

Australian Dance Theatre

2025 Annual Report

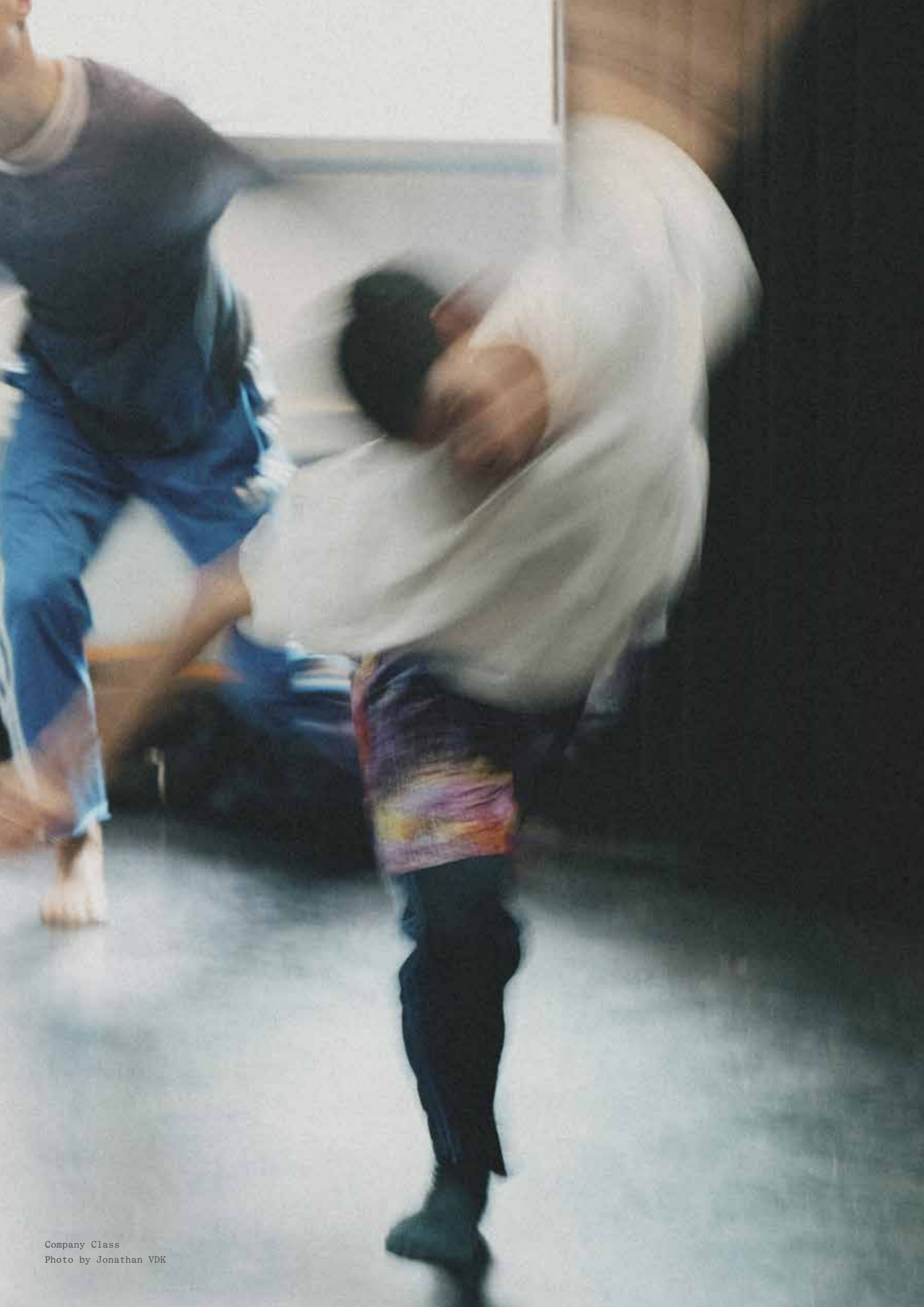




Australian Dance Theatre acknowledges the Traditional Owners of Kurna Yerta. We recognise their continuing connection to land, waters and community. We extend this respect to First Peoples across the land. We pay our ongoing respects to them, their cultures and their Elders, past and present. We acknowledge the ongoing significance of dance as cultural practice, as interconnected with story, song and Country.

3





Chair's Message	7
Artistic Director Message	9
Executive Director Message	13
Statistics	16
Artistic Program	18
A Quiet Language	20
After Images	22
Marrow National Tour	24
Two Blood	26
Learning & Sector Engagement	28
Loft	30
GROUNDswell	33
First Nations Intensive	34
Learning Program	36
ORBIT	38
Our Company	40
Supporters	42
Partners	44
Financials	46



Two Blood
Photo by Morgan Sette

Chair's Message

It has been an absolute privilege to be at the helm of ADT during its 60th year!

I invite you to reflect on the significant contribution to Australian culture ADT has made over the past 60 years, and how this journey will continue to unfold and tell us about who we are.

Sixty years of success is a significant landmark for any organisation, but even more so in the competitive arts industry; congratulations to all who have been associated with and supported ADT over these years. I am so proud of our achievements, our exceptional Board, our wonderful staff and Company Artists, our valued donors and sponsors, our trusted audiences, and most especially the outstanding dance that we produce - pushing boundaries, exploring new territory, celebrating Country and touching people's souls!

Our birthday celebrations stretched across the year. We were warmly welcomed by Her Excellency, the South Australian Governor, the Hon Frances Adamson AC who treated us to a Government House reception. Further, we enjoyed a cocktail event at Adelaide Town Hall to celebrate the contribution of our company to the South Australian arts landscape. Most fittingly, we opened and closed our birthday year with dancing until the wee hours at Homecoming our 60th Anniversary party in February, and kicking up our heels with special friends at our spectacular Gala Dinner in November. The broad range of support and enthusiasm for our 60th year is a testament to the remarkable work of everyone who has contributed to ADT's success over the last six decades.

Of course, we also presented a spectacular program of dance, our love language, throughout the year. It was very special to have our founding Artistic Director, Dr Elizabeth Cameron Dalman AM CdOAL, working alongside Daniel Riley in the making of *A Quiet Language* which featured in the Adelaide Festival. We also supported a team of researchers to present the exhibition *After Images: 60 years of Australian Dance Theatre* at the Adelaide Festival Centre, which is part of a broader archiving project supported by an Australian Research Council Linkage Grant.

