2023 ANNUAL REPORT





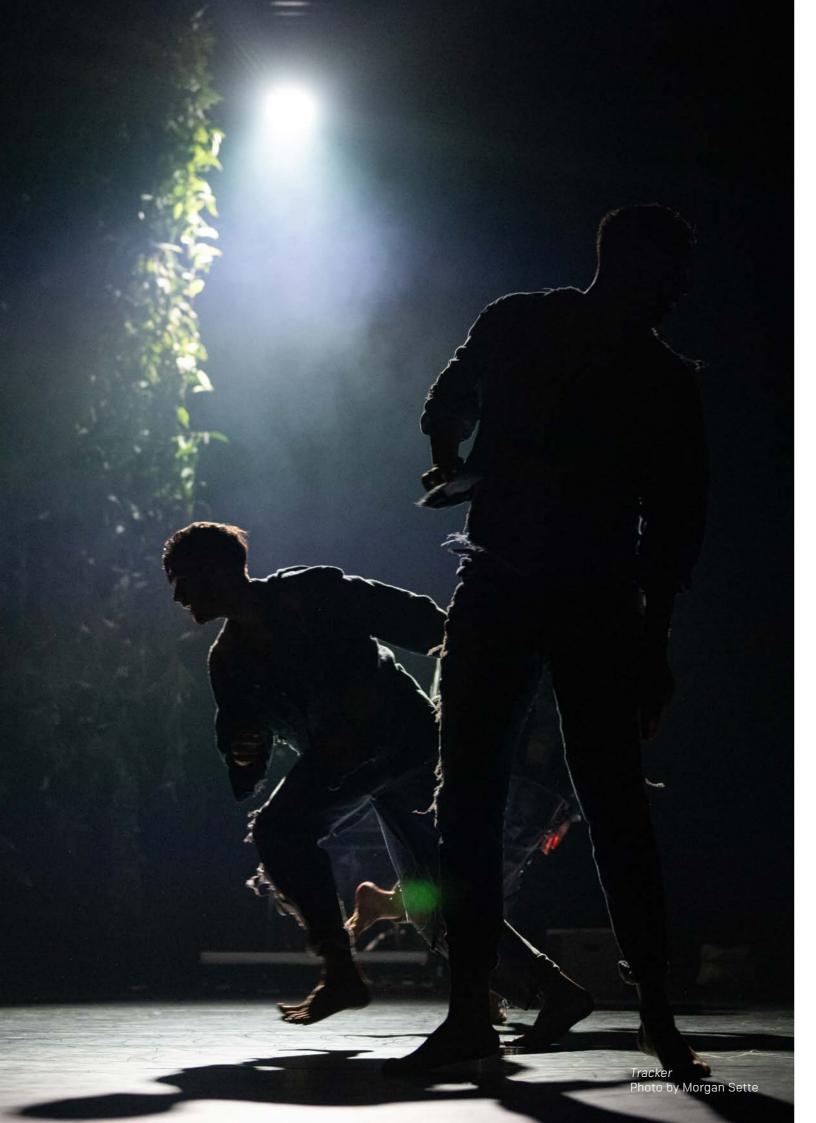
AUSTRALIAN DANCE THEATRE ACKNOWLEDGES THE TRADITIONAL OWNERS OF KAURNA YERTA.
WE RECOGNISE THEIR CONTINUING CONNECTION TO LAND, WATERS AND COMMUNITY AND WE
EXTEND THIS RESPECT TO FIRST PEOPLES ACROSS THE LAND.

WE PAY OUR ONGOING RESPECTS TO THEM, THEIR CULTURES AND THEIR ELDERS, PAST AND PRESENT. WE ACKNOWLEDGE THE ONGOING SIGNIFICANCE OF DANCE AS CULTURAL PRACTICE, AS INTERCONNECTED WITH STORY, SONG AND COUNTRY.

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Cover photo: THE HUM, photo by Daniel Boud Inside Cover photo: Cultivate:ONE, photo by Sam Roberts



CHAIR'S REPORT

A MESSAGE FROM PROFESSOR RUTH RENTSCHLER OAM

2023 was ADT's first full year post-pandemic. ADT came out of the pandemic relatively unscathed, despite the personal stress and financial pressure that it put us under. Thus, 2023 was an important year developing ADT's new Strategic Plan (2024-2028), that set the scene for the Vision and direction of the Company under our Artistic Director, Daniel Riley, and the whole team. Taking a step forward with our new strategic plan allowed us to sign off on the previous strategic plan that served us well.

During the year, we completed the recommendations that emerged from our governance review. Our first commitment was reviewing our Board Charter, ensuring it was fit for purpose to move ADT forward with our executive team in place. The review of the Charter was then a tool that we used to underpin strengthening and refreshing the Board.

Our second commitment was to recruit several new Board members. We had held over vacancies until we had implemented the key planks in the governance review that provided the foundation for our Board recruitment. Our intent was to create a more diverse Board, with Members bringing a suite of skills and experiences to the Board table. We were careful to ensure we had Members fulfilling a number of important gaps, including strategy, fundraising and philanthropy, compliance, understanding the creative industries, as well as age, gender and geographic diversity. The ADT board now has skills in all domains identified in our selection criteria. and is a truly national board with First Nations representation.

Our third commitment was to develop our new Strategic Plan. It took place in a collaborative manner, with Board, staff and stakeholders being engaged in a rigorous six-month process.

The result has been praised by external stakeholders, from audiences, community, governments and supporters. We are proud of what we achieved.

ADT would not be able to achieve its new Vision through its new Strategic Plan without a team of dedicated staff, volunteers and supporters. I wish to thank everyone on our Board for their hard work: Deputy Chair Kristen Eckhardt; Chair Foundation Committee, Kate Irving; and Members Nathan Bennett, Jayne Boase, Jane Burton, Dean Cross and Chris Mercer. I would particularly like to thank Jane, who stepped down in October after three years, helping to guide us through this significant period of change. I would like to give a big shout out to current and former Board members who supported ADT this year.

