

Annual Report

2021

ADT



AUSTRALIAN
DANCE
THEATRE

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 and present.

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Chair's Report

A message from David Stobbe

Like many arts companies, and organisations more broadly, 2021 was yet another year heavily affected by COVID-19. Similar to the prior year, the Company constantly demonstrated its values of being both ingenious and audacious and was able to continue to create and perform work, undertaking our most extensive program in Adelaide for 25 years.

I would like to acknowledge the ongoing operational support we receive from both Arts SA and Australia Council for the Arts. I would also like to highlight the great lengths that Arts SA and the former South Australian Premier, Steven Marshall, as Minister for the Arts, went to ensure that arts organisations and artists were supported throughout the pandemic.

Over the course of the year, we had one departure from the Board, with Belinda Jefferys resigning from her position. We thank Belinda for her valuable contribution over recent years. 2021 certainly brought with it many challenges and strategic considerations for the Board. I would like to thank my fellow Board members Nathan Bennett, Jane Burton, Deborah Kingsbury, Jeff Meiners, Ruth Rentschler, Peter Seltsikas and Chloe Tanner for their contributions.

Our dancers and staff continued to demonstrate how resilient and passionate they are, and I am so proud of all that that has been accomplished over the past 12 months. On behalf of the Board, I applaud their efforts and congratulate them on what they achieved.

2021 was a year of major transition for the organisation with Garry Stewart's tenure as Artistic Director, which spanned over two decades, coming to an end. Who an arts organisation is, and what they stand for, are intrinsically linked to their artistic program and vision. Garry's work is world-renowned, and as an organisation we are truly indebted to his service and contribution over the period. On behalf of the organisation and audience both here, nationally, and internationally, thank you Garry and we all look forward to seeing what the next chapter holds.

In 2022 we embark on a new, bold, and exciting journey, and we welcome Daniel Riley as the Company's next Artistic Director.

Above:
South by Garry Stewart
© Sam Roberts Photography

Right:
Immerse by Adrienne Semmens
© Sam Roberts Photography





Executive Director’s Report

A message from
Nick Hays

The last twelve months were a significant milestone for Australian Dance Theatre, as we transitioned to new artistic leadership and navigated through the pandemic while still presenting our biggest annual program locally since 1996. We reconnected with local audiences and started the journey to re-establish our place as the state dance company. To be the Company *of* and *for* South Australia.

We began with Garry Stewart’s announcement on 29 January that 2021 would be his last with the Company, and this really set the tone for the rest of the year. How to celebrate an artist who has, over more than two decades, created some of the most acclaimed and performed works of contemporary dance in the world? And done it right here in Adelaide.

Across five seasons in our home state, we aimed to do just that. And when the curtain came down on our final performance of *G* in November, it’s safe to say that we did what we set out to achieve.

Audiences first experience of the Company was with Garry’s most ambitious work to date – the surreal, genre-bending *Supernature*, a major piece in the 2021 Adelaide Festival. Presented at Her Majesty’s Theatre, in partnership with Adelaide Festival Centre, *Supernature* was the next instalment in Garry’s ‘Nature Series’, the award-winning suite of works that includes *The Beginning of Nature* and *The Circadian Cycle*. Our dancers are easily some of the best in the world and in this work they showed their incredible artistry and tenacity, and were joined on stage by the remarkable James Vu Anh Pham.

... one of the few major dance companies in Australia that has an active choreographer as the artistic leader ...

Coming back to The Odeon in May we then opened the doors to five other choreographic voices for *Convergence*. Local First Nations artists, Adrienne Semmens and Gina Rings with the South Australian First Nations Dance Collective, were joined by previous winners of the International Choreographic Competition Hannover – Philippe Kratz, Oscar Buthelezi, and Tu Hoang in what was described by InReview as “*a celebration of human ingenuity and the willingness to come together to share stories and ideas, however far apart we are.*” Adrienne’s wonderful piece *Immerse* is a welcome addition to the Company’s repertoire and will no doubt come back in future years.

