

ADT

# Annual Report

2022

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.



## Chair's Report

### A message from Prof Ruth Rentschler OAM

The calendar year 2022 was a watershed year for Australian Dance Theatre.

Welcoming our new artistic director, Daniel Riley; undertaking a governance review; and developing a new strategic plan were three major commitments of 2022. With the global pandemic abating somewhat from the public mind and lockdowns seemingly a thing of the past, ADT returned to a 'new normal' in 2022. We looked to the future in cautious optimism for the Company.

We welcomed our new artistic director formally in January 2022. Daniel is young, energetic, intelligent and ambitious – just what a small to medium independent arts company needs to take us to the next level of recognition.

Daniel started 2022 with a bang! He made two works, performing them in 8 locations across South Australia. He embodied our new mantra of 'South Australia first.' Daniel's works that are embedded in the Australian landscape and peoples, were perfect choices for regional touring, re-engaging with local audiences as South Australia has always been 'home'. His work has made a strong impression already on the national stage, with partnerships and collaborations central to his way of working.

For the first time, the Board and Executive team undertook a governance review to aid our positioning in the coming six years. Seventeen recommendations emanated from the review, including refreshing and diversifying the board; refreshing the board charter; and developing a new strategic plan, to name a few. With discontinuous change caused first by a global pandemic and then war in Europe, disrupting supply chains, putting pressure on employment and fuelling inflation, the Company took to developing future scenarios and mapping them out for its new strategy. While the big picture was mapped in 2022,

the script writing will be undertaken in 2023. I thank Arts South Australia for supporting this process, enabling us to realise our vision through the governance review.

I wish to thank our supporters, from philanthropists and sponsors and our audiences, as well as the federal government's arts funding and advisory body, Australia Council for the Arts. Our supporters mean a lot to us and help us achieve our mission. I wish to thank the outgoing board directors, Jeff Meiners, Deborah Kingsbury, Peter Seltsikas and Chloe Tanner, for their sterling pro bono work as part of the board. A special vote of thanks goes to outgoing Chair, David Stobbe (who is staying on the Governance & Risk Committee to guide ADT financially). David provided strong and focused leadership in difficult circumstances. His presence will be missed on the board.

I warmly welcome our new board members, Jayne Boase, Dean Cross, Kristen Eckhardt, Kate Irving and Chris Mercer. I look forward to working with this refreshed board as we head further into this exciting new chapter of ADT's history.


The dancers, executive and staff serve the Company well and with finesse. It is sometimes hard working in an independent arts organisation, where the hours can be long and the financial rewards meagre. Our staff accomplish a great deal due to their commitment and hard work. It is highly valued.

On behalf of the board, I laud everyone's efforts. And congratulate the Company for what it has achieved as we come out of a challenging time. Nevertheless, we look to the future with confidence about what can be done with such a caring, innovative and agile Company.

Above:  
*Immerse* by Adrienne Semmens  
© Sam Roberts Photography

Right:  
*The Third* by Daniel Riley  
© Sam Roberts Photography





# Executive Director's Report

## A message from Nick Hays

After an unexpected and extended wait, we welcomed our new Artistic Director Daniel Riley to The Odeon in the first week of January 2022. While a lot of planning and conversations had taken place online in the months prior, it wasn't until the Riley family arrived in Adelaide that we could finalise the shape of Daniel's first year.

Across the year we brought four works to World Premiere and presented 20 performances across six seasons to more than 7,000 people across South Australia, Canberra and Melbourne. An impressive feat for any company still undergoing an artistic transition.

Our first season was *Outside Within*, which premiered at The Odeon in May, before heading out on what has become one of our largest state-wide tours in 25 years, taking the Company back to Mount Gambier and Port Pirie for the first time in two decades.

Regional touring is fundamental as we enter this new chapter and I would like to thank our generous Regional Engagement Fund supporters – Diané Ranck and Donna and John Karitynos – for believing in us and laying the solid foundation for us to continue to perform across South Australia for years to come.

Next we premiered Daniel's first major work as Artistic Director – *SAVAGE*. Following the critically acclaimed World Premiere season at Adelaide Festival Centre's Dunstan Playhouse in September we then took the production to Canberra Theatre Centre; I would like to thank our colleagues at Adelaide Festival Centre and Canberra Theatre Centre for their critical support in bringing this work to the stage.