I thank our staff, from Daniel Riley as Artistic Director and Nick Hays as Executive Director, to their wonderful and hard-working team. We would not be who we are without them all, including, of course, our talented dancers. What you have done through your dedication to ADT has set us up for future success. I thank our supporters, in government, business and philanthropy and our audiences.

ADT has kicked a lot of big goals for a small company with a small, dedicated team at board and staff levels.

We have a lot to look forward to!



ARTISTIC DIRECTOR'S REPORT

A MESSAGE FROM DANIEL RILEY

Reset. Recharge. (Re)Connect.

In 2023 we confidently stepped forward as a company, solidified our status as an Elder of contemporary dance and presented works that aligned with our Values. Our artistic output in the studio and on stages across Australia acknowledged our rich heritage, but also spoke to the work we believe to be important and stand proudly behind.

Tracker

We began the year by presenting our first self-determined piece of First Nations storytelling, *Tracker*. A major work made in collaboration with leading First Nations theatre company, ILBIJERRI Theatre Company, *Tracker* told the story of my Great Great Uncle Alec Riley, a famed and iconic tracker who served the NSW Police Force for 40 years

We premiered at Sydney Festival, and then went on to perform at four other major Australian festivals throughout the year; Perth Festival, Adelaide Festival, RISING:Melbourne and Brisbane Festival. We redesigned the work for proscenium arch venues and toured the work across South Australia, staying true to our commitment to engage with audiences across our home state.

Alongside our touring work, we've connected with communities through a series of workshops and masterclasses, inspiring the next generation of dance artists and expanding the knowledge and comfortability with contemporary dance theatre.

Tracker had been in my dreaming for over 10 years, and to finally deliver this work was an incredibly proud moment. Tracker cemented our commitment to elevating First Nations voices and creating work with a spirit of truth-telling for our audiences.

THE HUM

Just as *Tracker* followed me to ADT, *THE HUM* was also a special project that I was proud to present as Artistic Director. A never-beforeseen collaborative work between two elder Australian arts companies, Australian Dance Theatre and The Australian Ballet.

THE HUM was a work that celebrated the inherent relationships that exist within the space between performers, orchestra and audience. Our Company Artists approached this collaboration with incredible generosity of spirit, and the artists of The Australian Ballet, likewise, threw themselves physically, emotionally and intellectually into the ideas of the work.

The joy and energy of the meeting point between these artists was the gold that elevated this work into something that spoke volumes of their artistry.

The work also gave me the opportunity to collaborate with Deborah Cheetham-Fraillon AO (Yorta Yorta) and Annette Sax (Taungurung), two incredible First Nations women who fearlessly brought their cultural identities to the work in a way that I found incredibly inspiring. The work also saw Matthew Adey and I continue our artistic collaboration, deepening our shared language and strengthening our personal and artistic bond.

Bringing two companies together to work in collaboration at this scale is incredibly rare. I'm thrilled that *THE HUM* brought our organisations closer towards each other, and that we were able to present large scale work on two of this country's largest stages at Sydney Opera House and Arts Centre Melbourne.

GROUNDswell

Ensuring the studio is an open space for play and providing opportunities for a diversity of choreographic voices is an incredibly important role we hold as a leading voice in Australian dance

Our GROUNDswell program is one way we are providing time and space for exceptional First Nations artists. With the generous support of the Canny Quine Foundation and Art Gallery of South Australia's Tarnanthi Festival, I was able to invite Torres Strait Islander artist Ghenoa Gela to Kaurna Yerta to spend time with the Company Artists in the studio.

This type of opportunity to extend choreographic practice through play is invaluable for an artist. It also gave our staff and artists the opportunity to think and move differently while working in service of the vision of a wonderful artist who brought a new and thrilling choreographic language into our building.

Cultivate:ONE

Cultivate:ONE provided the space, resources and time for three of our Company Artists, Brianna Kell, Zachary Lopez and Sebastian Geilings, to develop brand new works that were performed at The Odeon in late November.

It was an absolute joy for me to see these works come to life and for our community to deepen their connection to our artists, while experiencing the rich well of talent that is at the core of our company.

In addition to taking great strides in the presentation of our artistic works, our learning program continued to grow under the leadership of Adrianne Semmens. This included increased engagement with young people in and out of schools across South Australia.

We also opened our doors to emerging dance artists through our Secondment Program, by introducing 26 young people to our collaborative practice through a shared week of artistic exchange.

I'm incredibly proud of everyone who works at ADT as well as every hand that had a part in the development, crafting and presentation of our work. I believe in our work and believe in the power of dance theatre to create cultural change. We are at a point in history where we need to not shy away from hard conversations, and a theatre is the perfect place to do this. In our current world, art needs to rise above solely being for entertainment, it needs to inspire, challenge and reflect.

My deep thanks to you all for your support and belief in Australian Dance Theatre.



Cultive:ONE Photo by Sam Roberts

EXECUTIVE DIRECTOR'S REPORT

A MESSAGE FROM NICK HAYS

2023 was a huge year for ADT and, as such, it started early, with the world premiere of *Tracker* at Carriageworks in Sydney on 10 January. This date, rather fittingly, also marked a year to the day that Daniel arrived at The Odeon to take his place as our sixth Artistic Director.

Tracker took our company in a bold new direction and marked a year of expansion and innovation, that saw us (re)connect with artists and communities all over Australia.

The past twelve months has ended up being one of our most significant years in decades, with the company performing to more than 30,000 people in 71 performances across nine seasons – three in Adelaide, two in Sydney and Melbourne, and one each in Brisbane and Perth – plus a tour of regional South Australia.