In the founding years of the Company, regional touring across South Australia was a huge part of our work. In 2021, after somewhat of a hiatus, we headed back out on the road to Renmark, Whyalla and Port Lincoln, the latter for the first time in 15 years, to perform Garry’s extraordinary *South*. Taking the ill-fated story of Sir Douglas Mawson’s Antarctic journey as its starting point, the work is an urgent piece of art that reminds us all of the power of nature over man, and the precariousness of our relationship with it. The tour was made possible due to the wonderful generosity of our supporters of the Regional Engagement Fund, led by Diané Ranck and Donna and John Karytinios.

After being cancelled in 2020, we were able to bring *Objekt* back to Adelaide audiences in September at the Dunstan Playhouse. Originally created in Germany in 2015 and presented in a short season with AC Arts in 2016, *Objekt* pushed the performers and audiences to think about how we interact, how we objectify each other and the potential to break away from societal patterns when we turn back to nature. For this season we welcomed back Australian Dance Theatre ‘alumni’ Lina Limosani and Daniel Jaber, two of the most dynamic independent dancers and choreographers working in Adelaide.

And then we brought the year to a close with the return season of *G* – Garry’s lauded deconstruction of the iconic ballet *Giselle*. For five nights in November Australian Dance Theatre was the talk of the town, with nearly 3,000 dance lovers joining us at Her Majesty’s Theatre to see this masterwork of Australian dance. For the season we were joined by four special guests – Jill Ogai, from The Australian Ballet, Izzac Carroll, ex-Sydney Dance Company and Studio Wayne McGregor, Natalie Allen and Sam Colbey – who, along with our company dancers, showed just how remarkable Australian Dance Theatre is. Local reviewer Peter Burdon perhaps summed it up best of all:

“Reviewed glowingly in 2009, I wrote that *G* was the ‘most thrilling Australian dance work you could hope to see’. Nothing has changed.”

“Thank you, Garry Stewart, for everything.”

Indeed – thank you Garry. From all of us in and around the Company, thank you for a remarkable 22 years and a legacy of creating art that will last for many more years to come.

And thanks also to our wonderful group of supporters and partners.

Thanks firstly to our Government Partners: the Department of Premier and Cabinet, in particular Steven Marshall MP, former Premier of South Australia and Minister for the Arts, and Jennifer Layther, Director of Arts SA, and the Australia Council for the Arts.

We would not be the Company that we are without a group of passionate, dedicated supporters who are with us every step of the way, most importantly our Foundation Patron the Tanja Liedtke Foundation, alongside our leading Patrons Sarah and Geoff Rohrsheim, Nunn Dimos Foundation and Jane and David McMahon. Over the past few years we have been fortunate to welcome significantly more supporters to the Company and we thank you all so much for ongoing commitment to Australian Dance Theatre and the artform. I would also like to acknowledge the Company’s corporate supporters including SA Power Networks, Boileau Business Technology, Enoki, Novatech, Out In The Paddock and Woodside Cheese Wrights.

The year would not have happened without an incredible group of people who I shared The Odeon with each day in 2021, including Andrew Searle, Ptiika Owen Shaw, Angela Cross, Briony Hunt, Lucy Mitchell and Sarah-Jayne Howard. And of course, Garry Stewart.

Australian Dance Theatre is one of the few major dance companies in Australia that has an active choreographer as the artistic leader, and 2021 saw the smooth transition from one artistic voice to another. Since 1965 the Company has been led by five of the most important and ground-breaking dancemakers to ever work in Australia – Elizabeth Cameron Dalman OAM, Johnathan Taylor, Leigh Warren, Meryl Tankard and Garry Stewart – and now we can add to the list Daniel Riley.

We are all incredibly proud of where the Company has come and excited at where the Company will go with Daniel now here on Karna Country.

Above:
Supernature by Garry Stewart
© Sam Roberts Photography

Farewell from Garry

A message from Garry Stewart

24 December 2021

As you may know, this month is my last as Artistic Director of Australian Dance Theatre after 22 years of service. It's an understatement to say that holding this position in the arts in Australia has been an incredible honour. I have been so fortunate to have collaborated with a host of extraordinary artists and thinkers, and have worked with some of the most outstanding contemporary dancers this country has seen. I have witnessed jaw-droppingly brilliant performances by our company that have made me phenomenally proud.

I have also been supported over these two decades by a number of spectacular Associate Artistic Directors as well as Executive Directors, Board members and company staff, not to mention wonderfully dedicated and tenacious production crew – all who bring their own passion and acumen toward making our artistic work what it is.