We were thrilled to present ADT to regional audiences on Country with the national tour of *Marrow*. We rounded out the year with *Two Blood*, created by Daniel Riley, S.Shakthidharan and Jasmin Sheppard. This fascinating intercultural work was presented as part of Adelaide Festival Centre's OzAsia Festival



Jayne Boase, Chair of The Board
Photo by Tony Lewis

to great acclaim. Alongside our program of performance, we continued to nurture the dance sector through our series of *LOFT* residencies, *GROUNDswell* program and First Nations Intensive.

The committed ADT Board of local and national leaders, who generously govern ADT with insight, experience and utmost care came together in Adelaide for a two-day board retreat in August. The strategic visioning about ADT's short- and medium-term future was facilitated by Tony Grybowski & Associates. We examined opportunities to secure and expand our funding base to support the growth of our resident dance ensemble and the future work of ADT.

We are truly blessed to have such a skilled and experienced Board, my sincerest thanks to Deputy Chair Kristen Eckhardt (Chair of the Venue committee), Kate Hitchin (Chair of the Finance, Risk and Governance Committee), Katie McLeish (Chair of the Foundation committee), Tracey Dodd, Chris Mercer, Jo O'Callaghan, Jennifer Layther, Dean Cross and Nathan Bennett.

We wouldn't be where we are at 60 without the amazing staff at ADT. Along with Daniel Riley and Nick Hays the entire team are on board working tirelessly and enthusiastically, bringing creative expression to the stage, joy to our audiences and inviting cultural change. My heartfelt thanks to all. Especially the Dancers, who embody the love, expression and drive of ADT.

Thank you to all of our generous donors and sponsors, and to the State and Federal governments through Create SA and Creative Australia. Without you we couldn't do what we do!

Finally, I want to offer my deepest thanks to our previous Chairperson, Professor Ruth Rentschler OAM MAICD for her stewardship and remarkable support of ADT.

As I mentioned at the start of this report, it has been an absolute honour to lead the board throughout such a celebratory year. In the coming year I will be handing over my position as Chair. I look forward to the challenges ahead and to passing on the immense privilege of this position.

Thank you to all at ADT for partnering on this journey with me!

Artistic Director Message

9



Daniel Riley
Photo by Emmaline Zanelli

wagadyi. duguwaybul. mudyigang (dance. altogether. elders)

2025 was a year of celebration and reflection as we, Australian Dance Theatre (ADT) - the Elder of contemporary dance in Australia - stepped into our 60th Anniversary year. Founded in 1965 by Dr Elizabeth Cameron Dalman AM CdOAL with the mission to 'expand the horizons of contemporary dance', I can attest that 60 years later we are firmly standing in our leadership position, showing no signs of slowing in our pursuit of creating dance that leads cultural change.

Throughout our anniversary year we presented two major World Premiere works - *A Quiet Language* and *Two Blood* - undertook our most significant national tour in decades with *Marrow*, and continued to support the independent dance sector locally and nationally through *LOFT*. 2025 also saw the second iteration of *GROUNDswell*, the beginning of our First Nations Intensive program, and a remount of my first work as Artistic Director, *The Third*, with students of AC Arts. All whilst deepening our relationships with audiences, artists and supporters here on Kurna Yerta and across Australia.

Presented at the Adelaide Festival - our third appearance in as many years - *A Quiet Language* was an electric happening that examined dance, and ADT's history, as a site of ceremony, protest, celebration and joy as resistance. Made in creative collaboration with Elizabeth, we explored the company's legacy and the history of Australian dance, how that is held in the body and written across the Country upon which we create and perform.

The interrogation took courage and determination. It felt essential to dive deep into the 'why' of the company and how historical work positions itself beside First Nations stories and knowledges, and how we now honour that in culturally safe and respectful ways by being First Nations led across our artistic work.

Welcoming Elizabeth back into the studio was a joy and privilege borne from our mutual respect and admiration. Alongside this season, we continued supporting the research team led by Dr Maggie Tonkin, Professor Rachel Fensham, Dr Siobhan Murphy, Adrienne Semmens and Associate Professor Cheryl Stock AM to deliver the 60th Anniversary exhibition, *After Images: 60 Years of Australian Dance Theatre*, presented at the Adelaide Festival Centre.

Our development initiative for exceptional First Nations choreographic artists, *GROUNDswell*, invited Wallangamma and Tagalaka artist Carly Sheppard to ADT for three weeks of choreographic development and investigation. The residency was designed to empower Carly to interrogate ideas concepts and physicalities through the provision of space, time with our Company Artists and support from our broader company. Giving independent artists room to create and dream alongside us is at the core of our DNA. It was a privilege to have Carly join us on Kurna Yerta in our 60th year. My deep thanks to the Canny Quine Foundation for their invaluable support of *GROUNDswell*.

Between May and August, the company undertook one of its largest national tours in decades. *Marrow* spent 12 weeks on the road across SA, ACT, NSW, QLD, VIC and NT, presenting 18 shows to 3,500 audience members. Company Artists also connected with 900 young people and dance enthusiasts through workshops and engagement programs led by Learning and Community Manager Adrienne Semmens and Artistic Associate Brianna Kell.

It felt personally meaningful that it was *Marrow* carrying this national journey. In the wake of the unsuccessful Voice to Parliament Referendum, presenting this work ensured we could continue the dialogue around First Nations voices by reaching audiences across the country in meaningful and respectful ways. This is how we seek to elevate First Nations politics and stories, and contribute to our changing sense of national identity.

Our second world premiere, *Two Blood*, was our most ambitious intercultural and interdisciplinary work to date. At its heart, *Two Blood* is a story borne from truth and cultural memory; the discovery of the remains of a Tagalaka woman and a Cantonese man found in a forever embrace. From this image we told a story of forbidden love forged in the flames of burning country. It is a story about what happens when two worlds meet, what we inherit, and how we carry those stories forward.

Co-directed by myself alongside S. Shakthidharan and Jasmin Sheppard (Tagalaka) with support from Brianna, *Two Blood* blended film, music, language and movement across borders, cultures and time. Co-commissioned and presented by Adelaide Festival Centre's OzAsia Festival, it allowed us to reach new audiences while continuing to strengthen partnerships here on Kurna Yerta. Each performer brought their whole self and their history into the creative space, delivering truth-telling with heart in every performance.