It's a big achievement for a company like ours. Numbers are an important measure of a company's efficacy and success, but they only go part of the way of illustrating the reach and impact of our work.

Beyond the numbers, which you can read about later in the report, we:

- Articulated a new Vision and set of Values for the Company – to produce and support dance that leads cultural change
- Developed a new Strategic Plan covering 2024 to 2028 through a six-month process of deep listening and collaboration with everyone in the Company
- On the back of this, secured an additional four years of investment from Creative Australia to realise the dreams and aspirations of the new Strategic Plan and Artistic Program

- Worked with a local clinical psychologist on a three-month company-wide journey through the principles of psychological safety, which talks to our new key Value - care comes first
- Presented Tracker, the first self-determined First Nations work created in our nearly 60year history
- Performed in all five major festivals across Australia – Adelaide, Brisbane, Perth and Sydney Festivals, and RISING:Melbourne – the first time we've been supported to do this
- Returned to regional South Australia for our third statewide tour in three years, the first time that we have had this regularity since the early years of the company in the late 1960's
- Performed our first full Company collaboration with our friends at The Australian Ballet

We had the immense pleasure of working with the incomparable Penny Miles from Tony Grybowski and Associates on the facilitation and creation of our new Strategic Plan. Penny gave us all the permission, and prompting, to dig deep into the layers of the Company and pull apart what a Strategic Plan can be. We are all incredibly proud of it, and can't wait to bring this to life over the coming five years.

The Strategic Plan placed care as a central principle of our organisation. In the second half of the year, we began the process of embedding this into our practice through the development of a psychological safety framework which will ensure our dancers, team, artists and audiences feel welcome and safe when entering our spaces.

As we move into our new Strategic Plan, I would like to acknowledge the work undertaken by our predecessors, Ann Tonks and Garry Stewart, on the plan that was adopted in 2020. This important document guided the Company through our transition from Garry to Daniel's artistic leadership, but was also significantly impacted by COVID. While our Vision and Values have evolved, our intention remains the same – to make world-class work here on Kaurna Yerta and take it to audiences around Australia and the world.

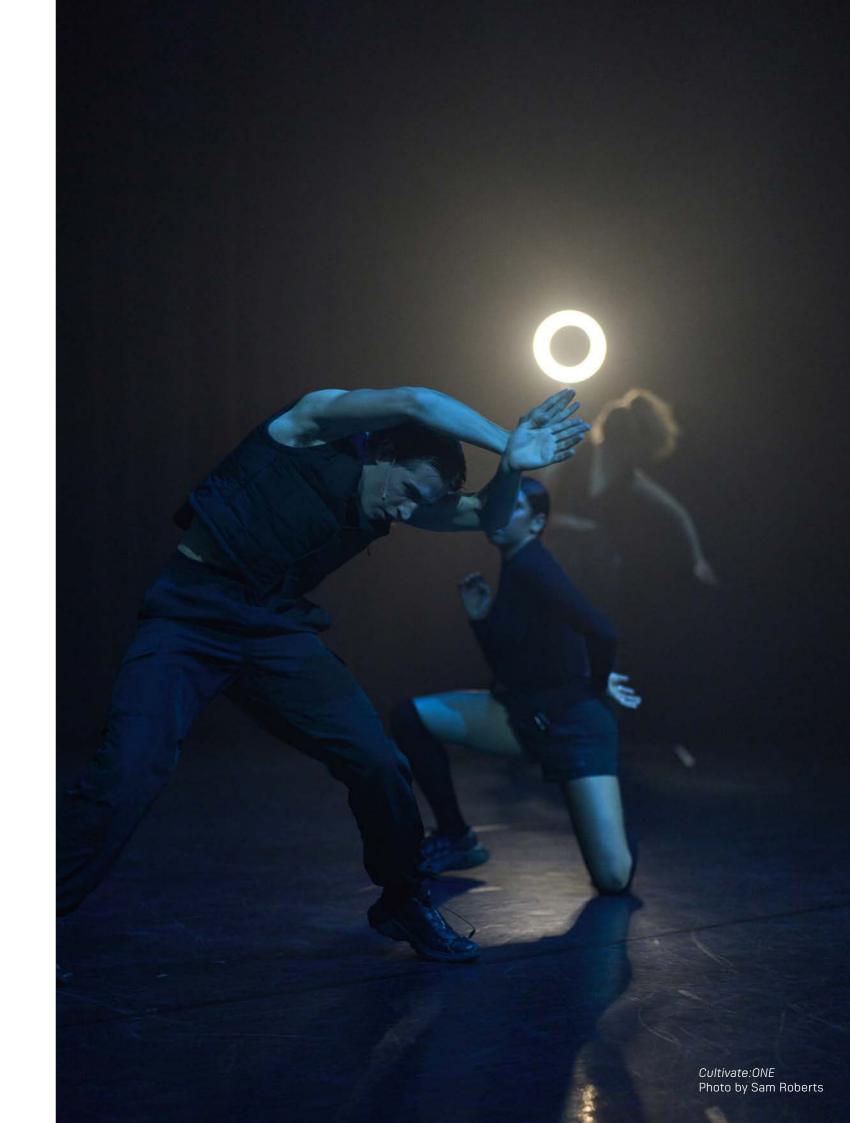
As we've navigated this exciting period of evolution, I'm pleased to report that we have again landed in positive financial territory with a modest surplus. This goes some way to rebuilding our reserves back to a meaningful level, a key part of our plans through until 2028.

We are fortunate to have a dedicated group of supporters, both here in Adelaide and across the country. Firstly, my thanks to the Hon Andrea Michaels MP, Jennifer Layther and everyone at Arts SA. This state government support is enhanced with support from the federal government, and our thanks to Sarah Greentree and our colleagues at Creative Australia. A very special thanks to our major supporters, including Jane and David McMahon, Professor Emeritus Barbara van Ernst AM, William J Boyle and David Montgomery, the FWH Foundation, and the Canny Quine Foundation. And thanks also to our Partners – the Tanja Liedtke Foundation, SA Power Networks, Boileau Business Technology, Enoki, and Novatech Creative Technologies.

