

AUSTRALIAN
DANCE
THEATRE

2024
ANNUAL
REPORT



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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.

Cover and inside cover photography: *Marrow*
Photo by Morgan Sette.



A Quiet Language in development
Photo by Jonathan VDK

CHAIR'S REPORT

A MESSAGE FROM PROFESSOR RUTH RENTSCHLER OAM

2024 was a successful year for Australian Dance Theatre.

First, it was a year of strengthening governance, boosting diversity of income, and preparing for our 60th anniversary in 2025. We welcomed to the board: Dr Tracey Dodd, Kate Hitchin, Katie McLeish and Jo O'Callaghan. 2024 was also my final year as Chair of the Board, with preparations taking place throughout the year for my departure. During this period of change, the Board had become highly effective, diverse and inclusive, with a seamless transition to new board leadership roles taking place. Chair of the Foundation Committee was served ably by Kate Irving, then subsequently Katie McLeish. The Governance, Finance and Risk Committee was chaired by Jayne Boase who also took on the role of Chair of the Board following the completion of my tenure.

Second, in order to prepare for the upcoming 60th anniversary, ADT also ensured its executive leaders were prepared for the challenges ahead. Our Artistic Director Daniel Riley completed his 18-month term as board associate with A New Approach, travelling the country for board meetings, meeting stakeholders in each location and enriching his understanding of governance and leadership. Our Executive Director, Nick Hays, built upon learnings from the completion of the Governor's Leadership Foundation Program in 2023 through various engagements with Creative Australia and industry peers throughout the year. ADT supported both our executive leaders in these endeavours with support also coming from A New Approach as part of their mentorship program for next generation leaders.

Third, it is wonderful to report that 2024 ended with a significant positive financial result, enabling ADT to continue to build company reserves – which is one of the goals of our 2024-2028 Strategic Plan. Three consecutive years operating at a surplus are no easy feat for any arts company. This success has been the result of careful oversight and excellent teamwork from the dedicated staff and board.

Of course, ADT's achievement of its new Vision through implementation of its new Strategic Plan couldn't happen without a team of dedicated board members, staff, volunteers and supporters. I wish to thank everyone on our board for their dedication: Deputy Chair Kristen Eckhardt; Chairs of sub-committees, mentioned above; longer-term board members Nathan Bennett, Dean Cross and Chris Mercer, as well as new board members Kate Hitchin, Katie McLeish, Jo O'Callaghan and Dr Tracey Dodd.

A final thank you to our hard-working executives, Daniel Riley and Nick Hays, and to their administrative and creative team, including our wonderful dancers.

Finally, I thank our supporters, in government, business and philanthropy, and our audiences.

I look forward to continuing to support ADT as it goes on to future success. It has been a privilege to serve such a vibrant and vital company surrounded by great people.



Marrow
Photo by Morgan Sette

ARTISTIC DIRECTOR'S REPORT

A MESSAGE FROM DANIEL RILEY

wamarra. giilang. yindyang (build. stories. slowly)

2024 was a year of restoration and gathering, as we presented our most politically charged work since my arrival as Artistic Director. We developed two major new works in preparation for our 60th anniversary and continued to increase our presence in Adelaide and across South Australia.

As an organisation we made big steps forward with the development of our first Collective Care Framework with the expert guidance of Clinical Psychologist, Amanda Pulford. Building from the first pillar of our Strategic Plan, Care Comes First, we not only implemented our safety strategies across the organisation but put them into action through the presentation of the multi award-winning and sector leading *Blak Futures*, delivered in collaboration with BlakDance and Adelaide Festival. This enabled us to support the local and national sectors by outlining the needs and priorities of Blak artists. We also expanded our leadership team through the appointment of Brianna Kell to the role of Artistic Associate, where she supported the creation of new work and assisted us in implement best-practice procedures across the organisation.

Alongside these nationally recognised initiatives, our Company Artists continued to thrive throughout our development and performance seasons. In March we premiered *Marrow* at the Adelaide Festival. Made in response to the unsuccessful Voice to Parliament Referendum in 2023, *Marrow* was our second presentation in as many years at the Adelaide Festival, and a strong continuation of our relationship with Australia's premier arts festivals.

Marrow spoke to the fear, anger, and heartache that was circulating at the time of the referendum, but also questioned where we are going as a nation. What is our collective path and where is our place of shared understanding, if a small request such as what was being proposed, was so unwelcome and turned down by the majority?

I am incredibly proud of the Company Artists and the company for engaging in such important, and often difficult, conversations. I admire how we all, with much care and empathy, channel it into making powerful dance theatre that says something and goes beyond entertainment.

Off the back of *Marrow*, and across the closing weekend of the Adelaide Festival, we continued to elevate and highlight Blak voices and ideas, by presenting *Blak Futures*. A revolutionary moment for Australian dance, bringing together nine First Nation's Artistic Directors of multi-year funded dance companies here on Kurna Yerta to plant the seeds for the future of a thriving First Nations dance sector in Australia.