Our Learning Program continued to grow in reach and impact. Throughout 2025 we delivered 124 workshops to 2,333 participants across the country, while connecting with 78 educators through our Educator Connect and Professional Learning Series. This expansion fills me with enormous pride - dance as a tool for communication and creativity, shared widely and generously.

2025 was a year of celebration, reflection and community. An anniversary year invites us to look upstream at past achievements and leadership - but more importantly, it is a year to scaffold an exciting future downstream and dream into what lies around the bend.

My thanks and respect to our Board Directors, led by Jayne and Kristen, and the big hearted and dedicated team of staff and Company Artists. It truly takes a community and I've very fortunate to be surrounded by such passion and talent. Special thanks to my co-captain of our ADT canoe, Nick, who continues to support and champion the vision and our work with care and kindness.

Thank you for supporting ADT. We are nothing without our artists, collaborators, creatives, supporters and relationships, here on Kurna Yerta and across the country. Thank you for believing in the power of dance to create cultural change.

See you in 2026.





Marrow
Photo by Morgan Sette

Executive Director Message



Nick Hays
Photo by Jonathan VDK

The milestone of any arts company reaching 60 years is an important one. For all of us at ADT, it was a major project that was years in the making.

Across 2025 we connected, and reconnected, with audiences at home and around the country, presenting three of Daniel Riley's acclaimed works as the foundation to celebrate our six decades of expanding the horizons of contemporary dance. This was truly a whole Company effort, one that we can all be immensely proud of.

Off the stage and out of the studio we can see our impact across a number of areas, including:

- Completed Year 2 of our 2024-2028 Strategic Plan
- Engaged nearly 2,500 students through our acclaimed Learning & Community Program
- Continued our work with leading clinical psychologist Amanda Pulford on articulating and implementing a culture of Care
- Launched *LOFT*, our new program and space for independent choreographers and artists to explore and expand their creative practice at Lion Arts Factory
- Collaborated with Sydney Dance Company and Dancehouse to receive special strategic investment from Creative Australia for our new collaborative project *ORBIT*, a dedicated touring network for existing small-scale independent dance works

- Continued our multi-year relationship with Adelaide Festival, presenting *A Quiet Language* as one of the key South Australian works in the 2025 program
- Presented our first work with OzAsia Festival – *Two Blood* – supported through a multi-party commissioning agreement with Adelaide Festival Centre, Art Gallery of South Australia, Monash University and Queensland Performing Arts Centre
- Launched a refreshed ADT website, along with a bold new Company brand, designed with Tyrone Ormsby
- Provided further support to Dr Maggie Tonkin, Prof Rachel Fensham and Associate Professor Cheryl Stock AM on their project 'Re-Activating Australian Dance Theatre's Archive for the Future', including the major exhibition *After Images*, presented at Adelaide Festival Centre
- Helped launch CreateSA's new 10-year Cultural Policy 'A Place to Create'

It gives me great pleasure to be able report again that we have finished our year with a positive financial result. This is the fourth year in a row that we have managed to be in a surplus position. Rebuilding our reserves back to pre-pandemic levels is a key part of our 2024- 2028 Strategic Plan, ensuring our financial strength for the next 60 years.

We continue to be supported by a fantastic group of individuals and organisations, in Adelaide and across the country.

Firstly, my thanks to the Hon Andrea Michaels MP, Minister for the Arts, and everyone at CreateSA, led by Clare Mockler. The South Australian Government's ongoing investment provides an important base from which we continue to be the dance company *of* and *for* the state.

Additionally, our support from Creative Australia builds on that afforded by CreateSA, allowing us to create new work and take it around the country. With support from Playing Australia we were able to perform *Marrow* nationally in what has become one of our broadest and most impactful national tours in decades. Our thanks particularly to Sarah Greentree and Alice Nash for continuing to be such invaluable champions of ADT.

A very special thank you to our growing group of individual donors, particularly Prof. Barbara van Ernst AM, Prof. Ruth Rentschler OAM MAICD, Arts Projects Australia, Cybec Foundation, Phil Rounsevell and Nelson Estrella, Margo and Sam Hill-Smith, Jane and David McMahon, and the Canny Quine Foundation.

And thanks also to our Corporate Partners – Sportsmed, The Usual Suspects Collective and Novatech Creative Technologies – along with Project Partners – Adelaide Festival, Adelaide Festival Centre, Art Gallery of South Australia, Monash University, National Foundation for Australia-China Relations and Queensland Performing Arts Centre.

We started and finished off the year with two big events, that in hindsight, formed an ideal set of bookends for our 60th anniversary year – our 'homecoming' in February and our 2025 Gala Dinner in November. These were led by our Development Manager, Ptiika Owen Shaw, who at the end of the year finished up with the Company. Over the past five years Ptiika has created so many meaningful moments for our friends and supporters to gather around. We wish Ptiika well.

My deep thanks and respect as always to our small but mighty team Andrew, Adrienne, Anthony, Brianna, and Viviana, all the dancers and my co-captain, Dan.

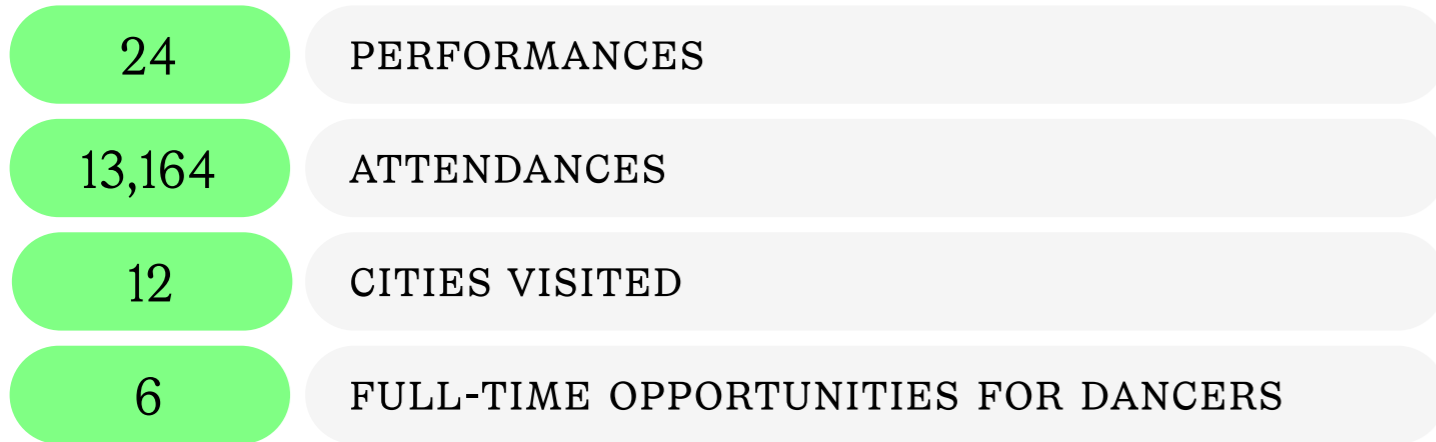
And finally thanks to the Board – to our Chair, Jayne Boase, our Deputy Chair, Kristen Eckhardt, along with Nathan Benett, Dean Cross, Tracey Dodd, Kate Hitchin, Jennifer Layther, Katie McLeish, Chris Mercer and Jo O'Callaghan. Your collective support provides a critical foundation for the Company to continue to be an elder of contemporary dance.