I'd like to thank the myriad theatre programmers, the producers and touring agents who have permitted my work to be seen by audiences across Australia and around the world. I wish to also convey my heartfelt thanks to all of our company supporters and audience members who have joined me on this journey. You are the reason we are here.

Over 22 years I have seen all the highs and lows that you can imagine in running a company. Along with all the good stuff, just when you think you have seen it all another curve ball enters your orbit and sends you reeling – and re-evaluating. But each challenge is an opportunity to learn something new. You dust yourself off, take a deep breath and move forward – perhaps even a little bit wiser.



I'd like to convey my congratulations to the new Artistic Director Dan Riley. I look forward to seeing where Dan takes the company over the ensuing years. I wish him well and can only encourage him to bring his own unique and singular voice to the role – enriching, disrupting and altering our gaze of the cultural landscape. I'm sure he will be brilliant.

I'd like to express my deep gratitude to our wonderful founding artistic director Elizabeth Cameron Dalman. Liz has always been there in the background cheering us on. She is a legend and a visionary and it is thanks to Liz that this great company exists.

Personally, I look forward to continuing my artistic journey in other roles, contexts and situations. I'm definitely not using the 'r' word (retirement!). While I'm alive I'll always be creative.

Go well Australian Dance Theatre.

With love and thanks,
Garry

Above:
Supernature rehearsal
© Sam Roberts Photography

Right:
© by Garry Stewart
© Sam Roberts Photography





2021 in Numbers

7,371



people saw our shows in South Australia, a four-fold increase in local audiences from 2019

Social Media Engagement

67,611 ————— 
Facebook followers

8,010 ————— 
Facebook page visits

1,157 ————— 
Facebook likes

19,668 ————— 
Instagram followers

24,114 ————— 
Instagram profile visits

3.2K ————— 
YouTube subscribers

333,637 ————— 
YouTube views

15

paid, full-time opportunities for dancers

170%

increase in funds raised from 2020

5

seasons

2

world premieres

27

ticketed performances

8

creative development/
preview performances



Supernature

Supernature was the spectacular culmination in Garry Stewart’s award-winning ‘Nature Series’ – his ongoing choreographic investigation into humanity’s relationship with nature which also includes *The Beginning of Nature*, *South* and *The Circadian Cycle*.

Having its world premiere season at the 2021 Adelaide Festival, *Supernature* invited us to consider how the evolutionary impact of our unnatural ways may force us into a new partnership with the planet we have called home for millennia.

A work of ambition, complexity and scale that few choreographers could match, *Supernature* was a fitting start to this significant year for both the Company and for Stewart.

Performances	Dates and times
Opening Night	Thursday 11 March 7:30pm
Show 2	Friday 12 March 7:30pm
Show 3	Saturday 13 March 1:00pm
Show 4	Saturday 13 March 7:30pm
Show 5	Sunday 14 March 1:00pm

Attendance

1,942 

Venue

Her Majesty’s Theatre, Adelaide

Credits

- Conceived and Directed**
— Garry Stewart

Choreographer
— Garry Stewart

Dramaturgy
— Ruth Little

Composer
— Brendan Woithe

Lighting Designer
— Damien Cooper

Designer
— Wendy Todd
- *Supernature* was co-commissioned with the generous assistance of the Art Gallery of South Australia for the 2020 Adelaide Biennial of Australian Art, and was supported by Creative Partnerships Australia’s Plus1, Sarah Rohrsheim, Nunn Dimos Foundation and ADT’s Super Circle

Left:
Supernature by Garry Stewart
© Sam Roberts Photography

Convergence

Bringing together acclaimed choreographers from four continents, *Convergence* offered an exciting, challenging program of five works from First Nations choreographers and international artists, including ADT's 2021 Associate Artist, Adrienne Semmens, and the three most recent winners of the prestigious annual International Choreographic Competition Hannover: Tu Hoang (2020, Vietnam), Oscar Buthelezi (2019, South Africa), and Philippe Kratz (2018, Germany).

The headline work in the *Convergence* program was Semmens' *Immerse*, a new work centred on water, and our essential relationship with both freshwater and saltwater. The work drew on Adrienne's identity as a proud descendent of the Barkindji people of western NSW – freshwater country – who was born and raised on Kurna land in South Australia – by the saltwater. Her choreography explored both the healing and comfort provided by water, but also our vulnerability in relation to it.