Blak Futures closed the Adelaide Festival with a public talk for audiences and presentation of two self-determined and collaboratively written statements. The South Australian and Nationally focussed statements detailed principles and priorities that seek to build a sustainable, diverse and thriving First Nations dance sector that prioritises care, collaboration and creative risk taking. I was incredibly proud of this initiative, as I believe it showed that ADT is and always will be an industry leading organisation.

As a company that is always in research and development of new Australian work, we had two works in the studio finding their feet and their 'why'. In preparation for our 60th anniversary year in 2025, *A Quiet Language* took its first steps as a company by inviting our founding Artistic Director,



Dr Elizabeth Cameron Dalman OAM CdOAL, back to ADT, and into the studio for a period of four weeks.

Throughout our time with her we unpacked and interrogated some of her key works to get a better understanding of the genesis of ADT and looked at the context in which the company made work during her tenure (1965-1975). We sought to explore and interrogate our artistic legacy by unpacking repertoire and finding connections that bring us to our current world, with all it's complexities, through the diversity of voices in the room.

It's not often, if at all, that an arts organisation has the ability to spend an extended amount of time with its founder to better understand the foundational years. It was a special time for all in the company, and a period that allowed us to reflect on our artistic legacy and heritage. It was also a privilege for us to be working in partnership with Dr Maggie Tonkin, Professor Rachel Fensham, Siobhan Murphy, Adrienne Semmens and Associate Professor Cheryl Stock, who were leading an Australian Research Council Linkage Grant, to archive ADT's 60-year history. Their research was an invaluable tool for us in bringing previous connections back towards the current company. I thank them for their generosity and contribution to the development of *A Quiet Language* and the company more broadly.

In October we remounted and presented our 2023 major Australian festival work *Tracker* back on its ancestral Country, Wiradjuri ngurambang, Dubbo NSW. Being able to present and gift this work back to Country, the community, my kinship connections and audiences, was incredibly special and rare for a company like ADT. Engaging with the community and my ancestral connections in a genuine and First Nations led way was a great privilege and a moment I am incredibly proud of. And at the end of the month, with our mind and intention on continuing to support the local dance sector, we presented ADT:RAW, a choreographic and seed development program that via an EOI process, invited choreographic artists who wanted to put an untested idea in front of an audience.

Following on from a successful research and development period in 2023, Shakthi (S.Shakthidharan) and Jasmin Sheppard returned to ADT to further interrogate *Two Blood*.

It's always a privilege to have such generous and brilliant artists in the room with us, as we worked towards and further interrogated the concepts of this major new interdisciplinary and intercultural work. We were grateful to be included as a company in residence during the 2024 OzAsia Festival at Adelaide Festival Centre (AFC). It was a valuable week at AFC as we were able to connect with the OzAsia curatorial team and audiences. At the conclusion of the week we opened up the room to our friends, supporters, presenters and possible co-commissioners by sharing a small excerpt of the work in development.

I'm really excited with the potential of this work, and the traversing of cultures, languages and spiritual beliefs it explores. A reclamation of identity and ceremony post colonisation, led by a creative team of culturally diverse voices that reaches into our Indo-Pacific region.

In support of our Learning Manager, Adrienne Semmens, our Company Artists delivered engaging and inspiring dance workshops to various school and community groups in Adelaide and across the state. We also hosted our annual Secondment Week, which saw emerging dance artists come to ADT for a week of learning and deep diving into our work and practices. The continued growth of our Learning Program fills me with pride and excitement as we expand our connections with students and share the joy of dance as a tool for communication and creativity.

2024 was a year where we continued to assert our Eldership status in the sector and our presence in Adelaide and South Australia, whilst making culturally defining work that seeks to create cultural change.

See you in 2025

yindyamarra
Daniel

EXECUTIVE DIRECTOR'S REPORT

A MESSAGE FROM NICK HAYS

As we start each year, it's been a common refrain that the year to come is one that won't be as big or crazy or momentous as the one we've just finished.

While on paper 2024 looks 'smaller' than 2023 – if you just look at the number of performances we've done – the rest of our activity captured in this year's Annual Report shows that isn't the case.

We can see now that 2024 was clearly the first half of our 60th anniversary celebrations in 2025. A time to plan events and exhibitions, connect with the hundreds of artists, staff and supporters from the past 60 years and spend considerable time and resources developing two works that will be centerpieces for these celebrations – *A Quiet Language* and *Two Blood*.