Statistics

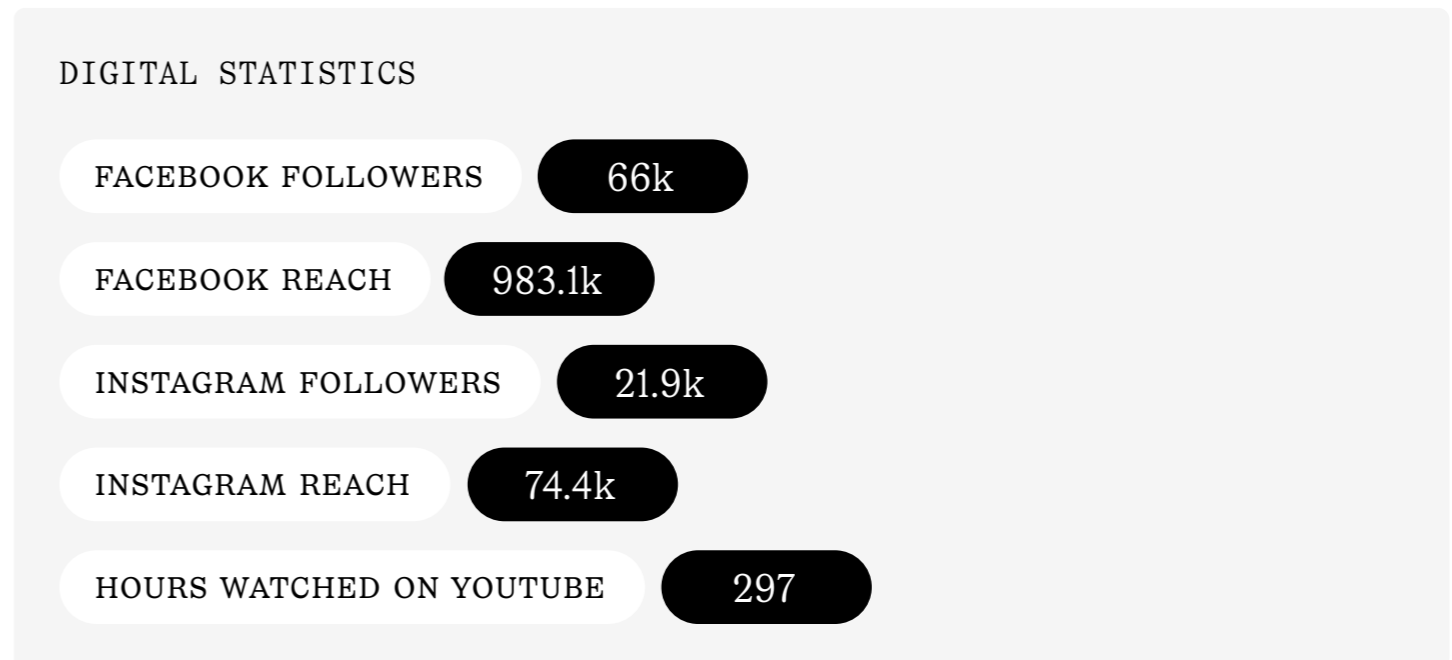
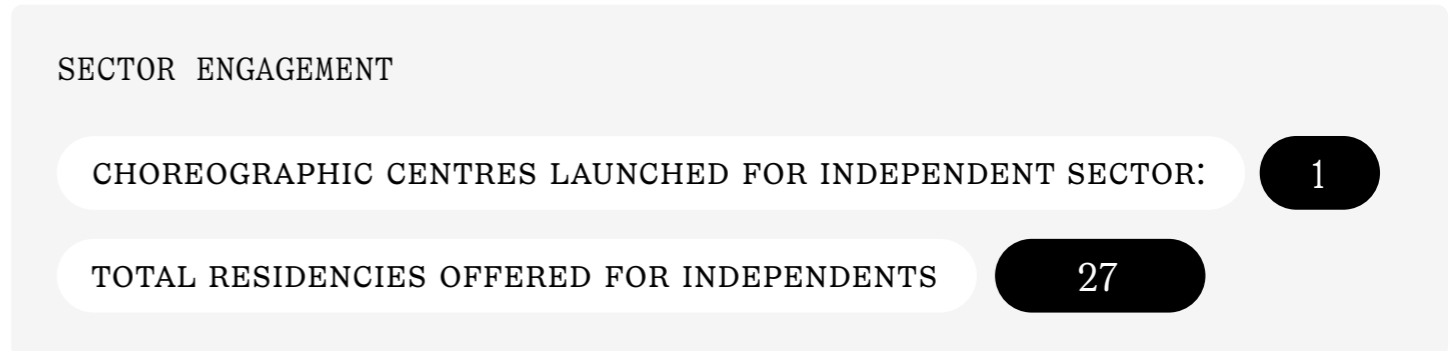
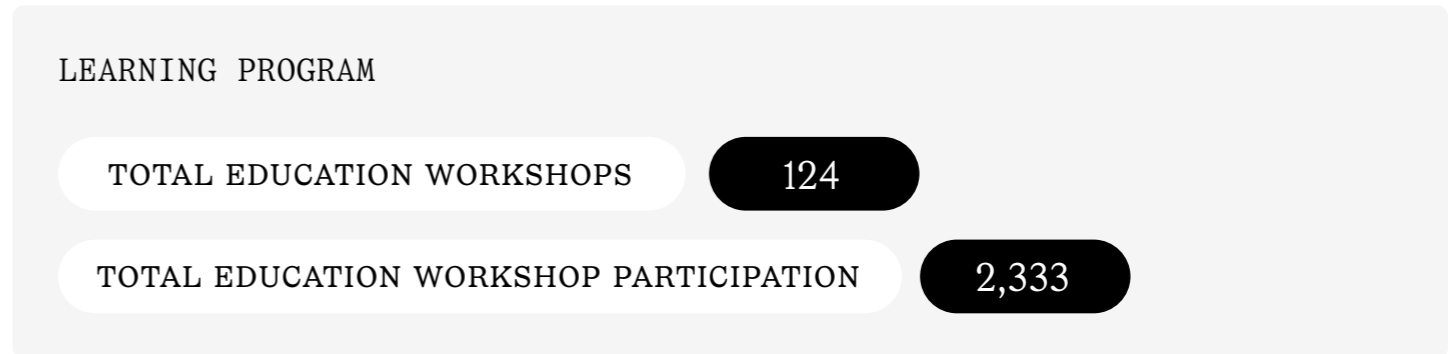
The year in numbers