Immediately after *SAVAGE* we joined The Australian Ballet's inaugural 'DanceX' festival in Melbourne. This was the first time since 2013 that we had performed at Arts Centre Melbourne, and were joined on stage by our colleagues from across the sector. The support of The Australian Ballet's Artistic Director David Hallberg and his team to bring us all together was incredibly heartening, and we continue this relationship in 2023 with the development of Daniel's new work *THE HUM*.

And to round out the year we worked with 2022 Associate Artist, Tobiah Booth-Remmers, to bring to life his remarkable new work *From the other side of chaos...* to The Odeon.

The pace and intensity that we set in 2022, which comes with the change in any artistic leadership, was intense and at times frenetic, and so I want to acknowledge everyone at The Odeon for their incredible commitment and energy. We are a small team but one that punches well above its weight in terms of what you see on the outside.

# Artistic Director's Report

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## A message from Daniel Riley



— yiradhu marang mudgi galang

### 2022. A year of firsts.

Through the numerous programs, works developed and works presented, we began to expand our reach and re-establish ourselves as the Elder of Australian dance.

As the first First Nations Artistic Director to lead Australian Dance Theatre, I am incredibly proud that we were able to showcase and collaborate with many First Nations creatives across all works last year, as we began to elevate First Nations stories and voices.

*Outside Within* premiered on Kaurua Yerta at The Odeon and shared three stories led by two First Nations creatives. *Immerse* by Barkindji choreographer Adrienne Semmens, *mulunma – Inside Within* and *The Third* by myself, a Wiradjuri choreographer and director. This program connected with seven regional and metropolitan South Australian communities through an extensive tour. It was a pleasure to re-introduce ADT to audiences in Mt Gambier and Port Pirie, where the company hasn't been to in over 20 years. Alongside the tour, Learning Manager Adrienne Semmens delivered an engaging and successful workshop program to schools, dance schools and First Nations community groups.

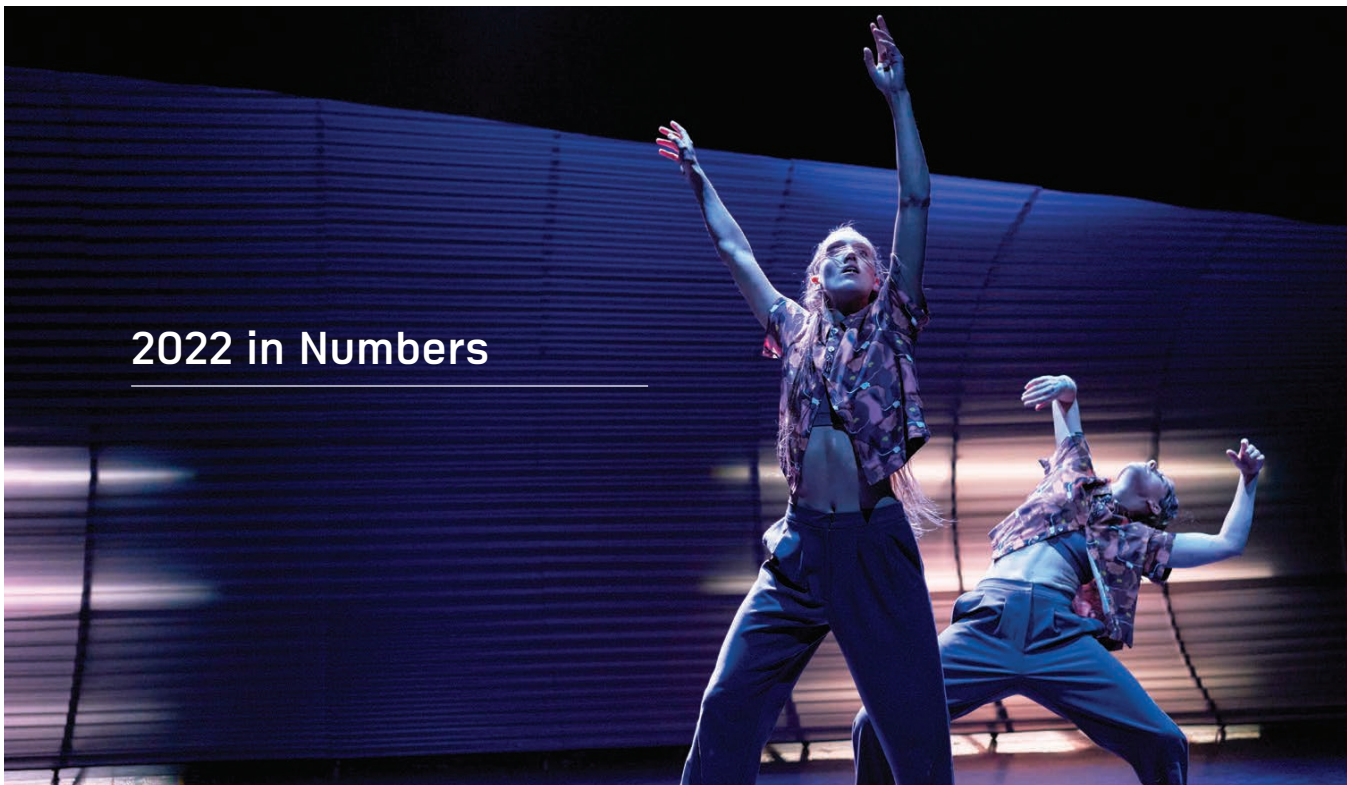
Leading my first year as Artistic Director with an extensive regional South Australian tour set a tone and led with one of our core purposes, to be the dance company for and of South Australia, which will continue to stay true under my directorship.