Again, if we look beyond the numbers and statistics for the year that was (which you can find in the pages that follow), we can see our impact across a number of areas, including:

- Starting to implement our 2024-2028 Strategic Plan, which challenges us to keep Care at the centre of everything we do, and foregrounds our Vision to support dance that leads cultural change
- Continued to work with clinical psychologist Amanda Pulford on developing a culture of Care, creating a Company Care Statement and Collective Ways of Being, both of which you can find later in this report
- Finalised our first Philanthropy Strategy, one that pushes us to strengthen the relationships with our supporters and build a case for establishing our first endowment

- Confirmed significant funding from the Department of Foreign Affairs and Trade's National Foundation for Australia-China Relations for the creation and staging of *Two Blood*
- Finalised significant new support from the South Australian Government to realise LOFT, a dedicated space for independent choreographers and artists to explore and expand their creative practice
- Being awarded a major grant from Creative Australia to tour our acclaimed new work *Marrow* across the country in 2025
- Supported the team of researchers on their major project 'Re-Activating Australian Dance Theatre's Archive for the Future', funded through Australian Research Council
- Consulted with Arts SA on the development of the state's new 10-year Cultural Policy
- And perhaps most importantly, cemented our plans for the program of performances and celebrations in 2025 to mark our 60th anniversary

As Ruth has highlighted, I'm pleased to report once again that we have landed at the end of the year in positive financial territory with a modest surplus. We continue to slowly rebuild our reserves back to pre-pandemic levels, a key part of our 2024- 2028 Strategic Plan, ensuring our financial longevity.

We continue to be supported by a fantastic group of supporters, both here in Adelaide and across the country, who help us in so many invaluable ways.



Firstly, my thanks to the Hon Andrea Michaels MP, Minister for the Arts, and everyone at Department of Premier & Cabinet and Arts SA. The South Australian Government's operational support, along with strategic investment in a number of key projects, continues to provide an important base from which we continue to be the dance company *of and for* the state.

This is further enhanced by support from Creative Australia, with particular thanks to Sarah Greentree and Alice Nash. In 2024 we received significant investment from Creative Australia's Playing Australia for our planned 2025 tour of *Marrow*; our deep thanks to the peer assessors who were part of this process, and ensure that funding from Creative Australia is distributed fairly and generously.

A very special thank you to our growing group of individual donors, including Jane and David McMahon, Professor Emeritus Barbara van Ernst AM, William J.S. Boyle CM and David Montgomery, Hill Smith Art Advisory, Arts Projects Australia, Canny Quine Foundation and Phill Rounsevell and Nelson Estrella.

And thanks also to our Corporate Partners – the Tanja Liedtke Foundation, SA Power Networks, The Usual Suspects Collective and Novatech Creative Technologies – along with Project Partners – Adelaide Festival, Adelaide Festival Centre and National Foundation for Australia-China Relations.

As always, my respect and admiration to the team, on stage and behind the scenes. My thanks to Andrew, Adrienne, Anthony, Brianna, Clinton, Kerry, Ninz and Ptika, all the dancers (Karra, Pat, Seb, Zoe and Zachary) and my co-captain, Dan.

And lastly my thanks to the Board – to our departing Chair, Ruth Rentschler, our Deputy Chair, Kristen Eckhardt, along with Jayne Boase, Nathan Bennett, Dean Cross, Tracey Dodd, Kate Hitchin, Kate Irving, Katie McLeish, Chris Mercer and Jo O'Callaghan.





— 2024 IN NUMBERS

2,056

Total attendances

171

Workshops for dancers, young people and educators

1,950

Students, young people and educators engaged in our youth programs

3

Residencies for independent artists

10

Independent projects developed via ADT:RAW

5

Paid, full-time opportunities for dancers

66.4K

Facebook followers

205.6K

Facebook reach

389

Facebook Follows

21.3K

Instagram followers

55.3K

Instagram reach

1.1K

Instagram follows

3.6K

YouTube subscribers

425

Hours watched on YouTube

26.3K

Views on YouTube

— ARTISTIC PROGRAM



PRESENTED BY AUSTRALIAN DANCE THEATRE IN ASSOCIATION WITH ADELAIDE FESTIVAL

MARROW

WORLD PREMIERE SEASON

THE ODEON 13 - 17 MARCH

16

A choreographic course correction for a nation in search of a new direction.

Existing part-way between rave and ritual, *Marrow* tears up the falsehoods of the past in a clear-eyed exploration of the smoky forms of Australian identity.

Ancient stories collide with the push of the present in a muscular work that cracks open our history to get to the core truth of who we are, who we have been and who we can be if we embrace a bold collective future.

In equal parts explosive, bracingly honest and deeply moving, *Marrow* is a thumping and uncompromising examination of Australia as it stands in the here and now.

Marrow premiered to great critical acclaim at the 2024 Adelaide Festival. The work will embark on a national tour in 2025.

Credits

Concept and Direction: Daniel Riley (Wiradjuri)

Choreography: Daniel Riley with Australian Dance Theatre's Company Artists

Project Elder: Major 'Moogy' Sumner AM (Kurna/Ngarrindjeri)

Design and Lighting: Matthew Adey

Costume Design: Ailsa Paterson

Sound Design: James Howard (Jaadwa)

Artistic Support: Ade Suharto

Artistic Support: Rachel Coulson

Additional Support: Adrienne Semmens (Barkindji), Andrew Searle and Josh Tyler

Performers: Sebastian Geilings, Brianna Kell, Zachary Lopez, Karra Nam (Kurna/Narungga), Patrick O'Lunaigh and Zoe Wozniak