16



Company Class
Photo by Jonathan VDK

17



Artistic Program



A Quiet Language

WORLD PREMIERE

26/2/2025 – 7/3/2025

THE ODEON (KAURNA)

An electric happening stretching across time, space, culture and place

21

To celebrate 60 years of ADT, Artistic Director Daniel Riley and Artistic Associate Brianna Kell created a continuum between ADT's gamechanging beginnings and bold collective future.

Against a backdrop of social upheaval and protest, Dr Elizabeth Cameron Dalman AM CdOAL founded ADT to expand the horizons of contemporary dance. During a landmark year, the company fearlessly examines its legacy and the history of Australian dance as it is held in the body and written across the country upon which we tread.

Created in collaboration with Elizabeth, *A Quiet Language* transmuted the rebellious energy of the company's early days into a thrilling new era that embraced the diversity of the current ensemble.

Performing an extended, sold-out season as part of the 2025 Adelaide Festival, *A Quiet Language* was a bold and audacious celebration of where our company has been and where we're headed next.

NUMBER OF PERFORMANCES

12

TOTAL ATTENDANCES

1879

A Quiet Language was an Australian Dance Theatre production presented in association with Adelaide Festival

Director/Concept	Daniel Riley (Wiradjuri)
Choreography	Daniel Riley, Brianna Kell and ADT Company Artists
Co-Director/Artistic Associate	Brianna Kell
Creative Collaborator	Dr Elizabeth Cameron Dalman AM CdOAL
Lighting & Production Design	Matthew Adey
Lighting Associate	Mark Oakley
Composer and Musician	Adam Page
Costume Design	Ailsa Paterson
Dramaturg	Alexis West (Birra Gubba, Wakka Wakka, South Sea Islander)
Participant Observer	Associate Professor Cheryl Stock AM
Researcher	Dr Maggie Tonkin
Performing Cast	Sebastian Geillings, Yilin Kong, Zachary Lopez, Patrick O'Luanaigh and Zoe Wozniak
Development Artists	Karra Nam (Kurna and Narungga)
Special Thanks	Tayla Hoadley

“A complex, compelling production, by turns anguished and joyous, angry and elegiac, honouring six decades of radical dance history.”

Artshub



After Images: 60 Years of Australian Dance Theatre

22

EXHIBITION

8/2/2025 - 24/3/2025

ADELAIDE FESTIVAL CENTRE GALLERIES (KAURNA)

“An afterimage is what we are left with when the performance is over”
– Arlene Croce

Curated by Dr Maggie Tonkin, Dr Siobhan Murphy, Adrienne Semmens and Helen Trepa in collaboration with Adelaide Festival Centre’s Performing Arts Collection, *After Images* reflects on the indelible impact ADT has had on the development of Australian contemporary dance.

Highlighting a seminal work from each of ADT’s six Artistic Directors: Dr Elizabeth Cameron Dalman AM CdOAL, Jonathan Taylor, Leigh Warren, Meryl Tankard, Garry Stewart, and Daniel Riley, the exhibition sought to address the ephemeral nature of dance and reactivate choreographies that live in our collective memory.

Showcasing a diverse range of media, including photographic records, previously unseen archival film footage, costumes, and other ephemera, *After Images* was a moving and rich exploration of ADT’s near constant state of motion, highlighting the continued evolution of Australia’s oldest contemporary dance company and the incredible artistry that has always sat at its core.

—
After Images was presented as part of the 2025 Adelaide Festival in association with Adelaide Festival Centre. It was funded by the Australian Government through the Australian Research Council Linkage program. It was supported by Novatech.



Adrienne Semmens, Dr Maggie Tonkin & Dr Siobhan Murphy
Photo by Morgan Sette

TOTAL ATTENDANCES

6580





Marrow
Photo by Morgan Sette

Marrow

NATIONAL TOUR

A smoking ceremony for a country trapped by its past.

25

Part-rave, part-ritual, *Marrow's* uncompromising exploration of our defining cultural narratives was staged across the country in one of our largest Australian tours in recent memory.

Marrow tears up the falsehoods of the past in a clear-eyed exploration of the smoky forms of Australian identity.

This is an explosive work where ancient stories collide with the push of the present, imagining a bold collective future. Muscular, visceral and propelled by a thumping score by Jaadwa composer James Howard, *Marrow* plunges you into the dark heart of our nation.

Supported by Playing Australia investment from Creative Australia and CreateSA through A Place to Create, *Marrow* toured to 10 venues nationally before returning to South Australia to perform in Adelaide and Port Lincoln.

Our program of performance was also supported by workshops and community engagement activities in each region.

NUMBER OF PERFORMANCES	18
TOTAL ATTENDANCES	3699
TOTAL TOUR WORKSHOPS	44
TOTAL WORKSHOP PARTICIPATION	782

29 May	Empire Theatre, Giabal and Jarowair / Toowoomba
6 June	Monash PAC, Boon Wurrung / Clayton
12 June	HOTA, Home of the Arts, Yugambeh and Kombumerri / Gold Coast
28 June	Dubbo Regional Theatre and Convention Centre, Wiradjuri
3 July	Wollondilly Performing Arts Centre, Dharawal and Gundungurra
10 - 12 July	Carriageworks, Gadigal / Sydney
17 July	The Arthouse Wyong, Darkinjung
24 July	Albury Entertainment Centre, Wiradjuri
31 July - 1 August	Canberra Theatre Centre, Ngannawal & Ngambri
9 August	Nautilus Arts Centre, Barngarla / Port Lincoln
23 August	Araluen Arts Centre, Arrernte / Alice Springs
29 - 30 August	The Odeon, Kurna / Adelaide

“*Marrow* is a confronting yet breathtaking work of art – bold, raw and unapologetic all at once ... not to be missed.”