My deep and sincere thanks to the small but mighty team who hold the company together. It is a pleasure to be part of this team of generous, creative, and dedicated humans.

And my thanks to the Board – to our Chair, Professor Ruth Rentschler OAM, our Deputy Chair, Kristen Eckhardt, along with Jayne Boase, Nathan Bennett, Jane Burton, Dean Cross, Kate Irving and Chris Mercer – as well as those individuals who support the Board on our two subcommittees – Sarah Rohrsheim, Kris Lloyd, Diané Ranck, Terry McGuirk, and former Chair David Stobbe.

On a personal note, I would like to thank the Nunn Dimos Foundation and our Board for their generous support that enabled me to complete the Governor's Leadership Foundation Program in 2023. This year-long program of professional development centres around principles of adaptive leadership. It has introduced me to an extraordinary cohort of South Australian leaders as well as developed my leadership capability.



2023 IN **NUMBERS** 67.7K Facebook followers 262.2K Facebook reach 33,166 354 Facebook likes Performance seasons 20.8K 8 cities and towns Instagram followers 74.8K 1,580 Instagram reach World premieres **1.1**K Students, young people and educators engaged in our youth programs Instagram follows 3.5K YouTube subscribers 418.3 Paid, full-time opportunities for dancers Performances Hours watched on YouTube

Photo by Daniel Boud



TRACKER

NATIONAL FESTIVAL TOUR & REGIONAL SOUTH AUSTRALIAN TOUR

| SYDNE | v | FESTIVAL | 10 | _ | 14 | JANUARY |
|--------------|----------|-----------------|----|---|----|-----------|
| SIDIAL | - 1 | FLJIIVAL | 10 | | 74 | JANUANI |
| PERTH | l | FESTIVAL | 01 | _ | 04 | MARCH |
| ADEL | AIDE | FESTIVAL | 10 | _ | 17 | MARCH |
| RISING | } | FESTIVAL | 07 | _ | 18 | JUNE |
| BRISB | ANE | FESTIVAL | 20 | _ | 21 | SEPTEMBER |
| THE | ODEON | (ADL) | 24 | _ | 27 | OCTOBER |
| SA | REGIONAL | TOUR | | | | OCT - NOV |

An intergenerational exploration of shared cultural resilience based on the life of Wiradjuri tracker Alec Riley.

Alec, a Wiradjuri Elder and tracker, served the New South Wales Police Force for 40 years, leading numerous high-profile cases. As an Elder of his community he forged a path between the enforced colonial system in which he worked and his Wiradjuri lore.

Weaving together dance, music and text, *Tracker* saw Wiradjuri director-choreographer Daniel Riley excavate his personal history to create an ambitious work that examined the tensions that exists in Alec's work and life, and the battles First Nations people have shared for generations.

The first self-determined First Nations work in Australian Dance Theatre's history, *Tracker* toured to Sydney Festival, Perth Festival, Adelaide Festival, RISING Melbourne and Brisbane Festival, before embarking on a regional tour of South Australia which saw the company perform in Whyalla, Mount Gambier and Renmark.

Credits

Co-Director and Choreographer: Daniel Riley (Wiradjuri)

Co-Director: Rachael Maza AM (Yidinji, Meriam Mer)

Co-Writer: Ursula Yovich (An-Burra)
Co-Writer: Amy Sole (Wiradjuri)

Set Designer: Jonathan Jones (Wiradjuri and Kamilaroi)

Composer and Sound Designer: James Henry

(Yuwaalaraay, Yorta Yorta)

Composer and Live Musician: Gary Watling (Wiradjuri)

Lighting Designer: Chloë Ogilvie (Yamatji)

Costume Designer: Ailsa Paterson

Scenic Artist: Merindah Funnel (Wiradjuri)

Performers: Tyrel Dulvarie (Yirrganydji, Djirrabul, Kalkadoon and Umpila), Rika Hamaguchi (Yawuru), Ari Maza-Long (Yidinji, Meriam Mer), Kaine Sultan-Babij (Arrente), Ella Ferris (Taribelang), Abbie Lee Lewis (Kalkadoon) and Daniel Riley (Wiradjuri)

Dramaturgs: Amy Sole (Wiradjuri) and Jennifer Medway

Project Elders: Aunty Shirley Mathews (Wiradjuri), Aunty Ann Cribb (Wiradjuri)

Wiradjuri Language Translator: Aunty Dianne Riley-McNaboe (Wiradjuri)

"A profoundly affecting work ... Tracker poses critical questions about modern Australia" THE MONTHLY 8,715 Tracker Photo by Morgan Sette

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THE HUM

PART OF IDENTITY A DOUBLE BILL CELEBRATIING THE 60TH ANNIVERSARY OF THE AUSTRALIAN BALLET

SYDNEY OPERA HOUSE 02 - 20 MAY ARTS CENTRE MELBOURNE 16 - 24 JUNE

In a never-before-seen collaboration, Australian Dance Theatre and The Australian Ballet came together to create new work that celebrates history and evolution on stage and off.

Created on dancers from both Australian Dance Theatre and The Australian Ballet, *THE HUM* centred upon the tangible yet invisible creative connection between performers, orchestra and audience.

With a brand new score by celebrated Yorta Yorta composer and soprano Deborah Cheetham Fraillon AO, bespoke contemporary costumes by Taungurung fashion designer and educator Annette Sax, and set and lighting design from Adelaide based multidisciplinary artist Matthew Adey, THE HUM forges new relationships and develops a shared physicality, exploding with future-focussed visions.

THE HUM was presented alongside Alice Topp's Paragon as part of Identity.

