During 2015, Restless reconsidered and redefined its vision as part of the Strategic Planning process. Vision Restless artists enliven and diversify Australian dance.

Purpose Restless Dance Theatre collaboratively creates outstanding inclusive work informed by disability.

Mission Present unexpectedly real dance theatre works in multiple mediums to diverse audiences nationally and internationally.
contents

Vision
Company history 2
Chair’s report 6
Artistic director’s report 8
Dancer’s report 10
Company manager’s report 12

Productions
Community workshops 16
One off events 18
Shared visions 20

Financial reports
Statement of financial performance 21
Statement of financial position 22
Statement of cash flows 23
Auditor’s letter 24
Statement by committee 25
Summary of grants received 26

Staff and board
Supporters and thanks 28
compa
history

“Restless changes attitudes to disability every time it performs.”
company history

2011
Take Me There
Come Out Festival
Adelaide Festival Centre

2010
Next of Kin
SA Opera Studio

2010
Beauty
Space Theatre

2009
Bedroom Dancing
Come Out Festival
Queen’s Theatre, Adelaide

2008
The Heart of Another is a Dark Forest
Dancehouse, Melbourne
Award winning Co-production with Rawcus Theatre

2008
Safe from Harm
X Space Theatre
Adelaide College of Arts

2007
Rebel Rebel
Odeon Theatre

2006
Continual Unfolding of Now
Space Theatre

2005
Vocabulary
Coproduction with ADT
Space Theatre

2005
Sustenance
Come Out Festival
SA Opera Studio

2004
Landmark
High Beam Festival
Odeon Theatre

2003
Starry Eyed
X Space Theatre, Adelaide College of the Arts

2003
The Singing of Angels
Come Out Festival
St Peters Cathedral

2002
Headlong (rework)
High Beam Festival
Odeon Theatre

2002
in the blood
Queen’s Theatre

2001
Proximal
SA Opera Studio

2001
Headlong
Come Out Festival
Queen’s Theatre

2000
Perfect Match
Odeon Theatre

2000
the days allotted to me
High Beam allotted to me
The Space Theatre

1999
Drift
Fest West 99
Outdoor roving performance

1999+00
Precious
Come Out Festival
Cirkidz Hall

+ Adelaide Season
SA Opera Studio

+ Sydney Paralympic Arts Festival
York Theatre, Seymour Centre

major productions

2015
Naturally
– a double bill consisting of:
What’s a Nice Girl Like You Doing in a Place Like This?
and Touched
Odeon Theatre

2014
In The Balance
Odeon Theatre

2014
Salt
Odeon Theatre

2012
Howling Like a Wolf
Queen’s Theatre, Adelaide
1998
The Flight
High Beam Festival
Space Theatre

1997
Sex Juggling
Junction Theatre
+ National Youth Dance Festival
Darwin

1995
Gigibori
The Space Theatre

1995
Talking Down
Come Out Festival
Lion Theatre

1994
Love Dances
Adelaide Fringe
Odeon Theatre

1993+94
Ikons
Come Out Festival
Norwood Town Hall
+ Next Wave Festival, Melbourne
Gasworks

film work
2015
To Look Away
24 Frames Per Second
Dance on Film Exhibition
Carriageworks, Sydney
Co-production with Closer Productions

2009
Necessary Games
(Triptych of Dance Films)
Adelaide International Film Festival
Co-Production
with Closer Productions
multi award winning films

major community projects
ongoing + repeated projects

2006-14
Restless Central
The core open access workshop program open to all young people with and without disability in Adelaide. Runs during school terms

2005+06+11+14
Dot To Dot
Tutor training program for people interested in the Restless ways of working

2013-15
Links
Ongoing workshops for 8-12 year olds with disability

“demanding and effective movement that wouldn’t be out of place in any contemporary ensemble”

Photography: Shane Reid
2005-15
**Growth Spurt**
Eleven Music and movement projects for 2 – 4 year olds with disability in six Adelaide regions

2011+12
**Leaps and Bounds**
Workshops with young people on the Autism Spectrum
Collaboration with Autism SA

2008+09+11+13
**Debut – The Dancers Direct**
New short dance works directed by Youth Ensemble members working with mentors. 5 works in 2008, 4 in 2009, 3 in 2011 and 5 in 2013. 2009 featured a collaboration with visual artists from Tutti Arts. 2009, 2011 and 2013 featured collaborations with first year dance students from Adelaide Centre for the Arts

**individual workshop series**

2014+15
**Shared Visions**
Extended residency at The School for the Vision Impaired in Adelaide

2012+13
**From The Ground Up**
Two extended residencies at Riverland Special School in Berri