The Scoop



Two Blood

WORLD PREMIERE 28/10/2026 – 1/11/2026 THE ODEON (KAURNA)

Presented as part of OzAsia Festival

26

A Tagalaka woman and Cantonese man embark on a forbidden love affair forged in the flames of a burning country. Centuries later their remains are discovered in a forever embrace, setting into motion a sprawling exploration of belonging that pierces the core of our identity.

Created by visionary artists S. Shakthidharan, Daniel Riley and Jasmin Sheppard, who has woven her own family history through the work, *Two Blood* is an interdisciplinary ceremony that blends film, music, language, and movement across borders, cultures and time.

Revelling in our multiplicity, *Two Blood* is an intensely physical work that crashes through the narratives that have shaped our nation.

NUMBER OF PERFORMANCES

6

TOTAL ATTENDANCES

1006

An Australian Dance Theatre production presented in association with Kurinji.

Supported by National Foundation for Australia-China Relations, Australian Government: Department of Infrastructure, Transport, Regional Development, Communications and the Arts and AGSA's Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art.

Two Blood is inspired by and draws from the production 宿 (*stay*) which premiered at Sydney Festival 2022 and was presented by Kurinji and SAtheCollective. We respect and acknowledge the many ancestral stories that have formed the foundation of the project.

宿 (*stay*) was originally co-commissioned by Sydney Festival and OzAsia Festival.

The original team and commissioners behind 宿 (*stay*) have been integral to the development of *Two Blood*. They would like to thank the following for their contribution to the work: Creative Australia, Create NSW, Australian Government's International Cultural Diplomacy Arts Fund (ICDAF) and Singapore's National Arts Council, Ministry of Culture, Community and Youth.

Co-Directors	Daniel Riley (Wiradjuri), Jasmin Sheppard (Tagalaka) and S. Shakthidharan
Writer	S. Shakthidharan
Co-Choreographers	Daniel Riley, Jasmin Sheppard and Brianna Kell in collaboration with ADT Company Artists
Choreographic and Directorial Associate	Brianna Kell
Music	James Howard (Jaadwa) and Andy Qilong Chia of SAtheCollective
Lighting & Production Design	Matthew Adey
AV Design	Elias Nohra
Costume Design	Zachary Lopez
Tagalaka & Chinese Story Advisor	Jasmin Sheppard
Cantonese Consultant	Nicky Tsz Tung Li
Audio-visual	Audio-visual materials from 宿 (<i>stay</i>) provided care of SAtheCollective
Chinese Translation and Cultural Consultant	Zhao Liang
Cast	Joshua Doctor (Yuwaalaraay and Gamilaraay), Yilin Kong, Zachary Lopez, Karra Nam (Kurna and Narungga), Patrick O'Lunaigh and Zoe Wozniak

“A small miracle...”

Limelight Magazine



Two Blood
Photo by Morgan Sette

Learning & Sector Engagement



LOFT

A space at the top of a building, in the middle of a city, dedicated to supporting independent choreographic practice in South Australia and beyond.

A joint initiative between ADT and CreateSA, LOFT is a home for independent dance that takes up residence at Lion Arts Centre on Adelaide's North Terrace. Designed to empower artists to take risks, push boundaries and take the time that they need to develop their craft, LOFT's inaugural program offered a series of residencies that supported independent South Australian artists, while creating vital links to the national and international dance sectors.

Led by ADT's Executive Producer, Viviana Sacchero, LOFT's program was created in direct response to the Independent Dance Sector Report and after consultation with independent artists in the South Australian sector.

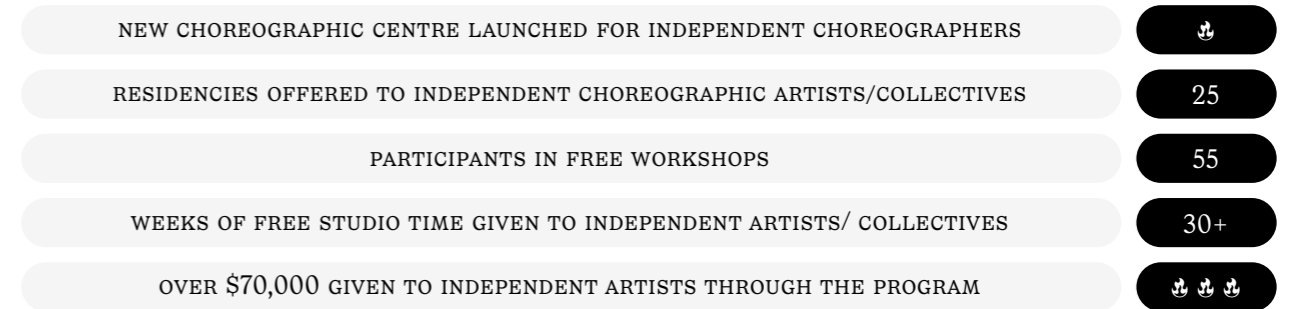
LOFT's 2025 program offered three tiers of residency

GOAL To shape and nurture artists

TIER	RESIDENCY	RECIPIENTS
1. Experiment	A week long residency that gives artists access to uninterrupted studio time to crack into new ideas.	Tara Beyne (SA), Samuel Harnett-Welk (SA), Sophie Hollingworth (SA), Caitlin Jumponnen-Clark (SA), Alix Kuijpers (SA), Ella Molloy (SA), Cinzia Schincariol (SA), Isobel Stolinski (SA), Kailyn Tang (WA), Amelia Watson (SA/VIC), Jazzy Williamson-Gray (SA), Tanya Voges (SA)
2. Explore	A week long residency open Australia-wide. With a stipend of \$3,000, Explore residencies give artists the opportunity to develop new works and/or performance methodologies before delivering a free workshop for the South Australian sector at the culmination of the residency.	Natalie Allen (WA), Thomas Bradley (NSW), Tyler Carney-Faleatua (NSW), Cheeky Chandler (NT - Wiradjuri and Ngunnawal), Alix Kuijpers (SA), Aimee Raitman (VIC), Ade Suharto (SA), Kaine Sultan-Babji (SA - Arrente and Gurindji)
3. Expound	One of the largest opportunities for independent dancers in Australia, Expound offers one artist and/or collective a grant of \$30,000 and six weeks of studio time to develop a major new work.	Christopher Gurusamy (NSW)