7

Total performances

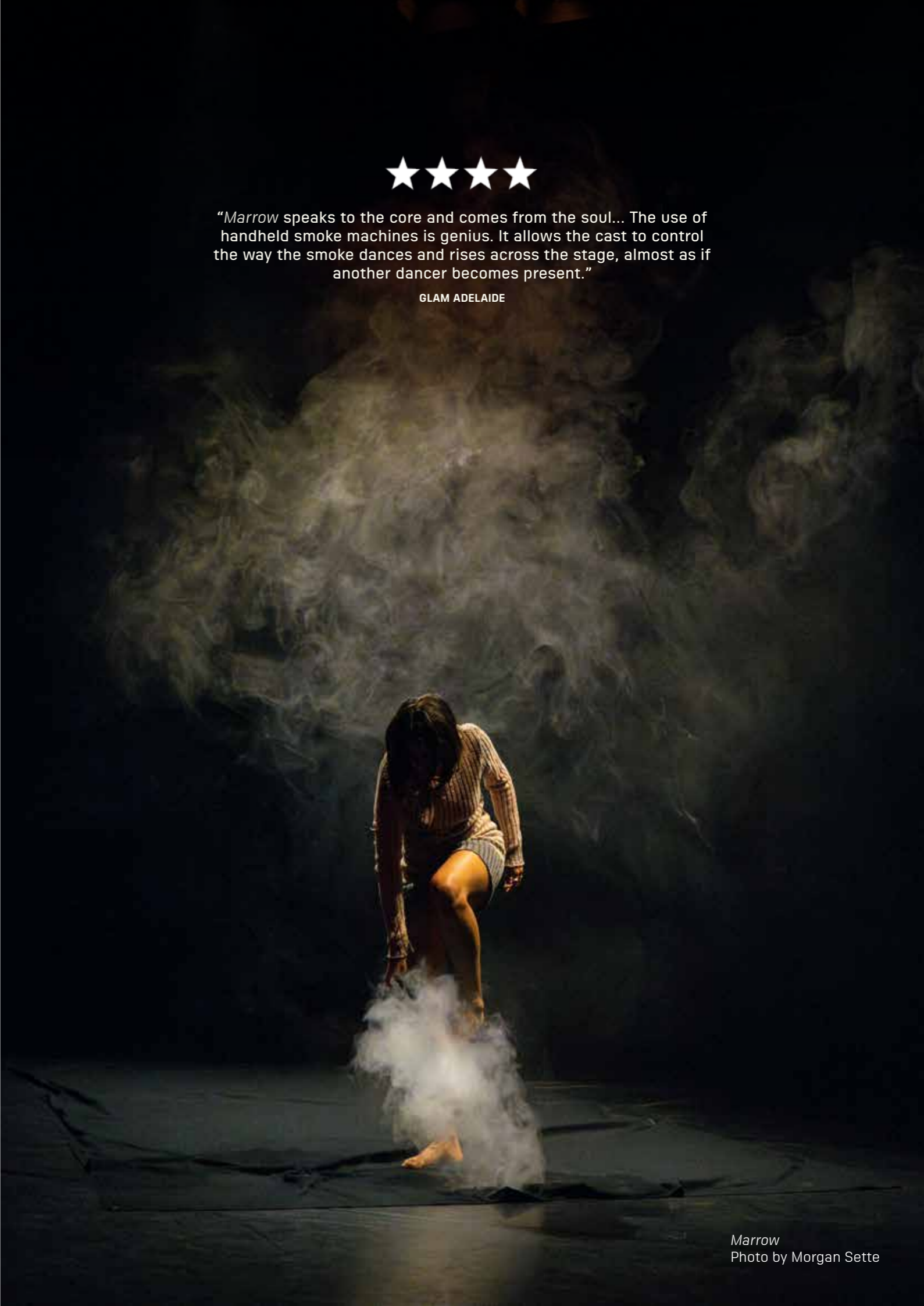
1341

Total attendances



"*Marrow* speaks to the core and comes from the soul... The use of handheld smoke machines is genius. It allows the cast to control the way the smoke dances and rises across the stage, almost as if another dancer becomes present."

GLAM ADELAIDE



Marrow
Photo by Morgan Sette

AN AUSTRALIAN DANCE THEATRE PRODUCTION PRESENTED IN ASSOCIATION WITH ILBIJERRI THEATRE COMPANY

TRACKER

RETURN TO COUNTRY SEASON

DUBBO REGIONAL THEATRE
AND CONVENTION CENTRE

04

OCTOBER

18

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, Wiradjuri director-choreographer Daniel Riley excavated 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.

For one night only, Daniel's lauded work returned to the country from which it came. The presentation of *Tracker* at Dubbo Regional Theatre and Convention Centre coincided with a suite of workshops and opportunities for First Nations communities to engage with the company and creative team.

The work, which operates in equal parts as show and ceremony, invites a nuanced contemplation of place – with audiences living on Wiradjuri country gaining a deeper understanding of the complex histories of the land that they tread upon every day.

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)

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)



"Tracker is a profound work that deftly transports the audience onto Country through the power of storytelling."