2011
**Ranters Residency**
Residency with Ranters Theatre from Melbourne

2011+13
**Spastic Centres of SA**
Workshops with SCOSA clients

2011
**Second Story**
Workshops with young people with mental health issues

2010
**Rawcus Residency**
Residency project with Rawcus Theatre based at Restless

2010
**Christies Beach Residency**
Extended residency at Christies Beach High School Unit

2009+10+12+13
**Restless in the Riverland**
Extended residency at Riverland Special School in Berri

2009+10
**Bridging Project**
Extended workshop project partnering Community Lifestyles Inc at Murray Bridge

2009
**Siblings Project**
Workshops with siblings of disabled people – in partnership with Siblings Australia

2008
**Back To Back Theatre Residency**
Back To Back workshops with members of Restless, Tutti Ensemble and No Strings Attached

2008
**South East Workshops**
Community Workshops in Millicent and Mount Gambier

2007
**For Crying Out Loud**
Workshop / performance project with young people with disability in Golden Grove

2003+04+05+06
**Swivel / Tilt / Swerve / Spring**
Open access Community Dance Classes for people with and without disability

2003
**Home**
17-week workshop project in collaboration with the State Opera Company of SA on the theme of accommodation for people with disability

2002+03
**Headlong – Presentation & Promotion**
Workshops in schools and with Youth Groups involving sessions both before and after visits to see the performance

2001
**Lifespan**
Community Dance Workshops for a range of ages incorporating a photographer and a visual artist

2000+01
**Colour My Self**
Dance workshops for people with disability.

1998
**Vividha – diversity**
Community Dance Workshops embracing Indian cultural themes and exploring cultures of disability

1997
**Kin**
Dance workshops for young people with disability exploring participants’ thoughts about their families

1996+97
**Out There**
Dance workshops for young people with disability throughout metropolitan Adelaide

**company history**
I write for my first time as Chair of Restless at a very exciting time for the Company.

The 2015 year has been one of change, most obviously with the move to an exciting new home for Restless at 195 Gilles Street. This move has provided a secure home for Restless in premises with a beautiful new dance studio with sprung wooden floor, sound and lighting systems. The facility is exceptional and ideal for our needs.

This move would likely not have been possible but for the incredible efforts of former Chair Jayne Boase, her departure being the other big change at Restless this year. I take this opportunity to thank Jayne for her wise counsel and valuable work for the Company as a Board Member over some 10 years, four of these years as Treasurer and then six years as Chair. There is no doubt that without her at the helm, the Company would not be in the excellent position it is today. Her negotiations with Arts South Australia were instrumental in Restless securing the property at 195 Gilles Street.

Such moves cannot take place without an enormous amount of effort from all staff, and I want to acknowledge and thank the passionate and hard working team of management and administrative staff at Restless expertly led by Company Manager Nick Hughes, including Maggie, Roz and India both for co-ordinating the move and for their work generally throughout 2015.

I also want to acknowledge the very valuable work done by our tutors and other staff during 2015 who are the often unsung heroes in what we do.

Arts South Australia deserve a special vote of thanks for finding our new home. We are extremely grateful for the excellent facilities that have been provided to us and for the seamless negotiations which facilitated this, including accommodation for the Youth and Senior Ensembles whilst the building works at Gilles Street were being undertaken. In particular, I would like to thank Clare Tizard from Arts South Australia who was our contact during these negotiations and the other Arts South Australia staff who have made the transition so smooth. The provision of such excellent facilities shows a great faith in the work that Restless does and we will seek to repay that faith over the coming decades by continuing to produce world class dance theatre.

Despite the enormous effort in moving, 2015 also saw an unprecedented amount of core business activity for Restless including producing the extraordinary double bill Naturally in November 2015, a performance at the Australian Dance Awards Ceremony which showcased to the industry the work of the Company and a major schools residency as well as regular workshop activity and numerous other one off programs throughout the year.

It was a hugely successful (and busy) year for our Artistic Director, Michelle Ryan, not only within the...
Company (for which we are very grateful) but whose own show *Intimacy* with Melbourne based Torque Show was presented at the Adelaide Festival Centre and won an Australian Dance Award for Outstanding Achievement in Independent Dance as well as the Independent Arts Foundation Individual Award for Professional Theatre at the Adelaide Critics Circle Awards. Michelle was also inducted into the SA Women’s Honour Roll for Achievement through dance.

At Board level, I can advise that the Company has developed a new strategic plan which will form the foundation for developing a coherent five year vision for the Company.