Performances	Dates and times
Preview	Tuesday 4 May 6:00pm
Opening Night	Wednesday 5 May 7:30pm
Show 2	Thursday 6 May 7:30pm
Show 3	Friday 7 May 7:30pm
Show 4	Saturday 8 May 7:30pm

Attendance

386 

Venue

The Odeon, Norwood

Credits

Immerse — <i>Choreographer</i> Adrienne Semmens — <i>Composer</i> Sascha Budimski — <i>Designer</i> Kathryn Sproul — <i>Lighting Designer</i> Lucy Mitchell O — <i>Choreographer</i> Philippe Kratz — <i>Music</i> 'Come Let Us' by Mark Pritchard and Gregory Whitehead; 'Raise the Dead' by The Field Trial — <i>Choreographer</i> Tu Hoang — <i>Music</i> 'Rorschach' by Loscil	Road — <i>Choreographer</i> Oscar Buthelezi — <i>Composer</i> Max Richter Iti — <i>Choreographer</i> Members of the South Australian First Nations Dance Collective, led by Artistic Director Gina Rings — <i>Music</i> 'Iti' by Electric Fields — <i>Performers</i> Guest Artists – Janelle Egan, Thomas Fonua, Kenneth Johnson and Rikki Milera-Wilson
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Left:
Convergence
© Sam Roberts Photography





South

An intense yet meditative and deeply moving reflection on the treacherous journey across the wilds of eastern Antarctica undertaken by South Australian explorer Sir Douglas Mawson and his ill-fated team in 1913, *South* used Mawson's perilous voyage as an allegory for our current predicament in an era of rapid global warming. Regional audiences had the opportunity to embrace the work that Dance Australia called “*utterly compelling*”, and which The Adelaide Review hailed as “*fascinating and thought-provoking*” upon its world premiere in 2019.

Stewart's choreography is “*a powerful evocation of climate dystopia and human resilience*” (Witness Performance), perfectly capturing the despair of Mawson and his crew as they battle the elements of Antarctica's alien and forbidding landscape. Featuring ten incredible dancers who display “*spectacular, even transcendent, athleticism*” (Witness Performance), *South* is a work full of beauty, power and pathos.

South was performed live following a screening of the multi-award-winning, visually spellbinding short film, *The Circadian Cycle*, directed by Garry Stewart and shot by renowned filmmaker Cordelia Beresford. This stunning film, which draws upon Stewart's choreography from the acclaimed live work *The Beginning of Nature* captivated audiences across the globe, from New York, Los Angeles and Toronto to Athens, Moscow and Amsterdam.

Performances	Dates and times
Preview	Monday 7 June 6:00pm
Port Lincoln	Saturday 12 June 7:30pm
Renmark	Friday 18 June 7:30pm
Whyalla	Saturday 26 June 7:30pm
Golden Grove	Tuesday 29 June 7:30pm

Attendance

591 

Venues

- The Odeon, Norwood (Preview)
- Nautilus Arts Centre, Port Lincoln
- Chaffey Theatre, Renmark
- Middleback Arts Centre, Whyalla
- Golden Grove Arts Centre

Credits

- | | |
|--|---|
| Conceived and Directed
— Garry Stewart | — The 2021 Regional Tour was generously supported by the Department of the Premier and Cabinet through Arts SA, Country Arts SA and the Company's Regional Engagement Fund, including lead supporters Donna & John Karytinios and Diané Ranck |
| Choreographer
— Garry Stewart | |
| Remount Director
— Sarah-Jayne Howard | |
| Dramaturgy
— Ruth Little | |
| Composer
— Brendan Woithe | |
| Lighting Designer
— Damien Cooper | |
| Designer
— Wendy Todd | |

Objekt

After being postponed in 2020, Garry Stewart's acclaimed *Objekt* finally returned to Australia for an exclusive Adelaide season at the Dunstan Playhouse.

Blurring the borders between visual arts and dance, *Objekt* is a compelling contemporary work that explores the objectification of humans against a surrealist backdrop. Contextualising the body as an art object, *Objekt* holds a lens up to today's society and questions the nexus between the aesthetic and the socio-political – by viewing someone else as 'the other', do we cease to recognise their humanity?