Credits

Direction and Concept: Daniel Riley (Wiradjuri) Choreography: Daniel Riley, in collaboration with cast

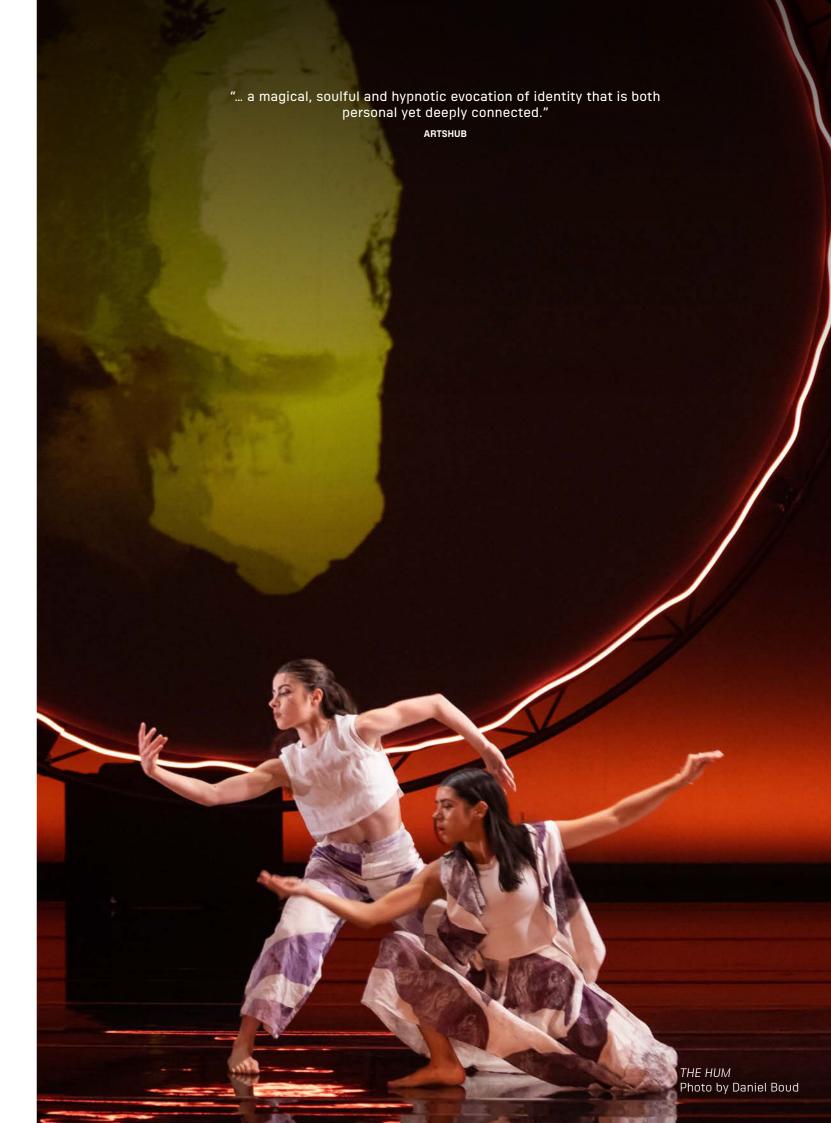
Music: Deborah Cheetham Fraillon AO (Yorta Yorta)

Costume Design: Annette Sax (Taungurung) Set and Lighting Design: Matthew Adey

Performers: Dancers from Australian Dance Theatre and The Australian Ballet

19
Total performances

23,847



CULTIVATE: ONE

ODEON

Celebrating the rich well of talent that exists within the Australian Dance Theatre ensemble, *Cultivate:ONE* saw company artists Sebastian Geilings, Brianna Kell and Zachary Lopez create world premiere works with the our company dancers and some of South Australia's finest creatives.

Three world premiere works from the next

generation of Australian choreographers.

Down Trodden Punk by Zachary Lopez

THE

Down Trodden Punk unearths the insidious power of language as a tool of oppression, drawing stark parallels between the divisive practices within the 'White Australia Policy' and 16th century clergy in the Philippines. The historical Dictation Test and the elitism of Spanish language shows discriminatory rhetoric of government policies revealing the shared thread of control through language.

Credits

Choreography: Zachary Lopez

Performers: Brianna Kell, Patrick O'Luanaigh and Karra Nam

Lighting Designer: Matthew Adey

Music: Ideology Storm by Murcof, Cobalt by LOSCIL, Equivalent 1 and Equivalent 3

by SOCAN MEMBER

How Much of You is Repitition? by Sebastian Geilings

How Much Of You Is Repetition? is a surreal dance piece that delves into the quirky and nonsensical facets of 'dysregulation'. A theatrical loop, the performers navigate various emotional embodiments, offering an exploration of the human psyche's response to trauma. An evocative journey through the absurdity of healing.

NOVEMBER

Credits

Choreographer: Sebastian Geilings Performers: Brianna Kell, Zoe Wozniak Composer: Jackie Jenkins

Lighting Designer: Matthew Adey

NOW/AGAIN by Brianna Kell

NOW/AGAIN is a thought-provoking performance piece that delves into the intricate relationship between time and human connection, both for the individual and collective. Multiplying perspectives, this work seeks to agitate the relationship of connection through time.