I would like to thank my fellow Board Members for their governance of the Company and their support during my initial year as Chair of the Company. I would also like to thank Karen Bryant and Roz Hervey who stepped down as Board Members during the year for their dedication and sagacity, and to welcome Tuula Roppola and Belinda MacQueen who agreed to lend their time and talents as new Board Members.

Last but not least I wish to welcome Belinda Hellyer who has joined the Restless staff as Development Manager from her previous role managing the Honey Pot Program for the Adelaide Fringe. Belinda’s role is to concentrate on raising money through donations, sponsorships and philanthropic sources and this has never been more important than in today’s challenging environment for arts funding.

In 2016 Belinda plans to introduce a donor’s circle as an exclusive meeting place for people who would like to provide significant support for special projects on an ongoing basis.

I wish to close by thanking the people without whom we would not have a Company at all – the dancers for their passion and commitment during the year, and their parents and friends, our audience, supporters and patrons for being part of the strong and vibrant community that is Restless.

2016 is an exciting year ahead. It looks to be even bigger and better than in 2015 I wish the Company every success and thank you all once again for what you have contributed during 2015.

Nick Linke
Chair

“the dancers for their passion and commitment during the year... for being part of the strong and vibrant community that is Restless."

Chair’s report

Photography: Ben Searcy
artistic directors

...you all continue to inspire me with your courage, determination and passion.
here were many outstanding achievements in 2015 for the company to celebrate. We didn’t just step in to the New Year; we leapt into a calendar that was packed with performances, a film project, workshops, an interstate residency and a performance by the South Australian School for the Vision Impaired.

The major production for the year, Naturally was a double bill, which brought 21 Restless artists from the Senior and Youth Ensembles to the stage. It was a milestone for the company as we enthusiastically welcomed the artists of the Senior Ensemble to perform, some returning after a 20 year hiatus. What’s A Nice Girl Like You Doing In A Place Like This? saw restless tutor stalwart, Emma Stokes step into the role of director with the Senior Ensemble. Congratulations to Emma for her first major work for the company and thank you for your delicate approach and encouraging manner.

The Youth Ensemble performed Touched as part of the double bill, which showcased the dancers increased skill levels and artistry on stage. Sydney musician Liz Martin created a sensational score and Ailsa Paterson and Chris Petridis created completely different but complementary aesthetics for both pieces in Naturally.

Five performers including three Youth Ensemble dancers worked with Closer Productions and director Sophie Hyde, to create visually stunning and sophisticated individual portrait films. To Look Away premièred in Sydney as part of the 24 Frames Per Second exhibition at Carriageworks and attracted an audience of approximately 55,400 people over a seven week period, increasing the company’s profile nationally. The work was also featured on the front cover of Artlink. It was a delight to work with Sophie and I would like to thank the Closer team and Sophie for collaborating so beautifully with the company.

Other interstate performances and workshops included a delightful performance for International Day of People with Disability by Jianna Georgiou and Chris Dyke in Sydney. The event provided the opportunity for funding stakeholders to see the quality and professionalism of the company. The company also worked in collaboration with Incite Arts in Alice Springs on the workshop program, Restless in Alice. This was an important and inspiring week with more collaborations planned in 2016.

Locally, the company presented workshops at the Come Out Festival. The team of Emma Stokes, India Lennerth and Andrew Pandos created dance experiences for school students and the general public. The Festival was vibrant and packed with young people participating in the Arts.

Over the course of the last two years, Restless has worked with the wonderful students and teachers at the South Australian School for Vision Impaired. It was a great pleasure to see the hard work invested by all, come to fruition in a creative and expressive performance. Thank you to the teachers from the school in particular to Skye Jones for her dedication and commitment.

One of the company’s greatest assets is the fabulous group of tutors who work at Restless. The tutor teams have excelled during the year to deliver workshops that are exciting, creative and accessible. Our workshop program continues to grow and to attract new participants. Another asset is the staff of Restless. Thank you to Nick, Maggie, Roz, Belinda and India for their tireless commitment to the company and for the odd giggle along the way.

Lastly and most importantly, thank you to the dancers. From the young members of Links through to the mature artists of the Senior Ensemble, you all continue to inspire me with your courage, determination and passion. I also appreciate all the support of parents, family and friends who encourage the dancers to excel.

The plans for 2016 and beyond are highly ambitious and very exciting. The company will venture into collaborations with leading arts organisations, presenters and directors. This fertile environment will see the company continue to grow locally, nationally and internationally as leaders in creating real, raw and uninhibited art.

Michelle Ryan
Artistic Director
As a dancer for the company I found 2015 was a year of opportunity at Restless. In the inaugural show for the Senior Ensemble I played a new role in assisting the development of the show and performing as a member.