Originally created in collaboration with the acclaimed tanzmainz in Germany in 2016, *Objekt* plays with perceptions and makes us see the human body in new ways that are arresting, invigorating and, at times, confronting.

Performances	Dates and times
Opening Night	Monday 13 September 7:30pm
Show 2	Tuesday 14 September 7:30pm
Show 3	Wednesday 15 September 7:30pm
Show 4	Thursday 16 September 7:30pm
Show 5	Friday 17 September 7:30pm
Show 6	Saturday 18 September 7:30pm
Show 7	Sunday 19 September 7:30pm

Attendance

1,653 

Venue

Dunstan Playhouse, Adelaide Festival Centre, Adelaide

Credits

- Conceived and Directed**
— Garry Stewart

Choreographer
— Garry Stewart

Remount Director
— Sarah-Jayne Howard

Dramaturgy
— Johanna Milz

Composer
— Brendan Woithe

Lighting Designer
— Mark Pennington

Costume Designer
— Lucia Vorrhein
- The 2021 season of *Objekt* has been generously supported by Barbara van Ernst AM. *Objekt* was created in collaboration with tanzmainz of Staatstheater Mainz, and had its world premiere season in Germany in 2016

G

For his final season at the helm of Australian Dance Theatre, Garry Stewart brought one of his most iconic, beloved works back to the Adelaide stage for the first time in almost a decade – *G*, his frenetic, no-holds-barred dismantling of the quintessential, romantic classical ballet, *Giselle*.

Referencing Steven Wainwright’s seminal essay entitled ‘Giselle, Madness and Death’, which links the ballet narrative of *Giselle* to the pathologisation of women as hysterics in early 19th century Europe, Garry’s work “strip[s] away the sentimental pathos of the traditional *Giselle* in order to focus directly on the raw emotions of jealousy, anger and lust” (Dance Australia).

The driving musical score for *G* was created by Luke Smiles (Motion Laboratories), one of the luminaries of music composition for the new wave of Australian contemporary dance. Performed by eleven phenomenally talented dancers in a “jaw-droppingly physical” display of choreographic virtuosity (The Guardian London), *G* turns classical ballet on its head, exploring feminism, mental illness and the #MeToo movement against an electronic backdrop.

Performances	Dates and times
Opening Night	Thursday 25 November 7:30pm
Show 2	Friday 26 November 7:30pm
Show 3	Saturday 27 November 7:30pm
Show 4	Sunday 28 November 2:00pm
Show 5	Monday 29 November 6:30pm

Attendance

2,799 

Venue

Her Majesty’s Theatre, Adelaide

Credits

- Conceived and Directed**
– Garry Stewart
- Choreographer**
– Garry Stewart and the dancers of Australian Dance Theatre
- Associate Choreographer**
– Larissa McGowan
- Dramaturgical Consultant**
– Anne Thompson
- Set Designer**
– Garry Stewart
- Composer**
– Luke Smiles
- Lighting Designer**
– Geoff Cobham
- Costume Designers**
– Daniel Jaber and Gaelle Mellis
- Swords**
– John Coory
- The season was generously supported by Season Patron, Sarah Rohrsheim, and *G* supporters – Jane McMahon, Nunn Dimos Foundation, Diané Ranck, Prof Ruth Rentschler OAM and Michael and Tracey Whiting

Learning and Engagement



Youth Ensemble

In 2021, the Youth Ensemble welcomed 25 young artists into the program including returning dancers as well as new dancers. Led by Andrew Searle, the program was held across Terms 1, 2 and 3.

Throughout the year these young artists worked with local dance makers Dianne Reid and Daniel Jaber with performance opportunities at AGSA and The Odeon. The Youth Ensemble continues to offer young people of diverse backgrounds a platform to share a safe space in learning, growing and developing as artists.

Open Rehearsals and In-School Workshops

The programs planned for 2021 were affected by the pandemic, however the Company was able to invite school groups such as Charles Campbell College to attend open rehearsals and arranged for Para Hills High School and Seaview High School to attend performances.

International Centre for Choreography

Throughout 2021, the International Centre for Choreography (ICC) held events both in person and online to connect the Company with local artists and the international dance community.