Credits

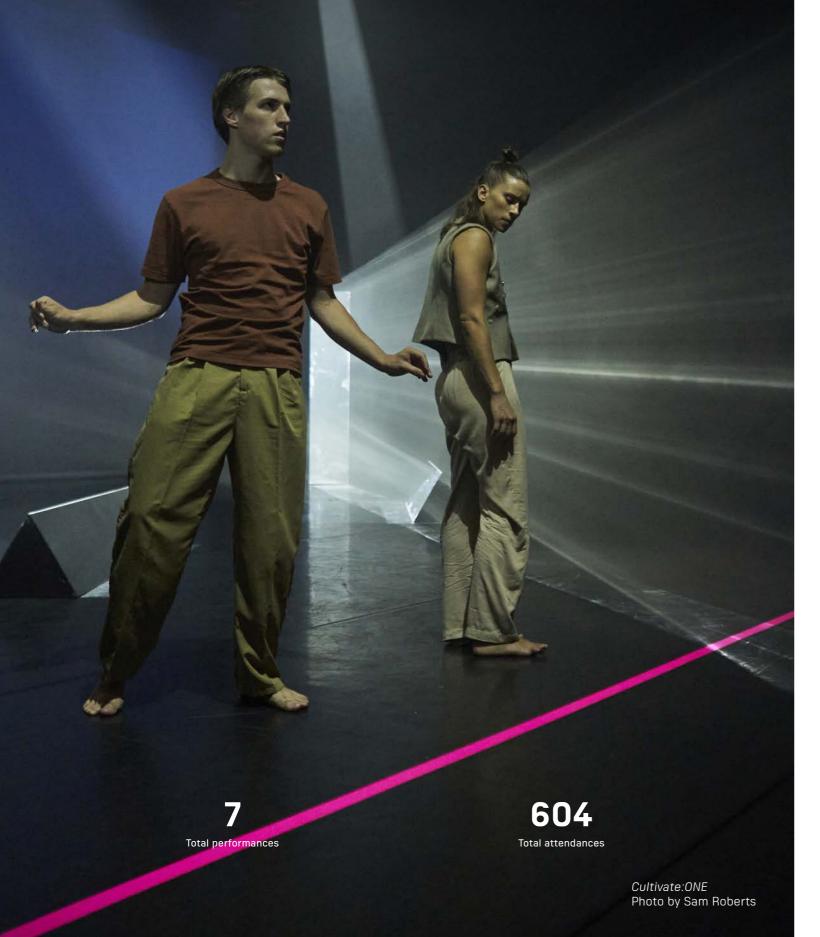
Choreographer: Brianna Kell

Performers: Zachary Lopez, Patrick O'Luanaigh, Karra Nam

and Zoe Wozniak

Lighting Designer: Matthew Adey

Music: Dark Shepard Tone by Brain Claim, Mono No Aware 1.1 and 1.2 by William Basinsiki and Lawrence English, Selva Obscura 1.2 and 1.3 by William Basinski and Lawrence English, Matter by Clouds



"It's exciting to see a company equally invested in celebrating a

rich history and cultivating the new generation of artists who are continuing its legacy of bold experimentation."

WORKS IN DEVELOPMENT

Alongside the delivery of one of our biggest programs in years, we began development on major new works that push the boundaries of contemporary dance, whilst also reinvigorating the company's repertoire.

Work continued on *Marrow*, which premiered at the 2024 Adelaide Festival. A follow-up to the 2022 work, *SAVAGE*, *Marrow* interrogates the truth of Australia's past, peeling back the falsehoods of our dominant narratives to reveal the dark heart of our shared history. Continuing his collaboration with designer Matthew Adey, composer James Howard and costume designer Ailsa Patterson, Daniel Riley's *Marrow* has been created with touring in mind. It is a zero-freight work that utilises minimal staging to maximise opportunities for future presentation across venues of varying sizes.

In preparation for the company's 60th anniversary, there was more development on a collaboration between Daniel Riley and founding Artistic Director Elizabeth Cameron Dalman OAM. The work will see the pair remix some of our first works from a First Nations lens, creating a radical conversation through the passages of movement and time.

Continuing Daniel's longstanding relationship with dancer and choreographer Jasmin Sheppard, initial developments were held for *Two Blood*, a major new collaboration with lauded theatre-maker S. Shakthidharan and his company Kurinji. The work, which blends text, dance and music from Singapore-based SAtheCollective, tells an intergenerational love story that unearths forgotten parts of Australian history in the process.

Throughout the development of these works, we will be working with cultural eldership, to not only support our artists, but to add a depth of spirit and feeling to what is presented on stage. This enriches our work with knowledge that transcends the realm of contemporary dance, embracing a cross-disciplinary and collective approach to the creation of new work that brings generational knowledge into our spaces.

Varying in size and scale, each of these works will be created with sustainability in mind, designed to function within a variety of venues and presentation contexts. This not only allows us to connect with a broader range of audiences, but start vital conversations with people from every corner of the community.

These works speak to our ongoing creative and strategic priorities, as they push the boundaries of contemporary dance through a continued commitment to care, diversity and authentic community engagement whilst employing and elevating artist voices.





ARTISTIC DEVELOPMENT

"The GROUNDswell Residency was something I absolutely needed as a practicing independent artist. Opportunities like this are becoming more and more rare ... four weeks of fully paid exploration and connecting with professional company artists – is just unheard of."

GHENDA GELA

As the elder of contemporary dance in Australia, we are is dedicated to fostering the next generation of dance makers while also giving artists time and space to develop new ideas, experiment and create vital new works in conversation with our artists and audiences.

Throughout 2023, we were thrilled to offer independent artists a wide variety of opportunities to develop their practice.

GROUNDswell

Presented in association with Tarnanthi and supported by the Canny Quine Foundation, GROUNDswell is a dedicated development stream for First Nations choreographic artists to begin the process of creating new works of scale. GROUNDswell offers four weeks of paid development time without the need for a fully-formed presentation outcome at the end of the residency.

The first GROUNDswell artist was Ghenoa Gela, a Torres Strait Islander storyteller with over three decades of experiences making and performing across stage and screen.

Working with our Company Artists, Ghenoa's development prioritised play and spontaneity, creating a rich choreographic game for the artists to participate in and explore.

The residency culminated in a development showing for the company, community members and arts industry during the opening weekend of Tarnanthi.