LIMELIGHT

1

Total performances

295

Total attendances

Tracker
Photo by Pedro Greig



ADT:RAW

THE ODEON 9 NOVEMBER

A rapid-fire dance catalyst.

Fast and furious dance from some of Australia's most acclaimed independent and emerging choreographers exploded onto the stage at The Odeon on one epic day.

After just three hours in the studio, ten artists/collectives presented 10 minute showings of works in development. Tackling everything from the disabling elements of dance technique, vanity, AI, the enduring power of Black matriarchy and the complexities of a dancer's relationship with their own body, *ADT:RAW* was a thrilling and unpredictable hub of experimentation that brought audiences and artists together at the cutting-edge of contemporary practice. *ADT:RAW* featured work-in-progress showings from 10 artists, who were given access to studio space and technical support before they took their work to the stage.

ADT:RAW was presented over one epic afternoon at The Odeon, with artists and audiences encouraged to interact, share feedback and commune throughout the day.

Projects Supported:

- TORTION* by Amelia Watson
- PR3Tense* by Zoë Dunwoodie
- Millenium Force* by Alix Kuijpers
- Home* by Of Desert and Sea
- MOTORHEAD* by Samuel Harnett-Welk
- An Open Book* by Alison Currie and Sol Ulbrich
- I AM PIRBILYA* by Rikki Wilson
- Causal Nexus* by Kinetik Collective
- Magic Between Us* by Gabrielle Nankivell
- REVENGE TAPE* by Jenni Large

1

Total performances

220

Total attendances

Magic Between Us by Gabrielle Nankivell
presented at *ADT:RAW* | Photo by Morgan Sette

WORKS IN DEVELOPMENT

2024 was a year of intensive development, seeing our artists step into the creation of major works both scheduled to premiere in our 60th anniversary year in 2025.

A Quiet Language

Development continued on our centrepiece work, *A Quiet Language*. A living and breathing archive of Australian dance and movement, examining dance's role as a site of ritual, protest, celebration and ceremony in our culture. In the first-stage development of the work, our founding Artistic Director, Dr Elizabeth Cameron Dalman OAM CdOAL, joined the company and provided insight into the spirit of rebellion that underpinned the early days of ADT.

Our artists learned choreographies from Elizabeth's time at the helm of the company, exploring their relationship to movement throughout the process. During this time, musician Adam Page stepped into the space to explore the sonic environment of the show and how he could utilise The Odeon, and the dancers, in the creation of the live score that would accompany *A Quiet Language*. In a work that is, in many ways, a testament to the resilience of the dancer's body, Adam Page's unique process turned the bodies, voices, and energy of our Company Artists into instruments through the recording of foley sounds.

Throughout the research phase of *A Quiet Language*, our artists discovered that the early days of ADT were populated by a series of 'happenings' - evenings where artists of all disciplines were invited to share the space, improvise and create together. This spirit of generosity, collaboration and openness has become central to the work which seeks to present joy as a radical act.

Two Blood

Jasmin Sheppard and S.Shakthidharan were also welcomed back to The Odeon to continue creating *Two Blood*. This major cross-disciplinary work sees our artists explore the immense links between Chinese migrants and First Nations people on Tagalaka country.

The work, which blends music from SAtheCollective and James Howard with stunning visuals by Elias Nohra and design by Matthew Adey, will be an experience that celebrates not only the personal diversity of each artist on the project, but complicates narratives about Australian history and identity.

Our development of *Two Blood* culminated in a residency at the 2024 OzAsia Festival, with a showing illustrating the formal and dramaturgical innovations at the core of the work. At once brutal, poignant and deeply felt, *Two Blood* is a delicate and powerful work about Australian history that speaks to our nation today.

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Both *A Quiet Language* and *Two Blood* illustrate the spirit of experimentation and collaboration that have been a central tenet of our company since inception: we invite artists of all disciplines into our spaces to break form, traverse borders and create thrilling works where the ancient and the contemporary collide.



Two Blood in development
Photo by Morgan Sette

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ENGAGEMENT



A Quiet Language in development
Photo by Jonathan VDK

SECTOR ENGAGEMENT

As the oldest continuing contemporary dance company in Australia, we are dedicated to fostering independent practice on Kurna Yerta and beyond. Working with emerging, mid-career and established practitioners, our programs are designed to give artists the time and space they need to extend their practice, develop new choreographic languages and ask big questions.

Tanja Liedtke Studio Residencies

We were thrilled to once again partner with The Tanja Liedtke Foundation to support three projects with a stipend, access to the Tanja Liedtke Studio for two weeks and support from the ADT team.

Artists were invited to begin or continue development on choreographic works that push form and explore bold ideas. Experimentation and risk are encouraged during residencies.

In 2024, we were pleased to welcome artists Bella Waru, Karlia Cook, Danni Cook and Amelia O'Leary (VIC) to continue work on *Together*, Amelia Watson (SA) and collaborators to create *DIS* and lauded artist Jacob Boehme (SA/VIC) of Idja Dance Theatre to develop *Logan Street*.