This support has definitely assisted me in other pursuits of work and development as an artist. Being part of Restless I continue to be amazed by the creativity, integrity and generosity shown by the dancers and everyone involved. Restless is a place where you are supported as a performer. I feel myself growing as a dancer, performer and creator of work, I thank Restless for this.

Jesse Rochow
Dancer

"I really value the support Restless has given me. This support has definitely assisted me in other pursuits of work and development as an artist."

As a dancer I feel Restless is heading in an exciting new direction expanding on existing practices, and embracing a diverse approach to showcasing all the different groups and their development.

To dance for Restless gives me a freedom to dance in a way that is natural and expressive. For me personally this is very important because I believe each dancer has their own style and this is very valuable. To be involved in different aspects of the company has helped educate me as a dancer. Working with different groups such as the project in Alice Springs and the work we did at the SA School for Vision Impaired has given me new ways to think about my movement.

Throughout the year I saw other dancer’s development and watched them find new confidence in their practice. I believe my experience in 2015 matured my dance practice. I feel working with the Youth and Senior Ensemble gave so much insight into the feeling of dance. Restless dance is setting the bar higher. And the Youth and Senior Ensembles are really proud of the work we are making. We are building and creating relationships with other dancers, this really showed in 2015 and 2016 will build on this.

I am part of a group that is supportive and very inspiring to dance with. I really value the support Restless has given me.
It is regrettable that DIRC was defunded and that at the end of 2014 the organisation ceased operating. I would like to thank the former DIRC Board members and staff for the generous and thoughtful ways in which they handed over their building to be a new home for Restless Dance Theatre. The company’s excellent standards of work in art and disability will ensure that the venue remains a great asset for the disability community. I would also like to thank the staff at Arts South Australia, and at the Department for Planning Transport and Infrastructure and the Architects from Woods Bagot for their support and the care they

2015 has been a year of successes and challenges. The move to 195 Gilles Street is a very significant development in the company’s growth. The building was created as a disability accessible venue for the Disability Information Resource Centre (DIRC) in 1985 and is equipped with many excellent access features including: being wheelchair friendly, and having: hearing loops, five accessible toilets and disability sized car parking spaces.
exercised in the transformation of the DIRC Library into the excellent dance studio that it now is.

The company developed a new clarity of vision and purpose through the process of developing a new Strategic Plan (2016-2020) leading up to an application for multi year funding from the Australia Council. Unfortunately, the wonderful support we received at a State level was strongly contrasted with the wrecking ball that Senator Brandis took to arts funding at a Federal level. However, we resolved not to be deflected from our new vision and purpose and to have the confidence in the value and quality of our work to expand the program and to diversify the sources of potential support.

We were greatly assisted in this reaching out for more support by the addition of Belinda Hellyer to the Restless staff as Development Manager. Belinda’s role is to expand our income from donations, fundraising and philanthropic sources. We will be launching a major fundraising drive: Give Me Five in 2016. Restless received seed funding to establish Belinda’s role from Community Benefit SA.

Engagement with the NDIS continues to be a somewhat elusive opportunity for the company. Restless makes art informed by disability; we are not a disability organisation that uses art. Consequently, we are defined by the NDIS as a recreational activity and the rates that people with disability can access for including Restless in their NDIS plans are so low that we will have to subsidise their participation from our arts funding. This severely limits what we can offer under the NDIS. We will however continue to be part of the lobbying efforts to ensure that people with disability have the right to chose to include quality arts options as part of their NDIS plans.

Nick Hughes
Company Manager and CEO
Touched is stellar: Ryan has really drawn on the strengths of the dancers and their energy and joy in performance brought the audience to its feet.

DANCE AUSTRALIA
It brought to the stage 21 talented performers ranging in age from 17 to 53. Themes of love and attraction were explored, from the rawness of animalistic behaviours through to the gentleness of a shared secret. *Naturally* was performed at the Odeon Theatre in Norwood, Adelaide 13-21 November 2015.

**Touched**

During the creation of *Touched* the Youth Ensemble artists produced daring responses to the tasked questions. At times friendships, sibling relationships and romantic encounters were referenced as well as the darker side of confusion and loneliness. The overriding response was always to support each other, in whatever way possible. It is an amazing quality to have from the entire ensemble.

Touch is sensed all over your body but what are the emotions you feel in your heart when you are truly touched? The work delved into a delicious array of sensations and emotions, the loneliness of rejection and the anticipation of a delicate caress; sometimes humorous, at times confusing, but always honest.