Tanja Liedtke Studio Residencies

We were thrilled to continue our partnership with The Tanja Liedtke Foundation and offer four opportunities for artists to take up residence for a two-week period in the Tanja Leidtke Studio. In addition to studio time, artists are given a small stipend and access to the expertise and support of our team as they embark on the development of thrilling new dance works.

The 2023 Tanja Liedtke Studio Residents were: Ade Suharto (SA), Robert Tinning (WA/NZ), Tra Mi Dinh and Siobhan McKenna (VIC), and Lee Brummer (SA).

"This residency reconnected me to the space of the studio and the space of the unadorned theatre. It was luxe in every sense. It opened macro-level thinking and the context in which ideas for my new work might be seen."

- Ade Suharto

Secondment Week

We invest heavily in emerging dance makers through Secondment Week - a free program that sees tertiary dance students from institutions across Australia and New Zealand gather at The Odeon to gain unparalleled insight into the workings of a professional dance company.

In 2023, we were pleased to offer 26 students the opportunity to participate in the program, which saw them interrogate company repertoire and methodologies, gain a deeper understanding of modern independent practice and engage in choreographic and improvisation workshops led by our teaching and Company Artists.



Tread at AGSA NEO Photo by Nat Rogers

LEARNING AND ENGAGEMENT

Under the leadership of Learning Manager, Adrianne Semmens, our Learning Program continued to grow throughout 2023 with a variety of opportunities for young people to deepen their engagement with the Company and contemporary dance more broadly.

Learning program

In addition to providing a series of dedicated schools shows and schools' pricing for every performance season, we delivered workshops to over 1,500 students and young people in South Australia. The program has been designed to improve creative literacy, deepen engagement with the Company and ignite a lifelong love of dance in young people, with a particular focus on First Nations youth and young people from regional areas.

A major initiative in 2023 was the *Tracker* Regional Workshop program. Alongside the provision of dedicated study resources aligned to the Australian curriculum, we delivered a series of free workshops in partnership with schools and youth arts organisations in Whyalla, Port Augusta, Renmark and Mount Gambier. Sponsored by SA Power Networks, this program was completely free and engaged over 300 students, 50% of which were First Nations. Students from pre-school to year 11 participated in the program, enabling the company to provide even the younger learners with an introduction to dance and the work of the company.

Additionally, our 2022 work, SAVAGE, was used as a tool to deepen engagement with young people and schools in Adelaide. The SAVAGE In Schools program saw Company Artists take choreography from the work and introduce young people to the key themes, ideas and phrases through a series of intensive workshops.

A series of educational offerings was also delivered to students in line with our *Cultivate:ONE* choreographic season.

In September and October, we partnerered with The Mill to deliver a series of First Nations dance classes to 35 emerging artists. These classes were the seed for an ongoing program to continue the development of First Nations practice, supporting producers and independent choreographers alongside program participants.

The company also partnered with Adelaide Festival Centre's On Stage program and DreamBIG Children's Festival.

ADT:Tread

Over 20 young people participated in our Tread program through 2023. Meeting weekly throughout Terms 1 -3, our youth ensemble members participated in a range of intensive workshops and performance outcomes throughout the year. Tread sees burgeoning artists step into the studio and extend their skills while learning more about the company and its work.

Led by independent dancer, Zoë Dunwoodie, the 2023 program saw the ensemble devise an original work, *Shell*, and perform the work as part of Art Gallery of South Australia's Neo Teen Takeover. This saw Tread artists operating as a professional ensemble while working across every aspect of the creation of a new performance work.

The ensemble also had the opportunity to perform as part of DreamBIG Festival's Big Family Weekend program, which was attended by tens of thousands of families and young people from all over Adelaide and surrounds.

We're thrilled to continue provide emerging dancers with the opportunity to develop their skills and strengthen their practice, while also providing employment opportunities to independent teaching artists in the process.

PSYCHOLOGICAL SAFETY AND CARE

In 2023, we connected with Amanda Pulford from Awaken Consulting to begin to develop a set of practices that embed psychological safety in every aspect of company life.

Amanda has been a lifelong ADT fan - even doing her high school work experience with us - and is now a leading professional working with organisations across many sectors in articulating what psychological safety is and can be in the workplace.

For us, this means making sure that we are proactively making safe spaces across our organistion, from the studio, to our meeting rooms and offices, as well as on the road - whether we are performing, delivering workshops, or supporting our colleagues across the sector.

Acknowledging the tremendous upheaval caused by the pandemic and historic unsafe practices across the industry, we have made care a strategic priority. This is a transformative opportunity to embed care into every aspect of the work we do, making it a foundational aspect of our relationships with our community of artists and audiences.

In developing our new Strategic Plan we collectively identified the potential challenge of bringing care to life, making it front and centre for every decision we make and action we take. We acknowledged that this should not rest with just one person or a specific role, but rather that this responsibility must be held by everyone across the Company.

Through a series of sessions across three months, we began to identify common issues experienced by artistic and administrative staff, breaking down any barriers or separation between the two in order to create a spirit of community across the company. We also acknowledged that while there are actions and motivations that we share, there is also a specificity of life in the studio and also in our offices.

Operating as a collective, we will continue to work with Amanda throughout 2024 to formulate a collective care statement and a series of strategic priorities that will ensure that all community members feel held, safe and able to engage completely with our work.