First Nations Dance Classes

Delivered in partnership with The Mill as part of their First Nations Dance Program, First Nations Dance Classes offered emerging Blak artists the opportunity to engage in contemporary dance classes that supported their continued artistic development in a culturally safe environment.

Led by Ngarrindjeri, Narungga and Kurna artist and producer Caleena Sansbury, the classes were led by Company Artist Karra Nam, Learning and Engagement Manager Adrienne Semmens, and Artistic Director Daniel Riley alongside a team of some of South Australia's leading Blak dancers and choreographers.

Secondment Week

In 2024, 25 emerging dance artists from across Australia and Aotearoa/New Zealand joined us at The Odeon to gain insight into the workings of a professional dance company.

Blending intensive training with explorations of company repertoire methodologies, tasking and improvisation, Secondment Week is designed to supercharge an artist's development and give them an ecstatic introduction to the world of professional practice.

Secondment Week saw the artists explore the world of Daniel Riley's *Marrow*, with our Company Artists leading sessions throughout the week.

LOFT

A joint initiative between Arts South Australia and Australian Dance Theatre, LOFT will be a dedicated space for independent South Australian dance located at the Lion Arts Centre.

Created in direct response to the needs of the sector, LOFT is a space at the top of the building, in the centre of the city, dedicated to elevating independent dance practice in South Australia.

LOFT was launched with a call for applications for the PEAK Residency, a major opportunity for independent artists to develop an ambitious new work, offering \$12,000 cash and significant in-kind support in collaboration with Adelaide Fringe.

LOFT will formally launch its full program in mid-2025.



Secondment Week
Photo by Morgan Sette



PRESENTED BY AUSTRALIAN DANCE THEATRE, BLAKDANCE AND ADELAIDE FESTIVAL.
SUPPORTED BY ARTS SOUTH AUSTRALIA

BLAK FUTURES

THE

ODEON

16 — 17

MARCH

In a revolutionary moment for Australian dance, *Blak Futures* was an unprecedented two-day event that saw First Nations Artistic Directors of multi-year funded dance companies gather on Kurna Yerta to plant the seeds of the future of Blak dance and artistry.

Facilitated by Marilyn Miller and Wesley Enoch AM, *Blak Futures* saw Gary Lang (NT Dance Company), Frances Rings (Bangarra Dance Theatre), Jacob Boehme (Idja Dance Theatre), Dalisa Pigram (Marrugeku), Daniel Riley (Australian Dance Theatre), Joel Bray (Joel Bray Dance), Katina Olsen (Dance Makers Collective) and Thomas E.S. Kelly and Taree Sansbury (Karul Projects) commune, consult and collaborate with artists, producers, government stakeholders, industry members, First Nations Elders, and artists to look boldly forward.

Out of *Blak Futures* came the creation of two collective statements, one speaking to the national priorities of the Blak dance sector and one crafted specifically for the South Australian landscape.

These statements are a galvanising call for change that seek to build a sustainable, diverse, and thriving sector that prioritises care, collaboration and creative risk taking.

The insights, ideas and provocations arising from these statements were presented to audiences at a public roundtable discussion that was held on the final day of the 2024 Adelaide Festival.

Noting the incredible history of dance, particularly Blak dance, in this country, *Blak Futures* is a starting point that sees some of the nation's finest artists weave together their collective experience to spark change and ignite important conversations about our cultural landscape. *Blak Futures* seeks to support the development of Blak artists, audiences, authentic community consultation and connection, and the development of infrastructure that will have ripple effects for artists in every corner of the community.

Blak Futures received national recognition, winning a PAC Australia Impact Award as well as the Arts South Australia Ruby Award for Outstanding Collaboration.

Blak Futures
Photo by Thomas McCammon



ADT:TREAD
Photo by Sam Roberts

LEARNING PROGRAM

Under the leadership of Adrienne Semmens, our learning program has continued to undergo an exciting period of growth, with more young people in South Australia engaging with ADT than ever before.

Alongside the provision of dynamic education resources aligned to each of our performances throughout the year, our learning program places young people and educators front and centre, working to make contemporary dance more accessible to our developing audiences.

2024 saw us collaborate with a range of schools, community organisations and foundations to centre dance as a community practice for young people, prioritising engagement with First Nations and regional communities throughout the year.

All Saints Residency

We kicked off the year with a residency at All Saints College's HotHouse Company. Our Company Artists spent a week teaching young people in Perth (Boorloo) about our work, using the previously developed *SAVAGE in Schools* program as a lens through which to create an exciting sharing for students, young people and their communities.

ADT:TREAD

Young dancers aged between 15 and 25 joined us every week throughout Terms 1 -3 as part of our 2024 program. Operating as a performance ensemble, ADT:TREAD offered the next generation of South Australian dancers the opportunity to build on their skills, perform for audiences, and develop new movement languages while being exposed to company repertoire and methodologies.

Led by emerging choreographer Alix Kuijpers, the 2024 program saw the ensemble devise original work *wish you were here* alongside Kuijpers before performing as part of AGSA Neo Teen Takeover's *Inner Sanctum* event in March.