My first major work as Artistic Director, *SAVAGE – t.h.e/v.i.o.l.e.n.c.e/o.f/f.o.r.g.e.t.t.i.n.g.*, premiered at the Adelaide Festival Centre in September before touring to Ngunnawal/Ngambri Country (Canberra). Exploring and interrogating our national foundational myths and belief systems, this work made clear my vision for this company, that through our work, we will utilise our national stories to question what it means to be Australia, and the incredible complexities that entails.

Dance has the power and magic to dive deep into the issues of our contemporary times, in a way that is welcoming and honest.

Speaking to our contemporary stories and conversations I invited nine graduating students from Adelaide College of the Arts to join the cast. They joined the company for the final four weeks of development and brought an inspiring work ethic and ideas to the development process. I was very proud of the company for being so welcoming of them into our space and onto stage. In Canberra, the same invitation was extended to QL2 Youth Dance, who learnt the repertoire over a period of four days before performing alongside the company at the Canberra Theatre Centre.


## 2022 in Numbers




### Social Media Engagement

**67,736** —————   
Facebook followers

**6,562** —————   
Facebook page visits – ↑ 1.2%

**635** —————   
Facebook likes – ↓ 31.2%

**20,259** —————   
Instagram followers

**22,305** —————   
Instagram profile visits – ↑ 11.9%

**3.4K** —————   
YouTube subscribers

**355,647** —————   
YouTube views

Above:  
*The Third* by Daniel Riley  