EXPOUND Resident Christopher Gurusamy
Photo by Ben McPherson



LOFT
Photo by Morgan Sette
Logo illustration by Anthony Nocera



GROUNDswell

“This kind of thing doesn’t really happen ... to work with a company. This is a huge opportunity to learn who I am now, where I’m at with my choreographic practice. This experience has made me decide that I am good enough and that good enough doesn’t really exist. That I want to do this, so I’m doing it. And that I’m interested in it, still, and that I’m passionate about it, still.” Carly Sheppard on the GROUNDswell Residency

With the generous support of the Canny Quine Foundation, we were thrilled to welcome Wallangamma and Tagalaka performance maker Carly Sheppard to ADT for three weeks of intensive creative development in collaboration with ADT’s Company Artists for our second *GROUNDswell* residency.

Completely self-directed and without the pressure of an outcome or showing, *GROUNDswell* is designed to create opportunities for First Nations artists to test new ideas, develop new works, and explore new choreographic terrain in a culturally safe and welcoming space.

Carly worked with the company to continue development on a suite of works that she has been creating over the last few years. In addition to working with our Company Artists and the broader ADT team, she was able to work with students from NAISDA who took part in our First Nations intensive. This not only provided an opportunity to work with a multitude of dancers in the space, but gave the students the ability to experience Sheppard’s highly theatrical choreographic language.



First Nations Intensive

34

We kicked off our year by welcoming 18 students from NAISDA Dance College as well as artists from the local First Nations community to our company for a week-long intensive.

Combining explorations of ADT's creative methodologies with the opportunity to support the creative development of *GROUNDswell* artist Carly Sheppard, the program was designed to give emerging First Nations artists insight into the workings of a professional company in a culturally safe environment.

With the assistance of the Cybec Foundation, we were able to offer a fully supported development opportunity for these emerging artists and engage them more deeply in the work of the company as they step into professional practice.

As the oldest continuing contemporary dance company in Australia, we're dedicated to fostering the next generation of artists, especially emerging First Nations voices, through our work and sector engagement initiatives.



First Nations Intensive
Photos by Morgan Sette



Learning Program

36

● About

Led by Adrienne Semmens, our Learning Program directly connects young people from every corner of the community with our artists. Additionally, we've provided educators with professional development opportunities so that we can work to embed a deep understanding of dance within educational institutions. Throughout 2025, we engaged over 2,300 people with the program.

We engaged local emerging teaching artists to deliver workshops during the year. This not only provided employment opportunities for local artists, but sought to build capacity within the next generation of emerging makers in the South Australian sector.

The growth of this program is a testament to not only Adrienne's incredible capacity for community-building, but the commitment of our Company Artists for igniting a passion for dance in communities across the country.

● Workshops and Masterclasses

In line with our Adelaide seasons of *A Quiet Language*, *Marrow* and *Two Blood* we delivered a series of in-schools workshops to deepen student engagement with the works, often teaching students repertoire from each show. Additionally, we offered open-studio sessions and masterclasses for independent artists to engage with our work.

Adrienne also continued engagement with the Department for Education, providing workshops for STEM Congress and the newly established Aboriginal Pathways program. We also worked with Port Adelaide City Council to provide workshops to celebrate the launch of Yitpi Yartapuultiku Aboriginal Cultural Centre in Adelaide's West.

Additionally, Adrienne collaborated with arts faculty at Elizabeth Vale Primary School to pilot a term-length residency program. Working with a group of Year 5 students, the residency saw ADT deliver a series of in-school workshops as well as welcoming students into The Odeon to learn about all sides of dancemaking.

● Marrow Tour

Alongside our busy performance schedule, our artists spent time in each region connecting with communities, delivering workshops for schools and independent artists from a broad range of backgrounds. The tour saw the company host a total of 44 workshops over 4 months throughout Queensland, Victoria, New South Wales, ACT and the Northern Territory.

This included a digital workshop with Alice Springs School of Air, which saw our artists connect with young people in remote communities across the region.

● Digital Education Resources

To support the world premiere of *Two Blood* we created a digital resource that takes a deep dive into the alternative histories woven throughout the work. Created with the support of the National Foundation for Australia-China Relations, the resource is able to be read in English, Traditional Chinese and Modern Chinese, with each section being translated by a dedicated cultural consultant.

Combining video interviews with key creatives, historical research and investigations into the work's choreographic point of view, the resource will live alongside the work as it continues to tour, providing audiences with long-term enrichment opportunities while also embracing the multiplicity at the core of the *Two Blood's* storytelling.

Through the work of Adrienne and the delivery of the 2025 Learning Program, we continue to embed dance into the cultural life of our home state, while also engaging with emerging artists of all ages through out work.

37





ORBIT

38

ORBIT is a new touring initiative designed to launch exceptional independent Australian dance works into the stratosphere.

Led by ADT (SA), Dancehouse (VIC) and Sydney Dance Company (NSW), and supported by Creative Australia, *ORBIT* will take pre-existing dance works from each state and take them on tour, with fully supported seasons in late-2026.

Featuring two multi-state tours of four curated works, *ORBIT* will offer audiences an exhilarating night of contemporary dance while propelling standout creations to new cities and stages.

As part of our strategic vision, ADT wants to not only produce work here on Kurna Yerta, but act as a connector between the local and national independent sectors. *ORBIT* gives South Australian artists national presentation opportunities, while also providing our community with the opportunity to engage with works that are rarely seen in our state.

ORBIT sees artists and audiences meet at the apex of Australian independent choreography. It is a program with sky-high ambition, purpose-built to elevate artists who are at the coal face of innovative movement-based practice.

ORBIT launches in 2026.