The 2024 program culminated in a showing which saw the artists perform excerpts from Daniel Riley's *Marrow* alongside self-devised pieces that they had developed throughout the year.

Victor Harbor Residency

Continuing our connection to outer-metro and regional communities, our Company Artists took up residence in Victor Harbor for a week of classes and activations.

Throughout this time, we visited five schools and hosted public workshops, which culminated in a sharing for family and friends.

EveryBody Dance

In conjunction with Mount Barker District Council and Community Living Australia, *EveryBody Dance* saw a group of 15 people with disability join Learning and Engagement Manager Adrienne Semmens and independent choreographer Tanya Voges for a series of movement and dance workshops.

These sessions led to a showing at the iconic Ukaria Cultural Centre, which saw participants perform for their families and friends, who were all invited to celebrate the joy and power of movement. The project was also the basis for a documentary which was screened in the Mount Barker Community and broadcast on community television station, Channel 44.

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Throughout the year, we engaged with a variety of institutions and companies to provide learning and mentorship and masterclass opportunities to emerging artists. These partnerships include Contemporary Asian Australian Performance (CAAP), OzAsia Festival, DreamBIG Children's Festival, Adelaide Festival Centre, and Adelaide College of the Arts.

PSYCHOLOGICAL SAFETY AND CARE

Building on the foundations laid with Awaken Consulting's Amanda Pulford in 2023 we developed and implemented our Care Frameworks in 2024. Representing the perspective of all artists and staff, we developed a Care Statement and a set of behaviours and expectations called 'Collective Ways of Being'. Presented throughout our shared spaces, these are a holistic set of values that ensure the continued respect, safety and care for everyone who works with us.

32

Creating art, particularly dance, is an intense process that requires a deep investment from everyone in our organisation and community. These values ensure that everyone enters our spaces with a spirit of generosity and joy – embracing the creative possibilities to be found in the collective of artists, workers and creatives that make up our company.

Company Care Statement

We are all artists.

Australian Dance Theatre operates as a collective, with every member of our community working collaboratively towards the creation of art that sparks social change. We acknowledge that this work is complex and, by its very nature, challenging. We prioritise care at every opportunity and see this as essential to our collaboration with artists, creatives and audiences.

We take the diversity of our community as a creative opportunity. We check-in with each other, celebrate each other and make space to dream, to fail, to experiment and to champion growth at every level of our company.

We meet each other where we're at.

Collective Ways of Being

Alongside our Collective Care Statement, we've created a series of observable behaviours to aid in the process of embedding care into our daily practices and operations. These are a guide and reminder, supporting us to realise our goals and care for each other as best we can.

—

We listen deeply:

- Assume good intent
- Receive openly and give authentically
- Check In / Check Out

We celebrate the collective:

- Space for play and dreaming (creativity is not just in the studio)
- We meet individuals as they are
- Courage to take risks / to fail / to succeed / be challenged

We create space to dream:

- We welcome all ideas
- Respect the time and energy of others
- Create time for reflection

We practice equity of care:

- We acknowledge who is not in the room
- We consider the needs of others
- Our communication is considered

We are all creative:

- We respect the creativity of all
- We are all invested in the vision



Marrow
Photo by Morgan Sette



Marrow in rehearsal
Photo by Thomas McCammon

OUR COMPANY

Board
Professor Ruth Rentschler OAM MAICD, Chair
Kristen Eckhardt, Deputy Chair
Nathan Bennett
Jayne Boase (Ngarrindjeri and Bungandidj/ Boandik)
Dean Cross (Worimi)
Dr Tracey Dodd (from May)
Kate Hitchin (from May)
Kate Irving (to May)
Katie McLeish (from May)
Chris Mercer
Jo O’Callaghan (from May)

Company Artists
Sebastian Geilings
Zachary Lopez
Karra Nam (Kurna and Narungga)
Patrick O’Luanaigh
Zoe Wozniak

Staff
Artistic Director: Daniel Riley (Wiradjuri)
Executive Director: Nick Hays
Artistic Associate: Brianna Kell
Senior Producer: Eira Swaine
Associate Producer: Andrew Searle
Philanthropy Manager: Ptiika Owen-Shaw
Learning Manager: Adrianne Semmens (Barkindji)
Finance Manager: Kerry O’Sullivan
Production Manager: Ninian Donald
Venue & Technical Manager: Clinton Camac
Marketing & Communications Manager: Anthony Nocera

PARTNERS

GOVERNMENT PARTNERS



Government of South Australia
Department of the Premier
and Cabinet



Australian Government



Creative Australia

FOUNDATION PARTNER MAJOR PARTNER



Tanja Liedtke foundation
inspiring dance



SA Power Networks

PARTNERS



Boileau
BUSINESS TECHNOLOGY
Re-Energise Your Business



novatech
creative event technology



sportsmed
PREVENTION • TREATMENT • REHAB

SUPPORTING PARTNERS



OUT in the
PADDOCK



QUEST
APARTMENT HOTELS



THE USUAL
SUSPECTS
COLLECTIVE



Miss Zilm
CLARE VALLEY



HESKETH
WINES



OX
HARDY
MCLAREN VALE

2024 CREATIVE PARTNERS



ILBIJERRI
BOLD. BLACK. BRILLIANT.