© Sam Roberts Photography





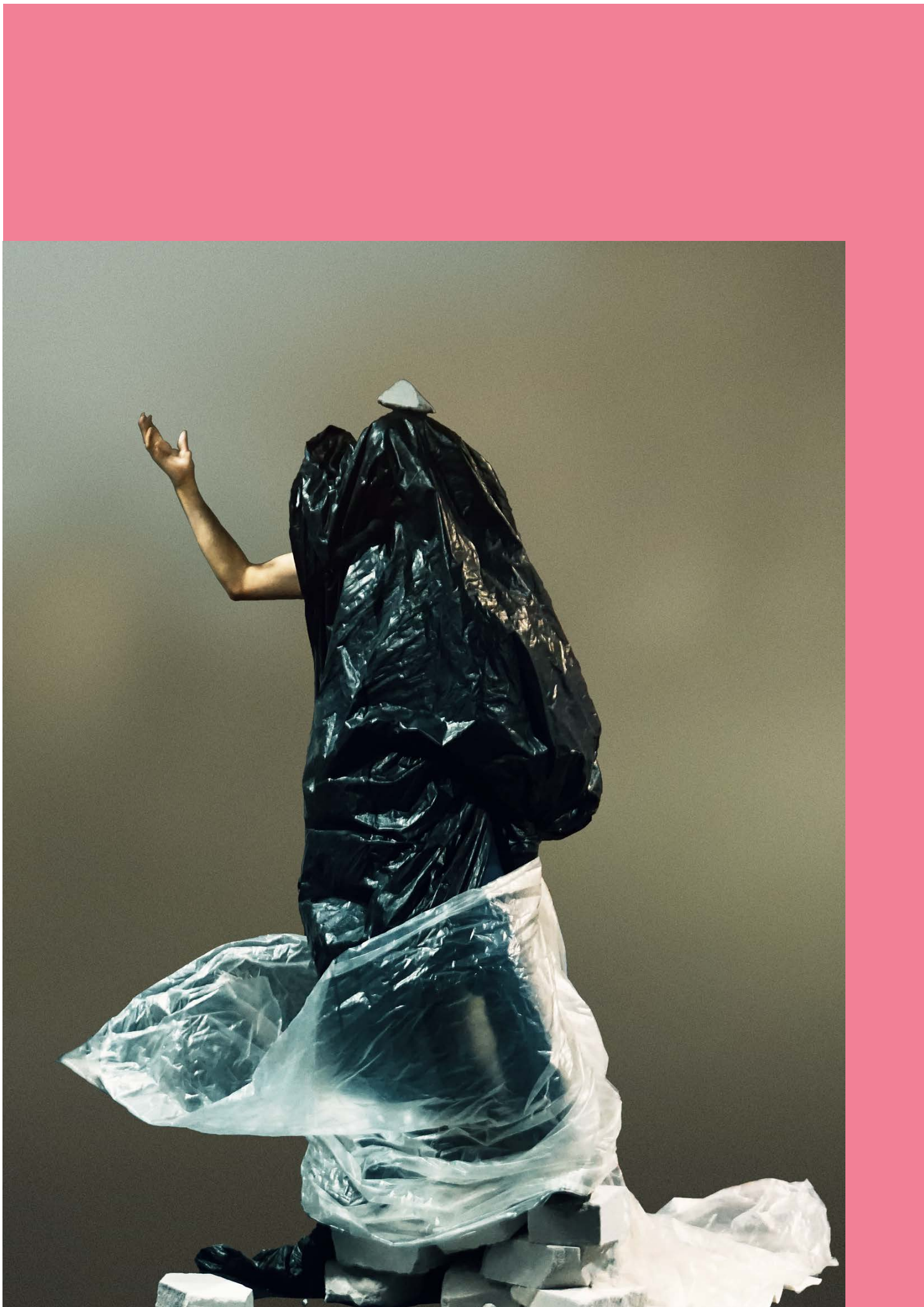




# SAVAGE SAVAGE

T.H.E/V.I.O.L.E.N.C.E/O.F/F.O.R.G.E.T.T.I.N.G











## Works in Development

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Throughout 2022 while Daniel was creating and presenting new works on stages in South Australia and Canberra he was also working on two major new pieces which premiere in 2023 – *Tracker* and *THE HUM*.

*Tracker* had its inception whilst Daniel was Creative Associate at ILBIJERRI Theatre Company, and the project continued in development as one of his first works as Artistic Director. Inspiration came from Daniel's great-great Uncle, famed Wiradjuri tracker Alec Riley, and explores shared cultural resilience across generations.

*Tracker* was commissioned through the Major Festivals Initiative by Sydney Festival, Perth Festival, Adelaide Festival, RISING: Melbourne and Brisbane Festival, the first time in our history that all five major Australian festivals have supported our work. *Tracker* will be presented with these partners across 2023 as well touring throughout regional South Australia in late 2023, supported by the Australian Government's RISE fund.

*THE HUM* was commissioned by The Australian Ballet to be part of their 60th Anniversary season in 2023. Daniel and Company Artists from both Australian Dance Theatre and The Australian Ballet spent time together at The Odeon in July 2022 developing a shared movement language and landscape accompanied by celebrated Yorta Yorta composer Deborah Cheetham Fraillon AO.