**Performers**

Josh Campton, Darcy Carpenter, Chris Dyke, Kathryn Evans, Jianna Georgiou, Jenna Hann, Michael Hodyl, Lorcan Hopper and Caitie Moloney.

Production Manager
Nathan D’Agostino

Stage Manager
Alex Hayley

**Artistic personnel**

Direction
Michelle Ryan

Design
Ailsa Paterson

Lighting Design
Chris Petridis

Sound
Liz Martin

Assistant Direction
Josephine Were
Ongoing Workshop Series on a Term by Term Basis

Youth Ensemble

The core performance group of the company. They meet at least once a week and more intensively leading up to a production. Michelle Ryan led the Youth Ensemble throughout the year. She developed the new work *Touched* with them which was shown as part of the double bill *Naturally* at the Odeon Theatre in November.

Senior Ensemble

An invited group of Restless Youth Ensemble graduates. Emma Stokes continued to work with the Senior Ensemble members on their new work: *What’s a Nice Girl Like You Doing In a Place Like This?* A showing of this was presented in December 2014. During 2015 they continued to develop the work which was shown as part of the double bill *Naturally* at the Odeon Theatre in November.

Central

The open access workshop for new participants. The Company was again able to run the Restless Central program during all four school terms. The Tutor team was very ably led by Emma Stokes and later in the year by India Lennerth. Two very successful showings were held during the year. One of the core functions of Central for the company is to act as a feeder group for the Youth Ensemble. Restless does not run a formal audition process. New members of the Youth Ensemble are usually invited to join after participating in a community workshop program.

"responses from the participants were extremely positive"
Links
Links is a group of 8-12 year olds with disability who have been working with Emma Stokes on Saturdays assisted by Caroline Hardy as a volunteer. At the end of the year India Lennert took over as Workshop Leader.

Occasional Weekly Workshop Series

Growth Spurt
Music and movement sessions for very young people with disability (2-4 years). Restless was able to run eight sessions of this program with participants who were registered with the National Disability Insurance Agency in the Gilles Street centre during term 3.

SCOSA
Restless was able to partner with the Spastic Centres of SA (SCOSA) to present two terms of weekly workshops presented in the SCOSA hall at its Woodville centre. Participants attended from three different SCOSA hubs.
24 Frames Per Second

Restless continued its ongoing association with Sophie Hyde and Closer Productions with the premiere of To Look Away, a filmic exploration of portraiture. Michelle Ryan and Sophie Hyde worked with three Restless dancers and two others to develop solos as portraits. To Look Away was commissioned and exhibited as part of the 24 Frames Per Second project curated by Carriageworks in Sydney. To Look Away provoked many positive responses from visitors to 24 Frames Per Second.

Presented from 18 June to 2 August 2015, 24 Frames Per Second was an ambitious exhibition that was three years in the making. Occupying the nexus between film, dance and the visual arts, the exhibition was conceived in response to a shift towards interdisciplinary and collaborative experimentation in contemporary artistic practice. Carriageworks commissioned 24 Australian and international artists, dancers, choreographers and filmmakers to create 24 major new artworks. The exhibition attracted 55,400 visitors.

Come Out Festival

A team of Restless tutors conducted a week of workshops in the Adelaide Festival Centre as part of Come Out 2015. Over 200 children from schools and the general public attended over 22 – 26 May. The Restless tutor team was led by Emma Stokes assisted by Andrew Pandos and India Lennerth. The tutors used the Come Out theme - building bridges. They also picked up on the Come Out design concept of cardboard cubby houses.

Alice Springs Residency

Artistic Director Michelle Ryan and Senior Tutor Jesse Rochow spent a week in Alice Springs working with young, indigenous participants with disability. The workshops were hosted by Incite Arts. 1-5 June. The responses from the participants were extremely positive and another residency is planned for 2016.
Australian Dance Awards
The Restless Youth Ensemble dancers performed the opening sequence from Touched at the Australian Dance Awards ceremony which was held at Her Majesty’s Theatre in Adelaide on 18 August. They were the hit of the night.

National Dance Forum
Michelle Ryan attended the National Dance Forum in Melbourne 19-21 March. She was a speaker on a panel entitled: Integrated Practice, discussing process, performance, access, aesthetics and disability politics.

International Day of People with Disability
3 December. Michelle Ryan and 2 Restless dancers: Chris Dyke and Jianna Georgiou were invited to present at the Australia Council in Sydney as part of IDPW celebrations. Chris and Jianna performed a well received duet from Touched for Australia Council staff and guests.

one-off events
The project was led by Artistic Director Michelle Ryan. The other tutors in the team were Emma Stokes and Jesse Rochow as senior tutors and Eliza Lovell as audio describer. The Restless team worked with all 27 students in the school as well as the staff. The relationships between the Restless tutors and the SASVI students and teachers was nurtured and consequently blossomed over the two years. Teachers were consulted on themes that they thought would be appropriate for the final presentation.