ADELAIDE
FESTIVAL AF



DRC
DUNDIG REGIONAL COUNCIL



THE M MILL
THE SUM OF ALL ARTS



BLAK DANCE



OzAsia
Festival



Australian Government



Adelaide
Festival Centre



Kuringi

— OUR SUPPORTERS

Gifts of \$20,000+

Cybec Foundation
Arts Projects Australia
Jane and David McMahon
Phill Rounsevell and Nelson Estrella
Professor Emeritus Barbara van Earnst AM

Gifts of \$10,000 – \$19,999

Canny Quine Foundation
Sam Harvey
Hill Smith Art Advisory
Tanja Liedtke Foundation

Gifts of \$5,000 – \$9,999

William J.S. Boyle CM and David Montgomery
Nick Hays
Diané Ranck OAM
Rella Music
Professor Ruth Rentschler OAM MAICD
Anonymous

Gifts of \$2,500 – \$4,999

Don Aldridge and Veronica Aldridge OAM
Elma Christopher
The Hon Margaret Nyland AM
Michael Whiting and Tracey Whiting OAM

Gifts \$1,000 – \$2,499

Angelique Boileau
Beverley Brown OAM
Peter Diamond
Vicki Drivas
Kristen Eckhardt
Paul Greenaway OAM
Rika Hamaguchi
Julian Hobba
Jennifer Layther
Katie McLeish
Lyn Stansall and Douglas Petherick
Natasha Stott Despoja AO

Gifts of \$250-\$999

Lorraine Baker
Min Li Chong
Ann Darby
Joanne Griffiths
Leanne Hanna
Annabel Hill-Smith
Kate Hitchin
Kate Irving
Diana Jaquillard
John Ingram and Phillip Down
Genevieve Lacey
Ruth Mackenzie CBE
Beth Neate
Jo O'Callaghan
Amanda Pulford
Glenys Raveane
Robert Reason
Miranda Starke
Thelma Taliangis
Myffie Trudginger
Rosemary Walls
Fay Zaikos
Sally Owen
Anonymous

Gifts under \$250

Katherine Aley
Catherine Baldwin
Jayne Boase
Elizabeth Cameron Dalman OAM CdOAL
Tom Gutteridge
Diane Hart
Antony Hamilton
Madelaine Lisa
Chloe Ogilvie
Ptiika Owen-Shaw
Caitlin Hall
Cecelia O'Neil
Kerry O'Sullivan
Andrew Purdam
Rick and Debra Sarre

Nikki Salerno
Nichola Skinner
Gemma Smyth
Ade Suharto
Samantha Wilkinson



ADT:RAW
Photo by Jonathan VDK

— FINANCIAL STATEMENTS

FINANCIAL STATEMENTS

AUSTRALIAN DANCE THEATRE LIMITED ABN 24 007 784 858

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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.

Statement of profit or loss and other comprehensive income for the year ended 31 December 2024

	2024 \$	2023 \$
Revenue		
Revenue	2,669,612	3,016,956
Total Revenue	2,669,612	3,016,956
Expenses		
Venue Costs	178,763	110,360
Advertising and Promotion	15,037	95,368
Administration	494,823	443,599
Development	13,363	35,372
Depreciation and amortisation	133,278	134,050
Salaries and Wages	1,551,233	1,719,566
Interest on lease liabilities	7,381	11,734
Production	255,346	455,131
Total Expenses	2,649,224	3,005,180
Surplus before Income Tax Expense	20,388	11,776
Income tax expense	—	—
Surplus after Income Tax Expense for the year	20,388	11,776
Other comprehensive income for the year	—	—
Total comprehensive income for the year	20,388	11,776

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Statement of financial position as at 31 December 2024

	2024	2023
	\$	\$
Assets		
Current Assets		
Cash and cash equivalents	1,878,107	1,313,241
Trade and other receivables	26,511	41,467
Other assets	3,983	3,485
Total Current Assets	1,908,601	1,358,193
Non-current Assets		
Plant and equipment	47,960	89,211
Right-of-use assets	66,249	153,075
Total Non-current Assets	114,209	242,286
Total Assets	2,022,810	1,600,479
Liabilities		
Current Liabilities		
Trade and other payables	232,070	283,610
Contract liabilities	1,482,234	939,411
Lease liabilities	69,571	88,574
Provisions	25,831	26,698
Total Current Liabilities	1,809,806	1,338,293
Non-current Liabilities		
Lease liabilities	2,692	72,262
Total non-current Liabilities	2,692	72,262
Total Liabilities	1,812,498	1,410,555
Net Assets	210,312	189,924
Equity		
Retained earnings	210,312	189,924
Total Equity	210,312	189,924

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



Marrow
Photo by Morgan Sette