*THE HUM* celebrates a resonance between our musicians, our dancers and the swell of our land, celebrating the idea of the individual artist as part of a broader creative ecosystem of shared knowledge, emotion and energy. The work is part of a new double bill – *Identity* – that has its world premiere at Sydney Opera House in May 2023, before touring to Arts Centre Melbourne for RISING in June 2023.

In preparation for our 60th anniversary, Daniel, Sarah-Jayne and our Company Artists spent a week with ADT's founder Elizabeth Cameron Dalman OAM at her property on Weerewa (Lake George) in NSW, exploring her archive, collection of photographs, costumes, programs, and notes. Throughout 2023 and 2024, Daniel and Elizabeth will continue to interrogate the beginnings of the company and the first works that audiences experienced in the late 60s and early 70s, to start to build a major new work for audiences that will make up significant part of our celebrations in 2025.

Right top:  
*THE HUM* rehearsal  
© Jonathan VDK

Above:  
*SAVAGE* rehearsal, Daniel Riley  
© Sam Roberts Photography

Right bottom:  
*Tracker* rehearsal  
© James Alberts





# Our Partners

## Government Partners



**Government of South Australia**  
Department of the Premier  
and Cabinet



**Australia Council  
for the Arts**

## Foundation Partner



tonja liedtke foundation  
inspiring dance

## Major Partner



## Partner



**Enoki**

**novatech**  
creative event technology



**OUT in the  
Paddock**



**WOODSIDE  
CHEESE WRIGHTS**  
artisan cheesemaker  
South Australia

## Supporting Partners

## 2022 Season Partners



**Government of South Australia**  
Department of the Premier  
and Cabinet



**Enoki**

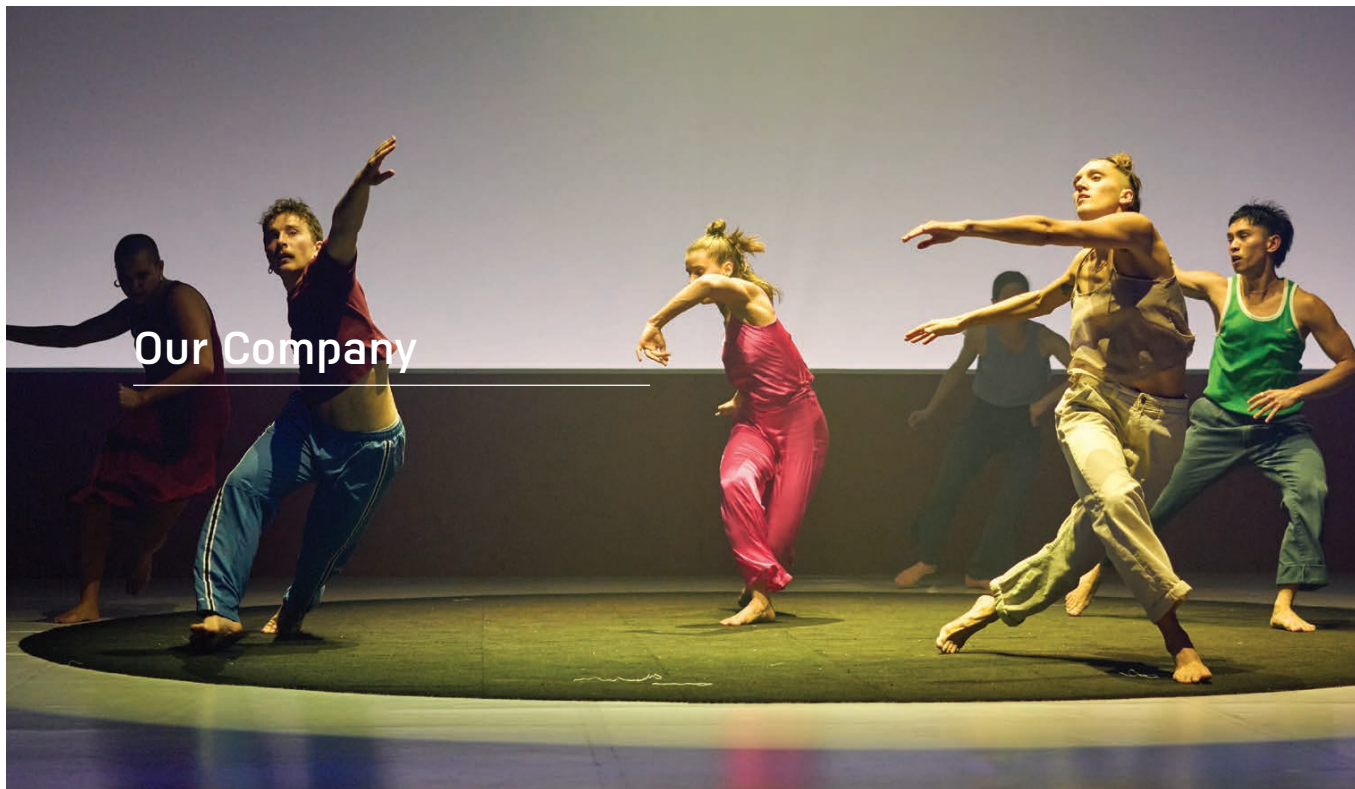


**UKARIA**



**The Monthly  
The Saturday Paper  
7am**

Above:  
*The Third* by Daniel Riley  
© Sam Roberts Photography



**Board**

David Stobbe, *Chair* (to May) (resigned December)  
Prof Ruth Rentschler OAM, *Chair* (from May)  
Nathan Bennett  
Chloé Benton (resigned November)  
Jayne Boase (appointed December)  
Jane Burton  
Dean Cross (appointed December)  
Kristen Eckhardt (appointed December)  
Kate Irving (appointed December)  
Deborah Kingsbury (resigned December)  
Jeff Meiners (resigned May)  