39



Our Company

● Board

- Jayne Boase, Chair
- Kristen Eckhardt, Deputy Chair
- Nathan Bennett (resigned April)
- Dean Cross (Worimi) (resigned November)
- Dr Tracey Dodd
- Kate Hitchin
- Jennifer Layther (appointed May)
- Katie McLeish
- Chris Mercer
- Jo O'Callaghan

● Company Artists

- Sebastian Geillings (until March)
- Joshua Doctor (Yuwaalaraay and Gamilaraay) (from April)
- Yilin Kong
- Zachary Lopez
- Karra Nam (Kurna and Narungga)
- Patrick O'Lunaigh
- Zoe Wozniak



Two Blood in rehearsal
Photo by Morgan Sette

● Staff

- Artistic Director: Daniel Riley (Wiradjuri)
- Executive Director: Nick Hays
- Artistic Associate: Brianna Kell
- Executive Producer: Viviana Sacchero (from February)
- Philanthropy Manager: Ptiika Owen-Shaw
- Marketing and Communications Manager: Anthony Nocera
- Associate Producer & Company Manager: Andrew Searle
- Learning and Community Manager: Adrienne Semmens (Barkindji)
- Production Manager: Ninian Donald
- Touring Stage Manager: Katya Shevstov
- Front of House Manager: Maddy Arthur (from March)

● Project Artists and Creatives

Matthew Adey, Andy Qilong Chia, Tayla Hoadley, James Howard (Jaadwa), Zhao Liang, Elias Nohra, Mark Oakley, Adam Page, Ailsa Paterson, S.Shakthidharan, Carly Sheppard (Wallangamma and Tagalaka), Jasmin Sheppard (Tagalaka), Nicky Tsz Tung Li and Alexis West (Birra Gubba, Wakka Wakka, South Sea Islander).

● Crew and technical support

Sascha Budimski, Gary Clark, Ellen Demaagd, Liam Jackson, Reece Vidlar, Mark Oakley, and Josh Waddington.

● Cultural Guidance

A special thanks to Elders Uncle Mickey O'Brien (Kurna and Narrunga), Uncle Major 'Moogy' Sumner AM (Kurna and Ngarrindjeri) and Jamie Goldsmith for their Eldership and support throughout 2025.

Supporters

42

GIFTS OVER \$30,000

Prof. Barbara van Ernst AM
Prof. Ruth Rentschler OAM

GIFTS BETWEEN \$20,000 - \$29,999

Arts Projects Australia
Cybec Foundation
Phil Rounsevell and Nelson Estrella

GIFTS BETWEEN \$10,000 - \$19,999

Boileau Family Foundation
Canny Quinne Foundation
Hill Smith Art Advisory
Jane and David McMahon



Two Blood
Photo by Morgan Sette

GIFTS BETWEEN \$5,000 - \$9,999

Sam Harvey
Nick Hays
Mark and Christine Molitor
Rella Music
Zenon and Maureen Wozniak

GIFTS BETWEEN \$1,000 - \$4,999

Don Aldridge and Veronica Aldridge OAM
Kristen Eckhardt
Paul Greenaway OAM
Jennifer Layther
Katie McLeish
The Hon. Margaret Nyland AM
Jo O'Callaghan
Kerry O'Sullivan
Diané Ranck OAM
Janet Skewes
Lynn Stansall and Douglas Petherick
Natasha Stott Despoja AO
Michael Whiting and Tracey Whiting AM
Min Li Chong



A Quiet Language
Photo by Morgan Sette

GIFTS BETWEEN \$250 - \$999

Lorraine Baker
Catherine Baldwin AM
Jayne Boase
Victoria and Thomas Bridgland
Beverley Brown OAM
Ann Darby
Darren and Wendy Flemming
Joanne Griffiths
Leanne Hanna
Annabel Hill-Smith
Kate Hitchin
Kate Irving
Sean King
Genevieve Lacey
Erin Milne
Amanda Pulford
Arthur Raftopoulos and Deborah Kingsbury
Robert Reason
Miranda Starke
Myffie Trudinger
Rosemary Walls
Fay Zaikos
Anonymous x1

GIFTS UNDER \$250

Katherine Aley
Ruth de la Lande
Jodie Edwards
Tom Gutteridge
Antony Hamilton
Jane Kift
Barbara Marrett
Jeff Meiners
Beth Neate
Anthony Nocera
Chloe Ogilvie
Leigh O'Neil
Sally Owen
Ptiika Owen-Shaw
Glen Seidel
Gemma Smyth
Edward Stratton Smith
Maryanne Voyazis

43



Marrow
Photo by Morgan Sette

GOVERNMENT

PARTNERS



44

CREATIVE

PARTNERS



SUPPORTING

PARTNERS



ORBIT

PARTNERS



Company Class
Photo by Jonthan VDK

Financial Statements



AUSTRALIAN DANCE THEATRE LIMITED

ABN 24 007 784 858

48

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.

49

Statement of profit or loss and other comprehensive income for the year ended 31 December 2025

	2025 \$	2024 \$
REVENUE		
Revenue	3,569,369	2,669,612
Total Revenue	3,569,369	2,669,612
EXPENSES		
Venue Costs	133,359	178,763
Advertising and Promotion	71,372	15,037
Administration	724,785	494,823
Development	53,136	13,363
Depreciation and amortisation	142,716	133,278
Salaries and Wages	1,955,798	1,551,233
Interest on lease liabilities	3,684	7,381
Production	457,571	255,346
Total Expenses	3,542,421	2,649,244
Surplus before Income Tax Expense	26,948	20,388
Income tax expense	—	—
Deficit/surplus after Income Tax Expense for the year	26,948	20,388
Other comprehensive income for the year	—	—
Total comprehensive income/loss for the year	26,948	20,388

Statement of financial position as at 31 December 2025

	2025 \$	2024 \$
ASSETS		
Current Assets		
Cash and cash equivalents	1,487,472	1,878,107
Trade and other receivables	31,344	26,511
Other assets	7,790	3,983
Total Current Assets	1,526,606	1,908,601
Non-current Assets		
Plant and equipment	37,670	47,960
Right-of-use assets	26,733	66,249
Total Non-Current Assets	64,403	114,209
Total Assets	1,591,009	2,022,810
LIABILITIES		
Current Liabilities		
Trade and other payables	180,337	232,070
Contract Liabilities	1,095,672	1,482,234
Lease Liabilities	25,952	69,571
Provisions	28,439	25,381
Total Current Liabilities	1,330,400	1,809,806
Non-Current Liabilities		
Lease Liabilities	1,186	2,692
Provisions	22,163	-
Total Non-Current Liabilities	23,349	2,692
Total Liabilities	1,353,749	1,812,498
Net Assets	237,260	210,312
Equity		
Retained Earnings	237,260	210,312
Total Equity	237,260	210,312

50

51



Ugly dance.
From Kaurua Yerta to the world.

adt.org.au