OUR

COMPANY

Board

Professor Ruth Rentschler OAM, Chair Kristen Eckhardt, Deputy Chair Nathan Bennett Jayne Boase Jane Burton (to October) Dean Cross Kate Irving Chris Mercer

Company Artists

Sebastian Geilings Brianna Kell Zachary Lopez Karra Nam Patrick O'Luanaigh Zoe Wozniak

Staff

Artistic Director: Daniel Riley
Executive Director: Nick Hays
Associate Artistic Director: Sarah-Jayne Howard (to June)
Senior Producer: Eira Swaine (started June)
Marketing Coordinator and Company Support Officer:
Andrew Searle
Philanthropy Manager: Ptiika Owen-Shaw
Production Manager: Ninian Donald (started September)
Venue & Technical Manager: Clinton Camac (started August)
Finance Manager: Kerry O'Sullivan (started June)
Learning Manager: Adrianne Semmens
Learning Coordinator: Kaine Sultan-Babij
Artistic Support: Rachel Coulson (June)
Artistic Support: Ade Suharto (started July)

PARTNERS

GOVERNMENT PARTNERS







FOUNDATION PARTNER MAJOR PARTNE





PARTNERS -



Enoki



SUPPORTING PARTNERS

OUT in the PADDOCK







HESKETH



2023 CREATIVE PARTNERS

ILBIJERRI















Annamila







BUREAU OF WORKS_





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OUR SUPPORTERS

Gifts of \$20,000 + Arts Projects Australia Jane and David McMahon Professor Emeritus Barbara van Ernst AM

Gifts of \$10,000 - \$19,999 William J. S. Boyle C. M. and David Montgomery FWH Foundation Canny Quine Foundation

Gifts of \$5,000 - \$9,999

Professor Ruth Rentschler OAM Sam Harvey Nick Hays Rob Brookman and Verity Laughton Diané Ranck Anonymous x1

Gifts of \$2,500 - \$4,999 The Hon Margaret Nyland AM Michael and Tracey Whiting

Gifts \$1,000 - \$2,499 Don and Veronica Aldridge Angelique Boileau Beverly Brown OAM Rika Hamaguchi RELLA Music Douglas Petherick and Lyn Stansall PKF Foundation Jeff Meiners Natasha Stott Despoja AO

Gifts of \$250-\$999 llze Augstkalns Lorraine Baker Susanna Bilardo and Judd Crush Victoria and Thomas Bridgland Jane and David Burton Min Li Chong Ann Darby James Darling and Lesley Forwood Anne Fabig Joanne Griffiths Leanne Hanna Annabell Hill-Smith Diana Jaquillard Sean King Genevieve Lacey Zachary Lopez Beth Neate Sally Owen Ann Preston-Flint Ade Suharto Rick and Deb Sarre Miranda Starke Thelma Taliangis Myffie Trudinger Rosemary Walls Anonymous x3

Gifts under \$250

Olivia Bauer Jayne Boase Natasha Boase Callum Close Jess George Antony Hamilton Samela Harris Kate Irving Barbara Marrett Leesa McMahon Chris Mercer Kane Moroney Kerry O'Sullivan Ptiika Owen-Shaw Matt Royal Nikki Saĺerno Adrianne Semmens Sue Shaw Gemma Smyth Maggie Tonkin Duska Vojinovic Leigh Warren Anonymous x2





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

Australian Dollars.

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.

Statement of profit or loss and other comprehensive income for the year ended 31 December 2023

| | 2023 | 2022 |
|-------------------------------------------------------|-----------|-----------|
| D | \$ | \$ |
| Revenue Revenue | 2.010.000 | 2 706 151 |
| nevenue | 3,016,956 | 2,706,151 |
| Total Revenue | 3,016,956 | 2,706,151 |
| | | |
| Expenses | | |
| Production | 615,436 | 584,432 |
| Salaries and wages | 1,652,619 | 1,314,798 |
| Administration | 350,240 | 401,324 |
| Advertising and promotion | 95,368 | 126,653 |
| Development | 35,372 | 43,448 |
| Utilities and Venue | 110,359 | 106,012 |
| Depreciation and amortisation | 134,050 | 121,301 |
| Interest on lease liabilities | 11,734 | 5,506 |
| Total Expenses | 3,005,180 | 2,703,474 |
| Deficit/surplus before Income Tax Expense | 11,776 | 2,677 |
| Income tax expense | _ | _ |
| Deficit/surplus after Income Tax Expense for the year | 11,776 | 2,677 |
| Other comprehensive income for the year | _ | _ |
| Total comprehensive income/loss for the year | 11,776 | 2,677 |
| | | |

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Statement of financial position as at 31 December 2023

| | 2023 | 2022 |
|-------------------------------|-----------|-----------|
| | \$ | \$ |
| Assets | | |
| Current Assets | | |
| Cash and cash equivalents | 1,313,241 | 1,146,437 |
| Trade and other receivables | 41,125 | 255,288 |
| Other assets | 3,827 | 3,711 |
| Total Current Assets | 1,358,193 | 1,405,436 |
| Non-current Assets | | |
| Plant and equipment | 89,211 | 131,118 |
| Right-of-use assets | 153,075 | 244,266 |
| Total Non-current Assets | 242,286 | 375,384 |
| Total Assets | 1,600,479 | 1,780,820 |
| | | |
| Liabilities | | |
| Current Liabilities | | |
| Trade and other payables | 150,788 | 203,459 |
| Contract liabilities | 942,470 | 1,130,572 |
| Lease liabilities | 85,574 | 81,285 |
| Provisions | 156,463 | 21,916 |
| Total Current Liabilities | 1,338,295 | 1,437,232 |
| Non-current Liabilities | | |
| Lease liabilities | 72,262 | 165,440 |
| Total non-current Liabilities | 72,262 | 165,440 |
| Total Liabilities | 1,410,557 | 1,602,672 |
| Net Assets | 189,922 | 178,148 |
| Net Assets | 103,322 | 170,140 |
| Equity | | |
| Retained earnings | 189,922 | 178,148 |
| Total Equity | 189,922 | 178,148 |
| | | |

THIS IS AN EXTRACT ONLY FROM OUR FULL AUDITED FINANCIAL STATEMENTS AUSTRALIAN DANCE THEATRE LIMITED ABN 24 007 784 858