The school has a strong tradition of encouraging the students to engage with the arts and this project was initiated by Skye Jones, a teacher at the school, who realised that dance could be an excellent way of improving the students’ body awareness. This was certainly achieved but the effects went way beyond that: the students showed an increased sense of independence and willingness to participate; they expanded on their movement vocabulary; they demonstrated greater ability to retain movement and sequences; they worked well collectively; they utilised successful strategies to clearly define space and boundaries; and there was innovative use of assistive technologies for the final presentation showing.

The project also delivered benefits to the students related to important parts of the Australian Curriculum: literacy, numeracy, information and communication technology capabilities, critical and creative thinking, ethical behaviour, personal and social capability and intercultural understanding.

The SASVI students engaged in the creative process and were challenged physically and emotionally with this residency. At the end of the residency they were able to articulate and describe their own physical movements allowing their vision to be heard and they had a greater awareness of their individual movement style. This individual style was included in the overall choreography of the performance – an empowering process for all.

This program was an Initiative of the Australia Council. All future Initiatives have been cancelled by the Australia Council owing to lack of funding.
Restless Dance Theatre Incorporated

Statement of financial performance for the year ended 31 December 2015

<table>
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<tr>
<th>Revenues from Ordinary Activities</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
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<tr>
<td>Earned Income</td>
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<tr>
<td>Sponsorship Donations</td>
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<td>Grants and Subsidies</td>
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<td>526,738</td>
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<td>Total Revenues</td>
<td>591,862</td>
<td>602,312</td>
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<table>
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<tr>
<th>Expenses from Ordinary Activities</th>
<th>2015</th>
<th>2014</th>
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<tr>
<td>Salaries and Fees</td>
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<td>389,038</td>
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<tr>
<td>Production</td>
<td>92,973</td>
<td>83,904</td>
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<td>Non Producing Activities</td>
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<td>1,698</td>
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<td>Marketing</td>
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<td>Administration</td>
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<td>Total Expenses</td>
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<td>598,297</td>
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<td>Net Profit</td>
<td>8,472</td>
<td>4,014</td>
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Restless Dance Theatre Incorporated

Statement of financial position as at 31 December 2015

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<th></th>
<th>2015</th>
<th>2014</th>
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<tr>
<td><strong>Current Assets</strong></td>
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<td>Cash assets</td>
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<td>Debtors</td>
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<td>Prepayments</td>
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<td>Plant and equipment</td>
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<td>Project touring, Marketing and Access Provisions</td>
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<td><strong>Total Current Liabilities</strong></td>
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<td><strong>Non-Current Liabilities</strong></td>
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<td><strong>Total Non-Current Liabilities</strong></td>
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<td><strong>Total Liabilities</strong></td>
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<tr>
<td>Retained Earnings</td>
<td>107,793</td>
<td>103,778</td>
</tr>
<tr>
<td>Current Year Earnings</td>
<td>8,472</td>
<td>4,014</td>
</tr>
<tr>
<td><strong>Total Equity</strong></td>
<td>116,265</td>
<td>107,793</td>
</tr>
</tbody>
</table>
## Restless Dance Theatre Incorporated

**Statement of cash flows**
for the year ended 31 December 2015

<table>
<thead>
<tr>
<th></th>
<th>2015 Inflows (Outflows) $</th>
<th>2014 Inflows (Outflows) $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash Flows From Operating Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash Outflows</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salaries and Fees Expenses</td>
<td>(345,805)</td>
<td>(379,464)</td>
</tr>
<tr>
<td>Production Marketing and Other</td>
<td>(193,894)</td>
<td>(209,455)</td>
</tr>
<tr>
<td><strong>Total Cash Outflows</strong></td>
<td>(539,699)</td>
<td>(588,919)</td>
</tr>
<tr>
<td><strong>Cash Inflows</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earned Income</td>
<td>50,335</td>
<td>67,392</td>
</tr>
<tr>
<td>Government and other Grants</td>
<td>531,309</td>
<td>564,037</td>
</tr>
<tr>
<td>Interest</td>
<td>8,246</td>
<td>9,645</td>
</tr>
<tr>
<td><strong>Total Cash Inflows</strong></td>
<td>589,890</td>
<td>641,074</td>
</tr>
<tr>
<td><strong>Net Cash provided by / (used in) Operating</strong></td>
<td>50,191</td>
<td>52,155</td>
</tr>
</tbody>
</table>