Chris Mercer (appointed December)  
Peter Seltsikas (resigned December)

**Staff**

Artistic Director, Daniel Riley  
Executive Director, Nick Hays  
Associate Artistic Director, Sarah-Jayne Howard  
Production Manager, Simon Greer (from April)  
Venue and Operations Manager, Briony Hunt  
Philanthropy Manager, Ptiika Owen-Shaw  
Learning Coordinator, Adrienne Semmens  
Company Support Officer and Marketing Coordinator, Andrew Searle

**Company Artists**

Sebastian Geillings (from June)  
Sam Hall (January to June)  
Brianna Kell  
Zachary Lopez  
Jada Narkle  
Darci O'Rourke  
Zoe Wozniak

Above:  
*SAVAGE* by Daniel Riley  
© Sam Roberts Photography

Right:  
*Immerse* by Adrienne Semmens  
© Sam Roberts Photography



## Financial Statements

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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 financial position as at 31 December 2022

	2022 \$	2021 \$
<b>Assets</b>		
<b>Current Assets</b>		
Cash and cash equivalents	1,146,437	800,160
Trade and other receivables	255,288	15,766
Other assets	3,711	5,649
<b>Total Current Assets</b>	<b>1,405,436</b>	<b>821,575</b>
<b>Non-current Assets</b>		
Plant and equipment	131,118	173,964
Right-of-use assets	244,266	317,387
<b>Total Non-current Assets</b>	<b>375,384</b>	<b>491,351</b>
<b>Total Assets</b>	<b>1,780,820</b>	<b>1,312,926</b>
<b>Liabilities</b>		
<b>Current Liabilities</b>		
Trade and other payables	203,459	109,157
Contract liabilities	1,130,572	685,355
Lease liabilities	81,285	86,369
Provisions	21,916	15,335
<b>Total Current Liabilities</b>	<b>1,437,232</b>	<b>896,216</b>
<b>Non-current Liabilities</b>		
Lease liabilities	165,440	241,239
<b>Total non-current Liabilities</b>	<b>165,440</b>	<b>241,239</b>
<b>Total Liabilities</b>	<b>1,602,672</b>	<b>1,137,455</b>
<b>Net Assets</b>	<b>178,148</b>	<b>175,471</b>
<b>Equity</b>		
Retained earnings	178,148	175,471
<b>Total Equity</b>	<b>178,148</b>	<b>175,471</b>

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



## Connect With Us

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[adt.org.au](http://adt.org.au)

### Support

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](http://adt.org.au/support)

### General Enquiries

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