip Clarke
James and Lesley Darling
Andrew Henderson and James Lake
Barbara van Ernst OAM
Michael and Tracey Whiting

Gifts of \$500—\$2,500

Nathan Bennett
Chloe Benton
Lesley Haas-Baker
Nick Hays
Linda Herd
Diana Jacquillard
Edwina Lehman
Jeff Meiners
Hazel Moir
Lynn Muller
Rella Music
Diané Ranck
Louise Rigoni
Christine Silbermann
Lyn Stansall and Douglas Petherick
David Stobbe
Rosemary Walls
Fay Zaikos

Gifts under \$500

67

Commissioning Circle members \$500+

Candy Bennett
Chloe Benton
Reid and Bindi Bosward
William J.S. Boyle CM
Diana Cameron
Catherine and Philip Clarke
James and Lesley Darling
Rhana Devenport ONZM
Julian and Stephanie Grose
Sam Harvey
Andrew Henderson and James Lake
Susan Hillier
Diana Jacquillard
Belinda Jefferys
Deborah Kingsbury
Brigitte and Stephen Lane
Jennifer Layther
Boram Lee
The Hon. Steven Marshall MP
Rella Music
Werner Neumann
Diané Ranck
Sue Raymond
Professor Ruth Rentschler OAM
Aidan and Venetia Rigoni
Louise Rigoni
Gosia Schild
Rauf Soulio
Lyn Stansall and Douglas Petherick
Thelma Taliangis
Adam Wynn

Above:
Of All Things by Alison Currie
© Sam Roberts Photography.

Right:
Colony by Garry Stewart
© Sam Roberts Photography.

Gifts received between 1 January — 31 December 2020.

Staff & Board

Board of Directors

Chair, David Stobbe
Nathan Bennett
Chloé Benton
Jane Burton (from October)
Anita Ewing (to November)
Belinda Jefferys
Deborah Kingsbury
Jeff Meiners
Deputy Chair, Ruth Rentschler OAM
Peter Seltsikas

Management

Artistic Director, Garry Stewart
Executive Director, Nick Hays
Associate Artistic Director, Sarah-Jayne Howard
Operations Manager, Paul Cowley (to March)
Production Manager, Hugh Covill (from September)
Finance Manager, Bev Majda (to April)
Finance Manager, Angela Cross (from April)
Development Manager, Rosie Riggir (maternity leave from December)
Marketing Manager, Molly O’Brien
Production Administrator, Company Manager & Stage Manager, Lucie Balsamo (to April)
Company & Stage Manager, Briony Hunt (from September)
Venue & Program Coordinator, Tamara Wheeler (to November)
Venue Technician & Support, Johnathon Edwards (March – September)
Company Administration, Amy Myers (from October)

Ensemble Dancers

Harrison Elliot
Christopher Mills
Darci O’Rourke
Rowan Rossi
Sophie Stuut
Kimball Wong

Contract Dancers

Ally Clarke
Zoë Dunwoodie
Thomas Fonua
Sam Hall
Lina Limosani
Gabrielle Nankivell
Andrew Searle
James Vu Anh Pham



Right:
ADT dancers in rehearsal
© Sam Roberts Photography.

Financial Statements

The summarised financial statements have been derived from the Company's full financial report for the financial year. Other information included in the summarised financial statements is consistent with the Company's full financial report. The summarised financial statements cannot be expected to provide as detailed an understanding of the financial performance and financial position of the Company as the full financial report. The summarised financial statements have been prepared on an accruals basis, are based on historical costs and presented in Australian Dollars.

A full description of the accounting policies adopted by the Company may be found in the Company's full financial report.

Audited financial reports are submitted each reporting period to the Australian Charities and Not-for-Profits Commission (ACNC) and can be viewed at their website.

Australian Dance Theatre Limited
ABN 24 007 784 858

Statement of profit or loss and other comprehensive income
for the year ended 31 December 2020

	2020 \$	2019 \$
Revenue		
Revenue	2,480,810	2,607,157
Total Revenue	2,480,810	2,607,157
Expenses		
Utilities	87,981	100,524
Advertising and promotion	65,863	45,454
Administration	270,644	306,231
Development	10,448	1,262
Depreciation and amortisation	136,102	131,189
Salaries and wages	1,442,684	1,360,389
Interest on lease liabilities	10,640	14,691
Production	358,359	415,641
Total Expenses	2,382,721	2,375,381
Surplus before Income Tax Expense	98,089	231,776
Income tax expense	—	—
Surplus after Income Tax Expense for the year	98,089	231,776
Other comprehensive income for the year	—	—
Total comprehensive income for the year	98,089	231,776

Australian Dance Theatre Limited
ABN 24 007 784 858

Statement of financial position as at 31 December 2020

	2020 \$	2019 \$
Assets		
Current Assets		
Cash and cash equivalents	1,093,686	902,345
Trade and other receivables	46,815	46,888
Other assets	7,170	60,619
Total Current Assets	1,147,671	1,009,852
Non-current Assets		
Plant and equipment	275,264	335,222
Right-of-use assets	127,989	201,126
Total Non-current Assets	403,253	536,348
Total Assets	1,550,924	1,546,200
Liabilities		
Current Liabilities		
Trade and other payables	235,575	267,450
Contract liabilities	705,279	638,118
Lease liabilities	80,762	74,293
Provisions	60,944	115,301
Total Current Liabilities	1,082,560	1,095,162
Non-current Liabilities		
Lease liabilities	64,874	145,637
Total non-current Liabilities	64,874	145,637
Total Liabilities	1,147,434	1,240,799
Net Assets		
Equity		
Retained earnings	403,490	305,401
Total Equity	403,490	305,401

This is an extract only from our full audited financial statements.



Of All Things by Alison Currie
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We are always grateful for our supporters, who ensure our company's ongoing success and share their passion for contemporary, inspirational dance by donating to Australian Dance Theatre. By giving a gift to ADT, supporters directly contribute to our capacity to create and commission new work, and to share our love of dance with audiences in Adelaide, regional South Australia, wider Australia and the world. To find out more information about how you can become a financial supporter of ADT, visit adt.org.au/support

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