The major project was *Critical Conversations*, a series of seminars providing a platform for discussion on critical artistic themes amongst peers. Facilitated by Garry Stewart and Margie Medlin, three sessions were curated: *How Do We Value the Arts? – Looking Beyond the Metrics*, hosted by Tully Barnett of Flinders University; *First Nations Women's Embodied Performance Practices* presented as part of NAIDOC week with a panel including the 2021 Associate Artist Adrienne Semmens; and finally *Queer Performance as Resistance* presented as part of Feast Festival.

The ICC also hosted *What Matters Most: Dance and Dramaturgy in Turbulent Times* in October, following the success of the first two iterations of this in 2020. This event brought together a collection of internationally recognised academics, dance makers and arts practitioners to unpack the many ways in which dramaturgy can shape, empower, and inform new works.

Across the year there were two Artists in Residence thanks to the ongoing support of the Tanja Liedtke Foundation. Diane Reid spent time in the Tanja Liedtke Studio to complete a research project related to “multifarious spaces and artforms in pursuit of intimate and particular exchange”, while Tanya Voges developed her work influenced by Ediacaran fossils and the possible movements of the earliest lifeform. Tanya was also supported by the Museum of South Australia for this residency.

In partnership with Mercury CX, the ICC hosted *FLOW: Dance on Screen*, a stunning and sensuous program of dance films from across the globe. Featuring the best short films dance films of Australasia plus a carefully curated international selection of short films from Cinedans Fest in Amsterdam. 87 films were submitted for selection and over 100 people attended the event over two nights.

Left:
South by Garry Stewart
© Sam Roberts Photography

Above:
Never Twenty One,
dir Kanouté Smail,
Henri Coutant & Kevin Gay

Our Partners



Government Partners



Foundation Partner



Major Partner



Partner



Supporting Partners



Regional Tour Partner

2021 Season Partners



Our Supporters

Gifts of \$20,000 +

Sarah & Geoff Rohrsheim
Jane & David McMahon

Gifts of \$10,000 – \$19,000

William Brake Foundation
Barbara van Earnst ^{AM}
Donna & John Karytinis
Diané Ranck

Gifts of \$5,000 – \$9,999

Andrew Henderson & James Lake
Nunn Dimos Foundation
Professor Ruth Rentschler ^{OAM}
Michael & Tracey Whiting

Gifts of \$2,500 – \$4,999

Julian & Stephanie Grose
Nick Hays
Linda Herd
James Darling & Lesley Forwood

Gifts of \$250 – \$2,499

Julie Allen
Ilze Augstkalns
Lorraine Baker
Nathan Bennett
Jane Burton
Anelique Boileau
Min Li Chong
S & A Cross Pty Ltd
Ann Darby
Joanne Griffith
Leanne Hanna
Susan Hillier
Diana & Phil Jaquillard
Sean King
Brigitte & Stephen Lane
Greg Mackie ^{OAM}
Steven Marshall
Jeff Meiners
Isabel Michell
Lyn Muller
Rella Music
Margaret Nyland ^{AM}
Louise Rigoni
Lee Ross-Solomon
Ezekiel Solomon ^{AM}
Chloe Tanner
Vicki Toovey
Rosemary Walls
Janine Williams
Anonymous x3

Gifts > \$250

Rachael Azzopardi
Jackie Becher
Albert & Nyra Bensimon
Natasha Boase
Meredith Bowman
Alison Brookman
Robert Brookman
Beverly Brown
David Burton
Carol & Danny Casey
Annette Coleman
Julia & Jack Dowling
Emma Fey
Shirley Fisher
Adrian Gargett
Ann Gorey
Caitlin Hall
Diane Hart
Niki Hamdorf
Sam Harvey
John High
Robert & Diana Hill
Ritchie Hollands
Mary Horton
Carig & Deb Hosking
Sylvie Huigen
John Ingram
Kate Irving
Deborah Kingsbury
Brigitte Lane
Benjamin Lee
The Hon Anne Levy ^{AO}
Greg Mackie ^{OAM}
Helen May
Andrew McGuinness
Sally Owen
Ptiika Owen-Shaw
Wendy Parsons
Terry Sanderson
Danielle Scheild
Deborah Searle
Helen Sheldon
John Standingford
Richard Symons
Thelma Taliangis
Myffie Trudinger
David Wei
Fay Zaikos