## Cash Flows From Operating Activities

<table>
<thead>
<tr>
<th></th>
<th>2015 Inflows (Outflows) $</th>
<th>2014 Inflows (Outflows) $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash Outflows</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payment for Property, Plant and Equipment</td>
<td>(1,902)</td>
<td>(2,731)</td>
</tr>
<tr>
<td><strong>Net Cash provided by/ (used in) Operating Activities</strong></td>
<td>(1,902)</td>
<td>(2,731)</td>
</tr>
</tbody>
</table>

## Net Increase (Decrease) In Cash Held

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net Increase (Decrease) In Cash Held</strong></td>
<td>48,289</td>
<td>49,424</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash at I January</strong></td>
<td>432,433</td>
<td>383,009</td>
</tr>
<tr>
<td><strong>Cash at 31 December</strong></td>
<td>480,722</td>
<td>432,433</td>
</tr>
</tbody>
</table>
Auditor’s letter

Restless Dance Theatre Incorporated
I have audited the financial report, being a special purpose financial report, of Restless Dance Theatre Incorporated which comprises the statement of financial position as at 31st December 2015, the statement of financial performance and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the committee.

Committee’s Responsibility for the Financial Report
The committee of Restless Dance Theatre Incorporated is responsible for the preparation of the financial report and has determined that the basis of preparation described in Note 2 is appropriate to meet the requirements of the Associations Incorporation Act (SA) and is appropriate to meet the needs of the members. The committee’s responsibility also includes such internal control as the committee determines necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility
My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards. Those standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association’s preparation of the financial report that gives a true and fair view, in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Opinion
In my opinion, the financial report presents fairly, in all material respects, the financial position of Restless Dance Theatre Incorporated as at 31st December 2015 and its financial performance and cash flows for the year ended in accordance with the accounting policies described in Note 2 and the Associations Incorporation Act (SA).

Basis of Accounting
Without modifying my opinion, I draw attention to Note 2 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Restless Dance Theatre Incorporated to meet the requirements of the Associations Incorporation Act (SA). As a result, the financial report may not be suitable for another purpose.

Paul Blackmore
CHARTERED ACCOUNTANT

Date 14 March 2016.
Hackney SA
Restless Dance Theatre Incorporated

Statement by members of the committee for the year ended 31st December 2015

The Committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the association’s accounting policies to the financial statements.

In the opinion of the Committee the Income and Expenditure Statement, Statement of Financial Position, and Notes to the Financial Statements:

1. Presents fairly the financial position of Restless Dance Theatre Incorporated as at 31 December 2015 and its performance for the year ended on that date.

2. At the date of this statement, there are reasonable grounds to believe that the association will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:

Nick Linke
CHAIR

Jean Matthews
TREASURER

Dated this 24th day of March 2015.
## Restless Dance Theatre Incorporated

### Summary of grants received

#### Grants and Sponsorship

<table>
<thead>
<tr>
<th>Sponsorship and other</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsorships</td>
<td>$0</td>
<td>$6,000</td>
</tr>
<tr>
<td>Fundraising/Donations</td>
<td>$14,432</td>
<td>$8,328</td>
</tr>
<tr>
<td>Interest received and other</td>
<td>$8,248</td>
<td>$10,686</td>
</tr>
<tr>
<td>Total Sponsorship and other</td>
<td>$22,680</td>
<td>$25,014</td>
</tr>
</tbody>
</table>

#### Grants

<table>
<thead>
<tr>
<th>Grants</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Board, Australia Council</td>
<td>$130,399</td>
<td>$198,045</td>
</tr>
<tr>
<td>Community Partnerships section, Australia Council</td>
<td>$120,000</td>
<td>$115,000</td>
</tr>
<tr>
<td>Australia Council Other</td>
<td>$0</td>
<td>$6,047</td>
</tr>
<tr>
<td>Carclew Youth Arts Board</td>
<td>$100,000</td>
<td>$93,929</td>
</tr>
<tr>
<td>Arts SA Arts Organisations (Disability)</td>
<td>$30,000</td>
<td>$30,750</td>
</tr>
<tr>
<td>Arts SA</td>
<td>$49,664</td>
<td>$0</td>
</tr>
<tr>
<td>CEP – Artists In Residence</td>
<td>$33,000</td>
<td>$23,000</td>
</tr>
<tr>
<td>Disability SA</td>
<td>$33,228</td>
<td>$31,967</td>
</tr>
<tr>
<td>Richard Llewellyn Arts and Disability Trust</td>
<td>$20,000</td>
<td>$20,000</td>
</tr>
<tr>
<td>Department Premier and Cabinet</td>
<td>$0</td>
<td>$8,000</td>
</tr>
<tr>
<td>Community Benefit SA</td>
<td>$15,245</td>
<td>$0</td>
</tr>
<tr>
<td>Total Grants</td>
<td>$531,536</td>
<td>$526,738</td>
</tr>
</tbody>
</table>
**Staff**