ADT Ambassadors

Hannah Andreyev
Jackie Becher
Candy Bennett
Bindi & Reid Bosward
Diane Colton
Rhana Devenport ^{ONZM}
Julian & Stephanie Grose
Sam Harvey
Andrew Henderson
& James Lake
Susan Hillier
Diana Jaquillard
Belinda Jefferys
Jennifer Layther
Brigitte & Stephen Lane
Edwina Lehman
Dr Boram Lee
Greg Mackie ^{OAM}
Steven Marshall
Rella Music
Diané Ranck
Sue Raymond
Prof Ruth Rentschler ^{OAM}
Louise Rigoni
Lyn Stansall
& Douglas Petherick
David Stobbe
Judge Rauf Soulio
Thelma Taliangis
Chloe Tanner
Fay Zaikos

Above:
G by Garry Stewart
© Sam Roberts Photography

Donations from January 2021 to December 2021

Our Company

Board of Directors

Chair, David Stobbe
Deputy Chair, Prof Ruth Rentschler OAM
Nathan Bennett
Jane Burton
Belinda Jefferys (to August)
Deborah Kingsbury
Jeff Meiners
Peter Seltsikas
Chloé Tanner

Staff

Artistic Director, Garry Stewart
Executive Director, Nick Hays
Associate Artistic Director, Sarah-Jayne Howard
Production Manager, Hugh Covill (to May)
Finance Manager, Angela Cross
Development Manager, Ptiika Owen-Shaw
Marketing Manager, Caitlin Hall (February to September)
Company Support Officer & Marketing Coordinator, Andrew Searle (from February)
Company & Stage Manager, Briony Hunt
Technical Lead, Lucy Mitchell (from March to December)
HR Consultant, Samantha Wilkinson
Publicity, Georgina McGuinness

Ensemble Dancers

Ally Clarke
Christopher Mills
Darci O'Rourke
Rowan Rossi
Sophie Stuut
Kimball Wong
Zoe Wozniak

Guest Artists

Natalie Allen
Izzac Carroll
Samual Colbey
Sam Hall
Daniel Jaber
Lina Limosani
Jill Ogai
James Vu Anh Pham

Above:
Supernature by Garry Stewart
© Sam Roberts Photography

Right:
G by Garry Stewart
© 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 2021

	2021 \$	2020 \$
Revenue		
Revenue	2,870,407	2,480,810
Total Revenue	2,870,407	2,480,810
Expenses		
Utilities	82,790	87,981
Advertising and promotion	100,900	65,863
Administration	539,033	270,644
Development	27,842	10,448
Depreciation and amortisation	132,035	136,102
Salaries and wages	1,369,528	1,442,684
Interest on lease liabilities	6,711	10,640
Production	839,587	358,359
Total Expenses	3,098,426	2,382,721
Deficit/surplus before Income Tax Expense	(228,019)	98,089
Income tax expense	—	—
Deficit/surplus after Income Tax Expense for the year	(228,019)	98,089
Other comprehensive income for the year	—	—
Total comprehensive income/loss for the year	(228,019)	98,089

Australian Dance Theatre Limited
ABN 24 007 784 858

Statement of financial position as at 31 December 2021

	2021 \$	2020 \$
Assets		
Current Assets		
Cash and cash equivalents	800,160	1,093,686
Trade and other receivables	15,766	46,815
Other assets	5,649	7,170
Total Current Assets	821,575	1,147,671
Non-current Assets		
Plant and equipment	173,964	275,264
Right-of-use assets	317,387	127,989
Total Non-current Assets	491,351	403,253
Total Assets	1,312,926	1,550,924
Liabilities		
Current Liabilities		
Trade and other payables	109,157	235,575
Contract liabilities	685,355	705,279
Lease liabilities	86,369	80,762
Provisions	15,335	60,944
Total Current Liabilities	896,216	1,082,560
Non-current Liabilities		
Lease liabilities	241,239	64,874
Total non-current Liabilities	241,239	64,874
Total Liabilities	1,137,455	1,147,434
Net Assets	175,471	403,490
Equity		
Retained earnings	175,471	403,490
Total Equity	175,471	403,490

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

Objekt by Garry Stewart
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Support

We are always grateful for our supporters, who ensure our company's ongoing success and share their passion for contemporary, inspirational dance. 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 supporter of Australian Dance Theatre, visit adt.org.au/support

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