Nick Hughes  
Company Manager and CEO

Michelle Ryan  
Artistic Director

Maggie Armstrong  
Finance Administrator

Roz Hervey  
Artistic Coordinator

Belinda Hellyer  
Development Manager

India Lennerth  
Education Coordinator

**Board**

Jane Boase  
Chair (stepped down 4th May)  
Extensive experience in disability arts and community cultural development.

Nick Linke  
Chair (from 4th May)  
Lead partner in legal firm, Fisher Jeffries’ Insurance and Employment Groups, practising in contentious insurance, employment and commercial law.

Karen Bryant  
Deputy Chair  
Chief Executive Adelaide Festival. Extensive experience in arts management, marketing and youth theatre.  
(Stepped down after 31st August)

Jean Matthews  
Treasurer  
Lawyer for many years. Wide experience in administration and governance on many arts Boards

Roz Hervey  
Widely respected freelance dance worker who has worked with a range of leading Australian dance companies.  
(Stepped down on 23rd March)

Katharine Annear  
Community Development Officer - City of West Torrens. Lecturer at Flinders and Consultant in Disability.

Sasha Zahra  
Creative Producer, Adelaide Fringe Festival, ex Co Artistic Director Kurruru Aboriginal Youth Theatre, widely experienced freelance artist.

Caroline Ellison  
Head of Unit, Disability and Social Inclusion, Flinders University. Caroline Ellison is a Developmental Educator, education practitioner and consultant. Caroline possesses significant skills in research and working collaboratively with stake-holders living with disability.

**Susannah Sweeney**  
Creative Producer of the Come Out Festival. Previously Programming Executive at Adelaide Festival Centre.

**Anne Fisher**  
Senior educator with early career experience as a director of music and as a specialist teacher in music and literature. Parent of dancer with a disability.

**Felicity Doolette**  
Dancer with Restless Dance Theatre Youth Ensemble since the start of 2011. Completed Dot to Dot Tutor Training and has been part of the Workshop Tutor Teams and other roles.

**Tuula Roppola**  
Her choreographic work spans across film, opera, ensemble and solo performances. Holds a Bachelor of Early Childhood Education with first class honours.  
(Join Board 4th May)

**Belinda MacQueen**  
Arts Consultant with Jones MacQueen specialising in strategic planning, funding partnerships, marketing, audience development, recruiting and managing employees, logistics, touring and financial management.  
(Join Board 19th October)
Major supporters
The Dance Board and the Community Arts and Cultural Development Section of the Australia Council, the Federal Government’s arts funding and advisory body.
The South Australian Government through Carclew, and Arts South Australia through Arts Organisations (Disability), the Richard Llewellyn Arts and Disability Program and the Creative Education Partnerships – Artists in Residence, Community Benefit SA and Disability SA.

Sponsors
Bent Creek Vineyard
Community Bridging Services

Donors
Heartfelt thanks to all who supported the company with donations in 2015.
We gratefully acknowledge those who donated $100 or over.
Robin Baxter and Sandy Morton
James Darling AM
Rosslyn Evans
Ian Hardy and Anne Fisher
Nicholas Linke
Helen Rysuharn
Rob and Jan Tanner
Ilona Wallace
Oscar Wardleworth
Anna Zhu

Thanks to fabulous team of Restless tutors
Heather Frahn
Jennifer Mihaluk
Lorcan Hopper
India Lennerth
Eliza Lovell
Larissa McGowan
Andrew Pandos
Jesse Rochow
Cinzia Schincariol
Emma Stokes
Josephine Were.

Community support and thanks
Australian Dance Theatre
Copyfax on Gouger
Disability Services SA
Down Syndrome SA
Marg Crompton at Adelaide Centre for the Arts
Novatech
State Theatre Company
Windmill Theatre Company
Patch Theatre Company
The Odeon
A special thanks to the families and supporters of the dancers for all their help and understanding.
Heartfelt thanks to those who have supported the company with donations.

And many thanks to the following individuals for their support

Graphic design
Katrina Allan Design
The culture of the room became that every creative response was a valid and valued effort, which compounded the importance of acceptance and collaboration.